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July 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56**.**

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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VOLUME 95

BSO

1957 - 1958

1957 - 1958 B.S.O SEASON

INDEX TO SCRAPBOOK

1957-1958 B.S.O. SEASON

INDEX TO SCRAPBOOK

Introductory material - pp. 1-40

CONCERT		DATE	PAGES
Boston	Fri.-Sat. I	Oct. 4-5, 1957	pp. 41 - 45
Boston	Fri.-Sat. II	Oct. 11-12	pp. 47 - 49
Rochester		Oct. 15	pp. 51 - 60
Toronto		Oct. 16	
Ann Arbor		Oct. 17	
Detroit		Oct. 18	
Lexington		Oct. 19	
Bloomington		Oct. 20	
Cincinnati		Oct. 21	
Boston	Fri.-Sat. III	Oct. 25-26	pp. 63 - 64
Boston	Tues. I	Oct. 29	p. 65
Boston	Fri.-Sat. IV	Nov. 1-2	pp. 66 - 67
Providence 1		Nov. 5	pp. 68 - 70
Boston	Fri.-Sat. V	Nov. 8-9	pp. 71 - 72
Northhampton		Nov. 11	p. 77
New Haven		Nov. 12	pp. 80, 86
New York	Wed. 1	Nov. 13	pp. 75 - 79, 87
Newark		Nov. 14	p. 84
Brooklyn 1		Nov. 15	p. 84
New York	Sat. 1	Nov. 16	p. 76
Cambridge	MIT	Nov. 20	p. 92
Boston	Fri.-Sat. VI	Nov. 22-23	pp. 90 - 91
Boston	Fri.-Sat. VII	Nov. 29-30	pp. 94 - 96
Providence 2		Dec. 3	p. 93
Boston	Fri.-Sat. VIII	Dec. 6-7	pp. 97,98,101,104
New York	Wed. 2	Dec. 11	pp. 97,99,100,102-104

Washington 1		Dec. 12	pp. 102,164
Brooklyn 2		Dec. 13	p. 96
New York	Sat. 2	Dec. 14	p. 96
Boston	Fri.-Sat. IX	Dec. 20-21	pp. 104 - 107,111
Boston	Fri.-Sat. X	Dec. 27-28	pp. 109,110,112
Boston	Fri.-Sat. XI	Jan. 3-4	pp. 112-114, 116
Articles on Dr. Munch's trip to Israel			pp. 117 - 122
Boston	Fri.-Sat. XII	Jan. 10-11	pp. 127-133,135,136,138
Hartford		Jan. 14	pp. 112,113,115,130
New York	Wed. 3	Jan. 15	pp. 112,115,131,132
Brooklyn 3		Jan. 17	p. 115
New York	Sat. 3	Jan. 18	pp. 112,129-135,137
Providence 3		Jan. 21	p. 173
Boston	Fri.-Sat. XIII	Jan. 4-25	pp. 124 - 127
Boston	Tues. F	Jan. 28	p. 125
Boston	Fri.-Sat. XIV	Jan. 31-Feb. 1	pp. 142-145,147,148,150,151
Boston	Fri.-Sat. XV	Feb. 7-8	pp. 116,117,154-156
Bridgeport		Feb. 10	pp. 117,163
New Haven		Feb. 11	pp. 117,142,145,149
New York	Wed. 4	Feb. 12	pp. 117, 143,147,148
Washington 2		Feb. 13	pp. 150,151, 153
Brooklyn 4		Feb. 14	pp. 117,142,145
New York	Sat. 4	Feb. 15	pp. 143,145,146,148,152, 153,155
Schweitzer Benefit Concert		Feb. 17	pp. 160-163
Boston	Fri.-Sat. XVI	Feb. 21-22	pp. 165-170
Providence 4		Feb. 25	pp. 168,169

Boston	Fri.-Sat. XVII	Feb. 28-Mar. 1	pp. 170,171,173
Boston	Fri.-Sat. XVIII	Mar. 7-8	pp. 189-191
Boston Pension Fund Concert		Mar. 9	pp. 156-159,181-183
Providence 5		Mar. 11	pp. 184-186
Boston	Fri.-Sat. XIX	Mar. 14-15	pp. 172,174,175
Articles about Rudolph Elie			pp. 193-197
Springfield		Mar. 17	pp. 172,174,175
New London		Mar. 18	p. 179
New York	Wed. 5	Mar. 19	pp. 176-178
Philadelphia		Mar. 20	pp. 178-179
Brooklyn 5		Mar. 21	pp. 178-179
New York	Sat. 5	Mar. 22	p. 198
Boston	Fri.-Sat. XX	Mar. 28-29	pp. 138-141
Boston	Thurs.-Sat. XXI	Apr. 4-5	p. 200
Boston	Fri.-Sat. XXII	Apr. 11-12	pp. 202-203
Articles about Dr. Munch's illness			pp. 204-208
Boston	Fri.-Sat. XXIII	Apr. 18-19	pp. 209,210
Boston	Fri.-Sat. XXIV	Apr. 25-26	pp. 212-213
MISCELLANEOUS			pp. 217-230
B.S.O. ON RADIO AND T.V.			pp. 232-234,235
B.S.O. RECORDINGS (Arranged alphabetically by composers' names)			pp. 236-267

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Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
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APR 18 1957

Three Guest Conductors To Lead The Symphony During Coming Season

The Boston Symphony Orchestra will be host to three guest conductors during the 1957-1958 season, it was announced this week by Dr. Charles Munch, director.

Pierre Monteux, the orchestra's regular conductor from 1919 to 1924 and a frequent guest conductor in recent years, will direct the orchestra for three weeks including two pairs of Friday and Saturday concerts, beginning Jan. 3 and 4, a Tuesday and a Sunday concert in Symphony Hall, and a week's tour in New York.

Two American conductors will appear for the first time with the orchestra in Boston—Robert Shaw on January 24, 25, 28 and Thomas Schippers on February 21, 22, 23 and February 25 in Providence, R. I.

Robert Shaw, who is the Associate Conductor of the Cleveland Orchestra, was born in California. He attended Pomona College where he directed his college glee club, and following his graduation continued his choral activities, climaxing in the formation of the Collegiate Chorale which performed many of the great choral works with Arturo Toscanini and the NBC Symphony.

Mr. Shaw toured widely with this group and with the Robert Shaw Chorale and Orchestra, traveling through Europe and the Middle East under the sponsorship of the State Department. He was co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947 and 1948, and conducted concerts of the Orchestra at the Berkshire Festivals of 1947 and 1948. Mr. Shaw studied conducting for a year under Pierre Monteux in San Francisco.

During the past season, he conducted the Cleveland Orchestra Chorus and a large number of children's concerts, and, as Associate Conductor to George Szell, will direct concerts by the Cleveland Orchestra on its forthcoming European tour. His other summer activities will include festivals in Urbana, Ill., and Anchorage, Alaska, and he will conduct the San Diego Symphony Orchestra and continue his workshop at San Diego State College.

Thomas Schippers appeared with the Philharmonic Symphony Society of New York for the first time in March, 1955 and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffman" and "Don Pasquale." He was conductor of several operas by Gian Carlo Menotti, including "The Consul" in New York and on tour in the United States and Europe, and most recently "The Saint of Bleecker Street."

Mr. Schippers was a student of orchestral conducting at the Berkshire Music Center in 1948, and conducted the Boston Symphony Orchestra at the annual benefit for the school, Tanglewood-on-Parade, in 1954.

He conducted a series of concerts in London in January of 1957, and will tour extensively this spring and summer, conducting in Milan, Zurich, Palermo, Vienna and the Holland Festival. Mr. Schippers will spend several weeks in Buenos Aires in August, will visit Israel in September, and in October will return to Vienna for further appearances.

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Italian News
BOSTON, Mass.
Weekly Independent
Circ. 13,362
APR 19 1957

Boston Symphony orchestra names guest conductors for next season

Charles Munch, music director of the Boston Symphony Orchestra, has invited Pierre Monteaux, Robert Shaw and Thomas Schippers to share conducting duties for the Orchestra's 77th season, 1957-58.

Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the Orchestra for three weeks.

Shaw, who is the associate conductor of the Cleveland Orchestra, was co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the Orchestra at the Berkshire Festivals of 1947 and 1948.

Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffman" and "Don Pasquale". He was conductor of several operas by Gian Carlo Menotti, including "The Consul" in New York and on tour in the United States and Europe, and most recently "The Saint of Bleecker Street". He will tour extensively this spring and summer, conducting in Milan, Zurich, Palermo, Vienna and the Holland Festival.

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 538,979
APR 21 1957

Symphony Guests

Charles Munch, music director of the Boston Symphony Orchestra, has invited three celebrated guests to share conducting duties for the Orchestra's 77th season. They are Pierre Monteux, long associated with Boston Symphony, Robert Shaw and Thomas Schippers, both of whom will be appearing with the orchestra for the first time.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155
APR 21 1957

3 Guest Conductors To Lead Symphony

Special to The Standard-Times

BOSTON, April 20—Charles Munch, music director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58.

Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friday and Saturday concerts (beginning Jan. 3 and 4), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the orchestra in Boston—Robert Shaw on Jan. 24, 25, 28 and Thomas Schippers on Feb. 21, 22, 23 and Feb. 25 in Providence, R. I.

Shaw, who is the associate conductor of the Cleveland Orchestra, has toured widely with the Collegiate Chorale and with the Robert Shaw Chorale and Orchestra, traveling through Europe and the Middle East under the sponsorship of the State Department. He was co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the orchestra at the Berkshire Festivals of 1947 and 1948. He studied conducting for a year under Pierre Monteux in San Francisco.

Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffman" and "Don Pasquale." He was a student of orchestral conducting at the Berkshire Music Center in 1948, and conducted the Boston Symphony Orchestra at the annual benefit for the school, Tanglewood-on-Parade, in 1954.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,047
APR 19 1957

Three guest conductors will share conducting duties with Charles Munch, music director of the Boston Symphony, for the orchestra's 77th season, 1957-58; Pierre Monteux of the San Francisco Symphony Orchestra; Robert Shaw, associate conductor of the Cleveland Orchestra and director of the Robert Shaw Chorale; and Thomas Schippers, who has coconducted the New York Philharmonic, orchestras in San Francisco, Montreal and Rochester.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
APR 21 1957

Guest Conductors For Boston Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the Orchestra's 77th season, 1957-58.

Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friday and Saturday concerts (beginning Jan. 3 and 4.), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the Orchestra in Boston—Robert Shaw on Jan. 24, 25, 28 and Thomas Schippers on Feb. 21, 22, 23 and Feb. 25 in Providence, Rhode Island.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,372
APR 21 1957

HUB SYMPHO TO BE CONDUC BY THREE GUESTS

Monteux, Schippers and Shaw Engaged for Next Season

Boston, April 20 — Charles Munch, music director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58. Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friday and Saturday concerts (beginning Jan. 3 and 4), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Shaw and Schippers

Two American conductors will appear for the first time with the orchestra in Boston, Robert Shaw on Jan. 24, 25, 28 and Thomas Schippers on February 21, 22, 23 and Feb. 25 in Providence, R. I.

Shaw, who is the associate conductor of the Cleveland Orchestra, has toured widely with the Collegiate Chorale and with the Robert Shaw Chorale and Orchestra, traveling through Europe and the Middle East under the sponsorship of the State Department. He was codirector of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the orchestra at the Berkshire Festivals of 1947 and 1948. He studied conducting for a year under Pierre Monteux in San Francisco.

Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffman" and "Don Pasquale." He was a student of orchestral conducting at the Berkshire Music Center in 1948, and conducted the Boston Symphony Orchestra at the annual benefit for the school, Tanglewood-on-Parade, in 1954.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,844
APR 24 1957

Shaw, Schippers To Conduct BSO In Boston and Providence, R.I.

BOSTON—Charles Munch, music director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58.

Pierre Monteux, who was the Boston Symphony conductor between 1919 and 1924, and a frequent conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friand Saturday concerts (beginning Jan. 3 and 4), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the orchestra in Boston—Robert Shaw Jan. 24, 25, 28 and Thomas Schippers Feb. 21, 22, 23 and Feb. 25 in Providence, R.I. Both have appeared with the BSO at Tanglewood.

Robert Shaw, who is the associate conductor of the Cleveland Orchestra, was born in California. He attended Pomona College where he directed his college glee club. Following his graduation, he continued his choral activities, climaxing in the formation of the Collegiate Chorale which performed many of the great choral works with Arturo Toscanini and the NBC Symphony. Mr. Shaw toured widely with this group and with the Robert Shaw Chorale and Orchestra, traveling through Europe and the Middle East under the sponsorship of the State Department.

Co-director of Chorus

He was co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the orchestra at the Berkshire Festivals of 1947 and 1948. Mr. Shaw studied conducting for a year under Pierre Monteux in San Francisco. During the past season, he conducted the Cleveland Orchestra Chorus and a large number of children's concerts, and, as associate conductor to George Szell, will direct concerts by the Cleveland Orchestra on its forthcoming European tour. His other summer activities will include festivals in Urbana, Ill. and Anchorage, Alaska, and he will conduct the San Diego Symphony Orchestra and continue his workshop at San Diego State College.

Tanglewood Student

Thomas Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955. He has also conducted the orchestras of San Francisco, Montreal and Rochester, in addition to the City Center Opera and performances with the Metropolitan Opera, including "Tales of Hoffman" and "Don Pasquale." He was conductor for several operas by Gian Carlo Menotti, including "The Consul" in New York and on tour in the United States and Europe, and most recently "The Saint of Bleecker Street." Mr. Schippers was a student of orchestral conducting at the Berkshire Music Center in 1948, and conducted the Boston Symphony Orchestra at the annual benefit for the school, Tanglewood-on-Parade, in 1954. He conducted a series of concerts in London in January of 1957, and will tour extensively this spring and summer, conducting in Milan, Zurich, Palermo, Vienna and the Holland Festival. Mr. Schippers will spend several weeks in Buenos Aires in August, will visit Israel in September, and in October will return to Vienna for further appearances.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BEVERLY, Mass.
Republican
Circ. 6,892
APR 23 1957

Boston Symphony Invites Three Guest Conductors To Share In 77th Season

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Robert Shaw, who is the associate conductor of the Cleveland orchestra, was born in California. He attended Pomona college, where he directed his college glee club and following his graduation continued his choral activities, climaxing in the formation of the Collegiate Chorale, which performed many of the great choral works with Arturo Toscanini and the N.B.C. Symphony. Shaw toured widely with this group and with the Robert Shaw Chorale and Orchestra, traveling through Europe and the Middle East under the sponsorship of the State Department. He was co-director of the department of choral music at the Boston Symphony orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the Orchestra at the Berkshire Festivals of 1947 and 1948. Shaw studied conducting for a year under Pierre Monteux in San Francisco. During the past season he conducted the Cleveland Orchestra Chorus and a large number of children's concerts, and, as associate conductor to George Szell, will direct concerts by the Cleveland orchestra on its forthcoming European tour.

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2

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 2,050

JUN 6 1957

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The series of five Friday evening concerts will begin on November 15 by Dr. Munch, and subsequent concerts are scheduled for December 13, January 17, February 14, and March 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

JUN 26 1957

Russian Violinist Will Play in Boston

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

JUN 26 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,938

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 65,580

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

JUN 26 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 26 1957

Russian Violinist To Play at Boston

Boston, June 26 (AP) — The Boston Symphony Orchestra announced today it has arranged for the first appearance in this country of Russian violinist Leonid Kogan, 33, known here only through his recordings although he has appeared in many European capitals.

Kogan will be heard with the orchestra in Boston on Jan. 10-11, 1958. The symphony will be directed by Pierre Monteux. Kogan will make his New York City debut the following week.

Charles Munch, music director of the Boston Symphony Orhcestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

JUN 27 1957

Russian Violinist

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,543

JUN 26 1957

Leonid Kogan With Symphony

BOSTON, June 26 (INS)—The Boston Symphony Orchestra announced today it has arranged for the first appearance in this country of the brilliant violinist Leonid Kogan.

Although he has appeared in all the major capitols of Europe, he is known in America only through his recordings.

He will be heard in Boston with the orchestra under the direction of Pierre Monteux on January 10 and 11, 1958. He will make his New York debut at a Boston Symphony concert in New York the following week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 14,176

JUN 26 1957

Soviet Violinist To Appear with Hub Symphony

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,296

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 20 1957

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 2,050

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084

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Box 2078, Boston 6 • RIchmond 2-4200

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WORCESTER, Mass.
Independent
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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 26 1957

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News (e)
FRAMINGHAM, Mass.
Independent
Circ. 11,543

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,938

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
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Circ. 11,296

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Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUN 26 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
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Prof. Burns

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BSO Bringing Russian Violinist For Concerts

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

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Sunday Post
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News-Times (e)
DANBURY, Conn.
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News-Tribune (e)
WALTHAM, Mass.
Independent Republican
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The 32-year-old violinist will be the fourth major Soviet artist to appear in the United States in recent years.

New England Newsclip Agency, Inc.
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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

JUN 26 1957

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News (e)
FRAMINGHAM, Mass.
Independent
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JUN 2…

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Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,296

JUN 26 1957

Soviet Violinist To Play in Hub

BOSTON (AP)—The Boston Symphony Orchestra announced today it has arranged for the first American appearance of Leonid Kogan, Russian violinist, known here only through his recordings. He has appeared in many European capitals.

Kogan will be heard with the orchestra ir Boston next Jan. 10-11.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

JUN 26 1957

Russian Violinist Will Play in Boston

BOSTON, June 26 (INS) — The Boston Symphony Orchestra announced today it has arranged for the first appearance in this country of Russian violinist Leonid Kogan, 23.

He will be heard with the orchestra under the direction of Pierre Monteux on Jan. 10 and 11, 1958. He will make his New York debut at a Boston Symphony concert in New York the following week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JUN 26 1957

Russian Violinist To Play In Hub

BO… phon… it ha… ican… Russ… ly th… appe… itals. Ko… orche… 11. The… the f… appe… cent…

cans 99c
cans 99c
12-oz. tumblers 99c

-The Berkshire Eagle, Thursday, June 27, 1957 ★★

Prof. Burns Urges Check On Filibusters

Prof. James M. Burns, Williams College political scientist, appeared before a subcommittee of the U.S. Senate Rules Committee Tuesday to testify in favor of a resolution which would help block filibusters.

The measure, Senate Resolution 17, was filed by Sen. William Douglas of Illinois. It provides that a filibuster could be stopped by a two-thirds vote of the members "present and voting." Under existing rules it can be stopped only by a two-thirds vote of the total membership, regardless of the number of senators seated in the Senate chamber.

The filibuster is a tactic by which a minority opposed to a certain piece of legislation can talk it to death. It is used commonly by Southerners against civil rights

BSO Bringing Russian Violinist For Concerts

BOSTON—The Boston Symphony Orchestra has arranged for the first appearance in this country of the brilliant Russian violinist, Leonid Kogan, who will be heard with the orchestra in Boston under Pierre Monteux' direction on Jan. 10 and 11, 1958, and who will make his New York debut at a Boston Symphony concert in New York the following week. The 33-year-old violinist, who will appear in this country under the ausices of Sol Hurok, is the fourth of the major Soviet artists to come to the United States, following Oistrakh and Gilels two years ago, and the cellist, Rostropovitch, last season. Mr. Kogan is known here only through his recordings, although he has appeared in all the major capitals of Europe.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

JUN 26 1957

SOVIET VIOLINIST COMING

BOSTON AP—The Boston Symphony Orchestra announced today it has arranged for the first American appearance of Leonid Kogan, Russian violinist, known here only through his recordings. He has appeared in many European capitals.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

JUN 26 1957

Red Musician Plans 2 Concerts in Hub

A top Soviet musician will make his debut in Boston with the Boston Symphony Orchestra in the coming musical season.

Leonid Kogan will make his American debut Jan. 10 and 11.

The orchestra will be conducted at the two concerts by Associate Conductor Pierre Monteux.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 65,580

JUN 26 1957

TO MAKE DEBUT

BOSTON, June 26.—(UP) Russian violinist Leonid Kogan will make his American debut here with the Boston Symphony orchestra Jan. 10 and 11. Kogan, known in this country only through his recordings, will be heard with the orchestra under the direction of Pierre Monteux. He is scheduled to make New York concert appearances the following week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,330

JUN 27 1957

Russian Violinist

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAY 20 1957

Conductors Next Season

Charles Munch, music director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the orchestra's 77th season, 1957-58.

Pierre Monteux will conduct for three weeks, including two pairs of Friday and Saturday concerts (beginning Jan. 3 and 4), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the orchestra in Boston — Robert Shaw on Jan. 24, 25, and 28, and Thomas Schippers on Feb. 21, 22, and 23, and in Providence, R.I., on Feb. 25.

Robert Shaw is associate conductor of the Cleveland Orchestra. Following his graduation from Pomona College, he formed the Collegiate Chorale, which performed many choral works with Arturo Toscanini and the NBC Symphony. Mr. Shaw toured widely with this group and with the Robert Shaw Chorale and Orchestra traveling through Europe and the Middle East under the sponsorship of the State Department. He has been co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood.

Thomas Schippers appeared with the Philharmonic-Symphony Society of New York for the first time in March, 1955, and has also conducted the orchestras of San Francisco, Montreal, and Rochester, in addition to the City Center Opera. Performances with the Metropolitan Opera have included "Tales of Hoffmann" and "Don Pasquale." He has conducted several operas by Gian-Carlo Menotti in New York and on tour in the United States and Europe.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 27 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 27 1957

Russian Violinist To Play With BSO

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JUN 27 1957

Violinist Kogan To Play In Boston

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUN 27 1957

Leonid Kogan to Play With Boston Symphony

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JUN 28 1957

Symphony Gets Russian Violinist

The Boston Symphony Orchestra added another to its long list of distinguished "firsts" yesterday. Russian violinist Leonid Kogan will make his first American appearance with the Symphony, Jan. 10-11, 1958.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
JUN 28 1957

RUSSIAN VIOLINIST TO PLAY

BOSTON (AP)—The Boston Symphony orchestra announced today it has arranged for the first American appearance of Leonid Kogan, Russian violinist, known here only through his recordings. He has appeared in many European capitals.

Kogan will be heard with the orchestra in Boston next Jan. 10-11.

Burrelle's
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BArclay 7-5371
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165 Church Street - New York
NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
JUN 28 1957

Red Violinist to Play

Leonid Kogan, thirty-three-year-old Russian violinist, will make his first appearance in the United States with the Boston Symphony Orchestra, it was announced yesterday. He will play in its Boston concerts of Jan. 10 and 11, 1958, with Pierre Monteux conducting, and will make his New York debut in one of its Carnegie Hall concerts during the following week. He has played in all of the major European capitals, but is known here only through recordings.

NEW YORK TIMES, WEDNESDAY, AUGUST 7, 1957.

KOGAN WILL BOW HERE

Russian Violinist to Play Jan. 10 With Boston Symphony

Leonid Kogan, Russian violinist, will make his New York debut with the Boston Symphony conducted by Charles Munch on Jan. 18. He is one of two musicians who will make local debuts with the Boston Symphony. The other is Marcel Mule, French saxophonist, who will be heard on Feb. 12 and 15 in Carnegie Hall.

Other soloists in the orchestra's Carnegie Hall series will be Gary Graffman and Claudio Arrau, pianists, and Pierre Fournier, 'cellist. The Boston Symphony will give five Wednesday evening concerts, on Nov. 16, Dec. 14, Jan. 18, Feb. 15 and March 22, and five concerts the following Saturday afternoons.

Debut for Russian Violinist

Leonid Kogan, Russian violinist, will make his American debut with the Boston Symphony next Jan. 10 and 11. Pierre Monteux will be the conductor. Mr. Kogan will make his New York debut the next week, also with the Boston Symphony, at a Carnegie Hall program.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
DALLAS NEWS
DALLAS TEXAS
AUG 1 0 1957

★ ★

At the Arcadia, Sin."

IN NEW YORK, Mille's "The Te ments" has grosse 37 weeks at the C weekly average of The run continues needless to say warning last weeke **Lancaster** fired its e staff . . . **Technirm** wide-screen process **John Sutherland** pro **Dead Sea Scrolls,"** have a score esteemed **Heitor Vil**

SOPRANO MAE finally won over the concert Monday wi her "tremendous an applause plus the co of **Premier Constanti** lis during the interm Athens Festival pro An earlier concert h celled by the sopran a sore throat . . . L

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK
DAILY N
Circ. D. 2,092,455 -
AUG 7 1957

City Opera Gets New Conductors

General Director Julius Rudel of the New York City Opera has appointed three new conductors to the company roster for the fall season opening Oct. 9 at the City Center with Puccini's "Turandot." The three are Frans Allers, who has conducted for several Broadway musicals, Arturo Basile, youthful Italian making his U. S. debut, and Theodore Bloomfield of the Portland (Ore.) Symphony, making his New York debut.

Allers will conduct Strauss' "Fledermaus" and the new production of Lehar's "Merry Widow." Basile will lead the new production of Verdi's "Macbeth," Verdi's "La Traviata" and Puccini's "Madama Butterfly" and "La Boheme." Bloomfield will handle the baton for Bizet's "Carmen."

Completing the roster will be Rudel himself, Jose Iturbi, making a U. S. bow as an operatic conductor, and Peter Herman Adler of the NBC-TV Opera Theatre.

• • • •

Charles [illegible] has listed the featured performers for the Boston Symphony's Wednesday evening and Saturday afternoon concerts at Carnegie Hall starting Nov. 13. They are conductor Pierre Monteux, Russian violinist Leonid Kogan, French saxophonist Marcel Mule, pianist Gary Graffman, 'cellist Pierre Fournier and pianist Claudio Arrau.

Burrelle's
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165 Church Street - New York
TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
JUL 14 1957

Kogan To Boston

The Boston Symphony Orchestra has arranged for the first appearance in this country of the Russian violinist, Leonid Kogan, who will be heard with the Orchestra in Boston under Pierre Monteux' direction on January 10 and 11, 1958.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
SEP 8 1957

ARTISTS FROM IRON CURTAIN NATIONS BOW HERE

Robert Doisneau

HUNGARIAN—Pianist Gyorgy Cziffra, who fled from his country last year, will appear as the soloist with the Philharmonic-Symphony for the concerts of Nov. 14, 15 and 17.

RUSSIAN—Violinist Leonid Kogan will be soloist with Boston Symphony Orchestra in Carnegie Hall on Jan. 18. He will play later with the Philharmonic-Symphony.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 28 1957

BSO Bringing Russian Violinist For Concerts

BOSTON—The Boston Symphony Orchestra has arranged for the first appearance in this country of the brilliant Russian violinist, Leonid Kogan, who will be heard with the orchestra in Boston under Pierre Monteux' direction on Jan. 10 and 11, 1958, and who will make his New York debut at a Boston Symphony concert in New York the following week. The 33-year-old violinist, who will appear in this country under the ausices of Sol Hurok, is the fourth of the major Soviet artists to come to the United States, following Oistrakh and Gilels two years ago, and the cellist, Rostropovitch, last season. Mr. Kogan is known here only through his recordings, although he has appeared in all the major capitals of Europe.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUN 28 1957

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
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News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
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Buzzelle's
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165 Church Street - New York
NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253
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Times 6/28

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(UP) lead Ran on acc care cou

WEDNESDAY, AUGUST 7, 1957.

KOGAN WILL BOW HERE

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165 Church Street - New York
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Circ. D. 526,215 - S. 1,146,860
SEP 0 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JUN 28 1957

STS FROM IRON CURTAIN NATIONS BOW HERE

J. J. Kok

HUNGARIAN—Violinist Johanna Martzy, who is now a resident of Switzerland, makes her first New York appearances with the Philharmonic-Symphony on Nov. 9 and 10.

Russ Melcher, Paris

POLE—Pianist André Tchaikowsky, who will make his New York debut at Philharmonic's opening concert Oct. 10. He will play at Town Hall Nov. 8.

Sin."

IN NEW YORK
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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
AUG 7 1957

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TEX.
S
S. 208,222
1957

Violinist To Make Debut

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Berkshire Eagle (e)
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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
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Independent
Circ. 13,541
JUN 27 1957

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Times 6/28

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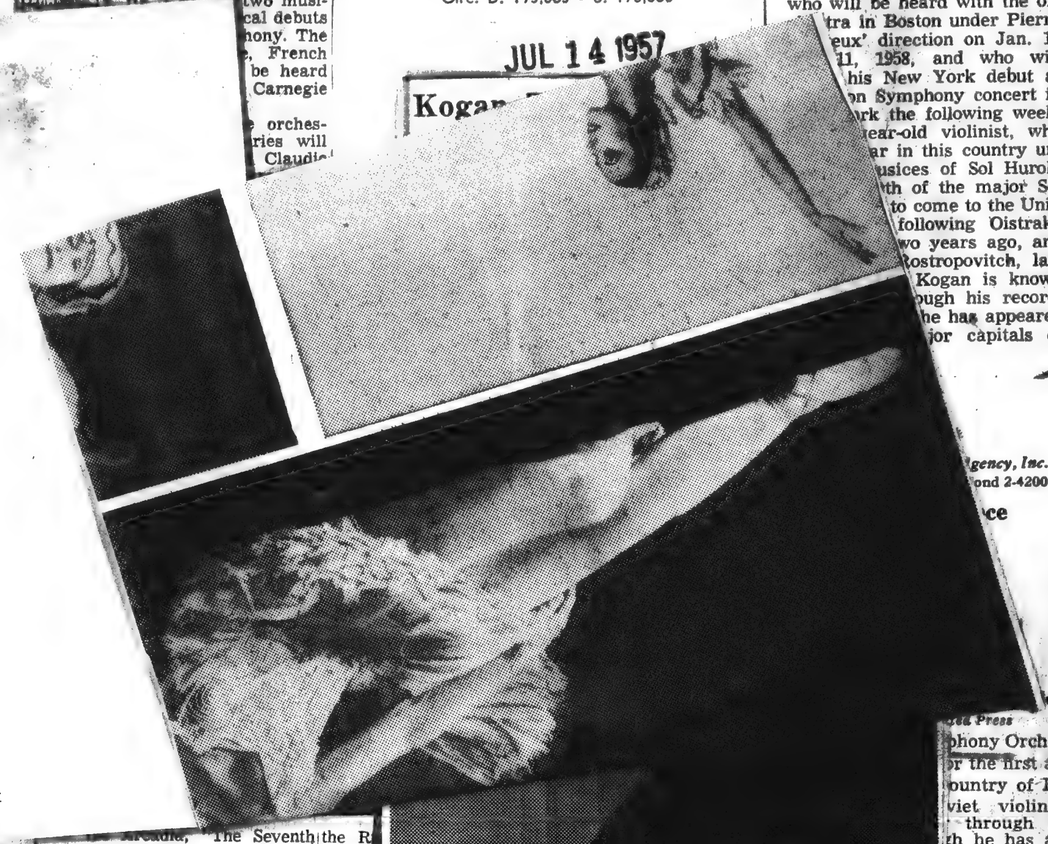
Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
TOLEDO, OHIO
BLADE
Circ. D. 193,863 - S. 178,068
JUL 14 1957

Kogan



New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUN 28 1957

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News (e)
NEWPORT, R. I.
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Russ Melcher, Paris

POLE—Pianist André Tchaikowsky, who will make his New York debut at Philharmonic's opening concert Oct. 10. [illegible] season. He will play at Town Hall Nov. 8.

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TIMES 6/28

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WEDNESDAY, AUGUST 7, 1957.

KOGAN WILL BOW HERE

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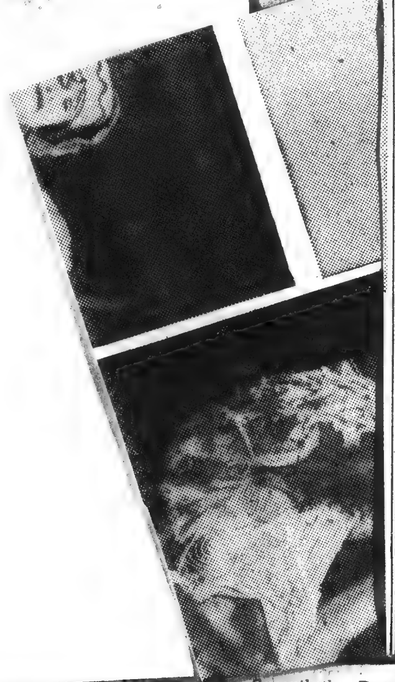

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Fayer, Vienna

BULGARIAN—Pianist Yury Boukoff makes his first tour of America this season. He will play at Town Hall Nov. 8.

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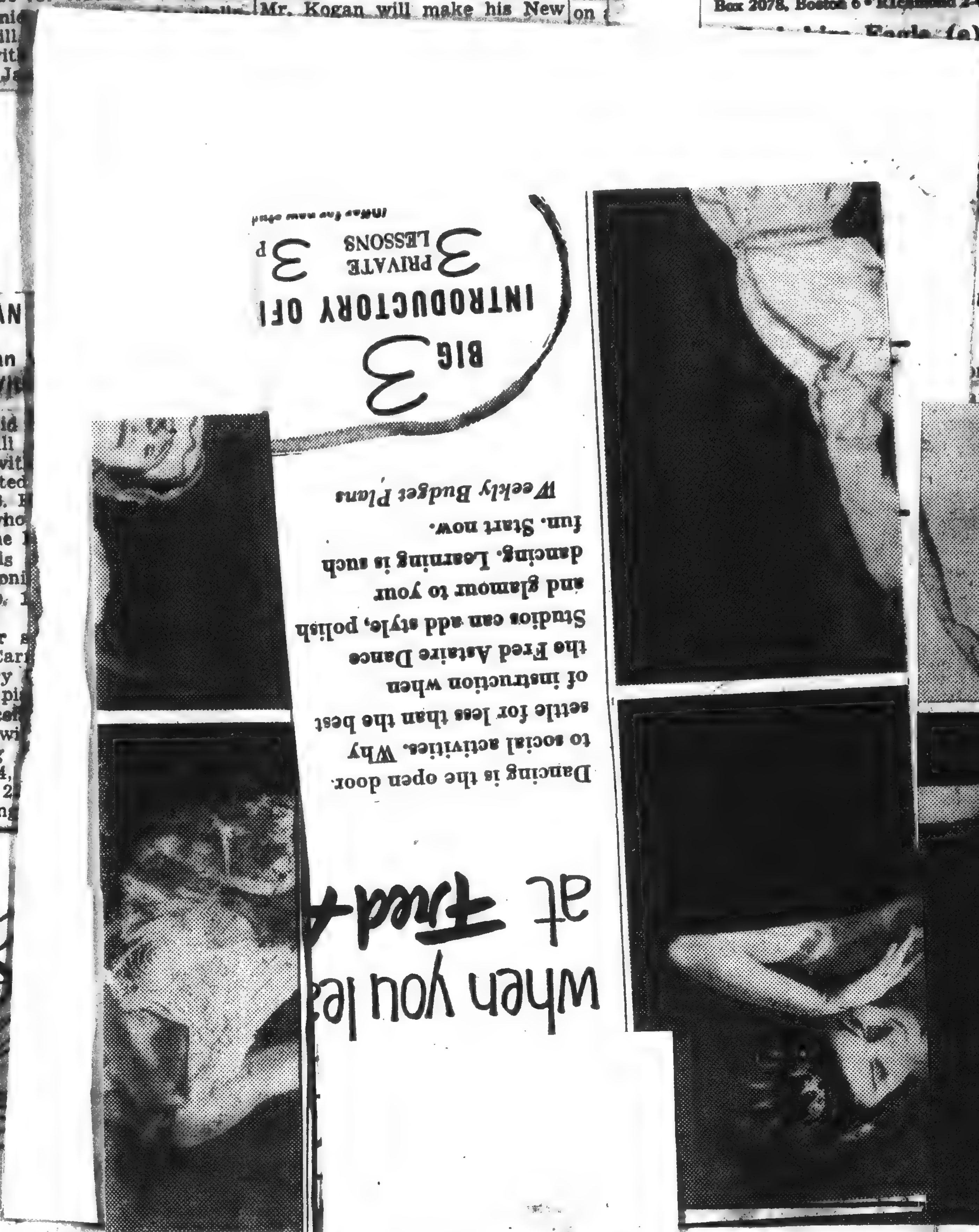

AUG 10 1957

★ ★ Chatterbox ★ ★

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AMERICAN SOPRANO Leontyne Price has been engaged to sing the title role in Verdi's "Aida" next season at the Vienna State Opera . . . Actress Helen Hayes has been named one of eight nominees for the board of elections to be held at a special stockholders meeting Sept. 12 in New York.

JOAN COPELAND, sister of Playwright Arthur Miller, will take the leading role of Melanie in the Broadway revival of Noel Coward's "Conversation Piece" next season . . . Two former Olympic skating champions, Robert Dench and Rosemarie Sewart, will be choreographers for the special jet-lane precision number in "Ice Capades," due here for the State Fair of Texas.—R.A.

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MUSICAL AMERICA
JULY 1957

Three Conductors Set For Boston Series

Boston.—Pierre Monteux, Robert Shaw and Thomas Schippers have been invited by Charles Munch, conductor of the Boston Symphony, to appear as guest conductors for the orchestra's 1957-58 season, its 77th.

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Soviet Violinist for Boston

Associated Press

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DALLAS, TEX.
NEWS
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Kogan will be heard with the orchestra in Boston next Jan. 10-11.

Burrelle's
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JUN 28 1957

Red Violinist to Play

Leonid Kogan, thirty-three-year-old Russian violinist, will make his first appearance in the United States with the Boston Symphony Orchestra, it was announced yesterday. He will play in its Boston concerts of Jan. 10 and 11, 1958, with Pierre Monteux conducting, and will make his New York debut in one of its Carnegie Hall concerts during the following week. He has played in all of the major European capitals, but is known here only through recordings.

TIMES 6/28

Debut for Russian Violinist

Leonid ... ist, will ... but with ... next Ja...

Monteux will be the conductor. Mr. Kogan will make his New ...

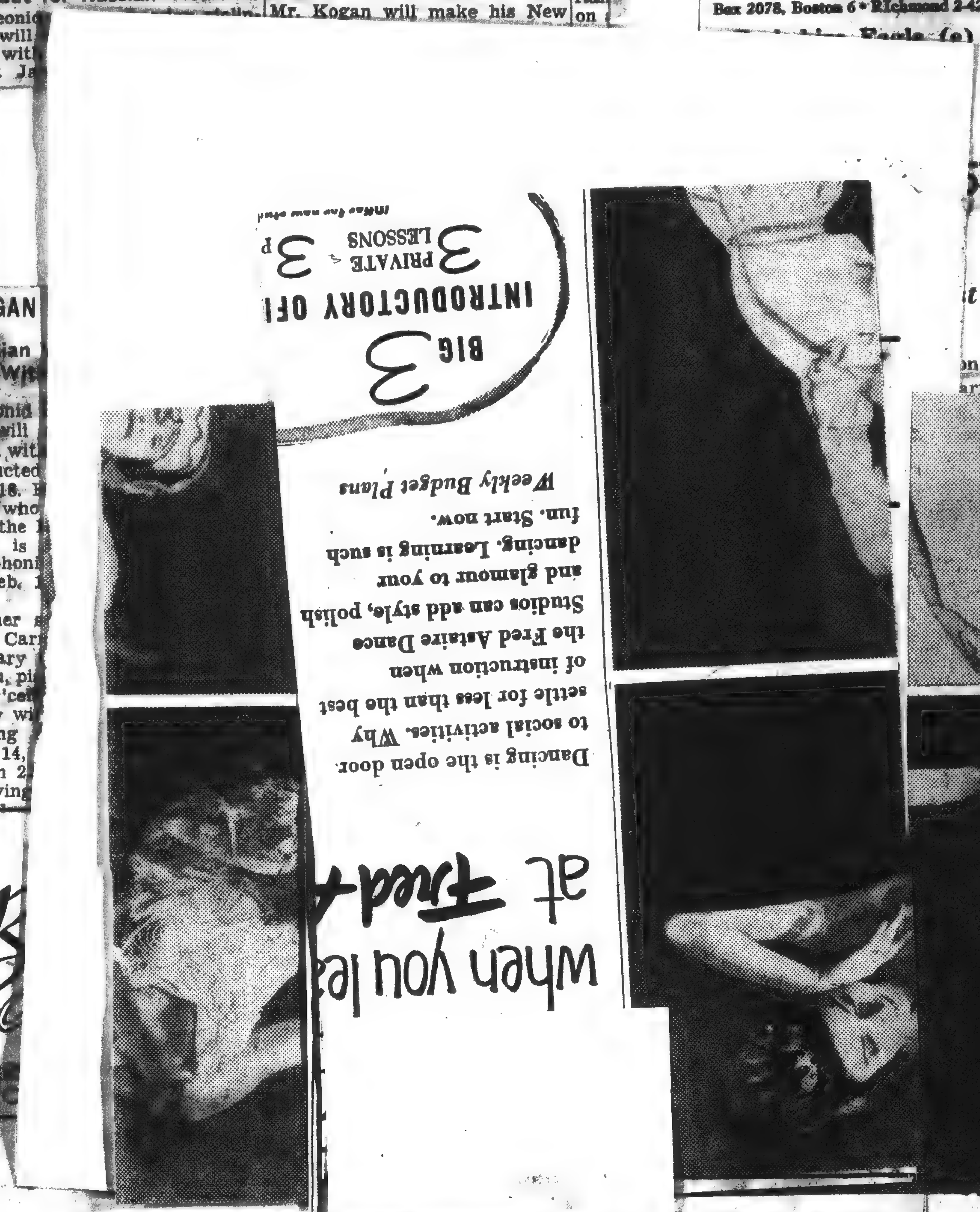
NEW YORK TIMES, WEDNESDAY, AUGUST 7, 1957.

KOGAN ...

Russian ... '18' With ...

Leonid ... ist, will ... debut with ... conducted ... Jan. 18. ... who ... with the ... other is ... saxophoni... on Feb. ... Hall.

Other ... tra's Car... be Gary ... Arrau, pi... nier, 'cel... phony wi... evening ... Dec. 14, ... March 2... following ...



AUG 10 1957

★ ★ Chatter

At the Arcadia, "The Seventh Sin."

IN NEW YORK, **Cecil B. DeMille's** "The Ten Commandments" has grossed $1,717,000 in 37 weeks at the Criterion for a weekly average of $46,405 . . . The run continues indefinitely, needless to say . . . Without warning last weekend **Hecht-Hill-Lancaster** fired its entire publicity staff . . . **Technirmaa** will be the wide-screen process used for the **John Sutherland** production, **"The Dead Sea Scrolls,"** which will have a score by Brazil's esteemed **Heitor Villa-Lobos.**

SOPRANO MARIA CALLAS finally won over the Greeks at a concert Monday which brought her "tremendous and sustained" applause plus the congratulations of **Premier Constantine Karamanlis** during the intermission of the Athens Festival program . . . An earlier concert had been cancelled by the soprano because of a sore throat . . . **Leonid Kogan,** the ... mak... 18 ... Bos...

A... tyn... sing the title role in "Aida" next season at the **Vienna State Opera** . . . Actress **Helen Hayes** has been named one of eight nominees for the board of elections to be held at a special stockholders meeting Sept. 12 in

Burrelle's
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165 Church Street - New York
NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

AUG 7 1957

City Opera Gets New Conductors

General Director Julius Rudel of the New York City Opera has appointed three new conductors to the company roster for the fall season opening Oct. 9 at the City Center with Puccini's "Turandot." The three are Franz Allers, who has conducted for several Broadway musicals, Arturo Basile, youthful Italian making his U. S. debut, and Theodore Bloomfield of the Portland (Ore.) Symphony, making his New York debut.

Allers will conduct Strauss' "Fledermaus" and the new production of Lehar's "Merry Widow." Basile will lead the new production of Verdi's "Macbeth," Verdi's "La Traviata" and Puccini's "Madama Butterfly" and "La Boheme." Bloomfield will handle the baton for Bizet's "Carmen."

Completing the roster will be Rudel himself, Jose Iturbi, making a U. S. bow as an operatic conductor, and Peter Herman Adler of the NBC-TV Opera Theatre.

• • •

Charles Munch has listed the featured performers for the Boston Symphony's Wednesday evening and Saturday afternoon concerts at Carnegie Hall starting Nov. 13. They are conductor Pierre Monteux, Russian violinist Leonid Kogan, French saxophonist Marcel Mule, pianist Gary Graffman, 'cellist Pierre Fournier and pianist Claudio Arrau.

MUSICAL AMERICA
JULY 1957

Three Conductors Set For Boston Series

Boston. — Pierre Monteux, Robert Shaw and Thomas Schippers have been invited by Charles Munch, conductor of the Boston Symphony, to appear as guest conductors for the orchestra's 1957-58 season, its 77th.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)

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Soviet Violinist for Boston

By the Associated Press

The Boston Symphony Orchestra has arranged for the first appearance in this country of Leonid Kogan, Soviet violinist, known here only through his recordings although he has appeared in many European capitals.

Kogan will be heard with the orchestra in Boston on Jan. 10-11, 1958. The symphony will be directed by Pierre Monteux. Kogan will make his New York City debut the following week.

The 33-year-old violinist will be the fourth major Soviet artist to appear in the United States in recent years. Violinist Oistrakh, pianist Gilels and cellist Rostropovitch have preceded him.

Burrelle's
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NEWS
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JUL 6 1957

Russian Violinist To Make Debut

BOSTON, Mass. (Sp.). — The Boston Symphony Orchestra has arranged for the first appearance in this country of the Russian violinist, Leonid Kogan. He will be heard Jan. 10 and 11, with the orchestra in Boston under Pierre Monteaux' direction, and will make his New York debut at a Boston Symphony concert in New York the following week.

The 33-year-old violinist, who will appear in this country under the auspices of Sol Hurok, is the fourth of the major Soviet artists to come to the United States, following Oistrakh and Gilels two years ago, and the cellist, Rostropovitch, last season. Kogan is known here only through his recordings, although he has appeared in the major capitals of Europe.

Burrelle's ESTABLISHED 1888 BArclay 7-5371 PRESS CLIPPING BUREAU 165 Church Street - New York
MUSICAL LEADER CHICAGO, ILL.
JUL 1957

Burrelle's ESTABLISHED 1888 BArclay 7-5371 PRESS CLIPPING BUREAU 165 Church Street - New York
KALAMAZOO, MICH. GAZETTE
SEP 2 2 1957

Burrelle's ESTABLISHED 1888 BArclay 7-5371 PRESS CLIPPING BUREAU 165 Church Street - New York
NEW YORK, N. Y. HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

Burrelle's ESTABLISHED 1888 BArclay 7-5371 PRESS CLIPPING BUREAU 165 Church Street - New York
NEW YORK, N. Y. TIMES
S. 1,149,467
1957

Burrelle's ESTABLISHED 1888 BArclay 7-5371 PRESS CLIPPING BUREAU 165 Church Street - New York
NEW YORK CITY, N. Y.
S. 258,545
1957

Musical Notes

by Walter F. Loeb

Festival at Caramoor

The Walter and Lucie Rosen Foundation, Inc., presented its June Festival at Caramoor, the Rosen estate near Katonah, N. Y. Three programs were completely sold out. The first one, June 15, Rey de la Torre, classic guitarist, and the Phoenix Quartet gave a recital of Spanish music in the courtyard which has its own Castillian flavour, so that it was most appropriate to hear music by Spanish composers.

Rey de la Torre gave absorbing readings of the works he played with rhythmic skill, expertly phrased and dramatic. The quartet played well and gave evidence of their understanding of the subtle meanings.

Opening of Lewisohn Stadium

Every year comes summer, and every summer come the Lewisohn Stadium concerts to New York City. A fine orchestra, renowned conductors and first-rate soloists share the stage.

Of course there is always a chance for rain, so opening night (June 24) was rained out after a few bars of the Nutcracker Ballet. The program, pushed to Tuesday, was devoted to Tschaikowsky, with **Alexander Brailowsky**, pianist, and **Igor Markevitch** making his debut at the stadium as conductor. After the Nutcracker ballet suite, the program included the first piano concerto and the fourth symphony. It was an accented performance with many attentions to dynamics by Mr. Markevitch. In contrast, it seemed that Brailowsky played the concerto with loving care and authority.

June 26, the program included works by Rossini, Grieg, Tschaikowsky and de Falla. Markevitch again conducted and **Bernardo Segall**, pianist, was heard in the Grieg A minor concerto.

One of the wonders of the season was the appearance of **Renata Tebaldi** at the Lewisohn Stadium concert on June 27. The soprano had arrived at 4 p.m. from a performance in Cuba, and left the next morning by boat to Italy. Fortunately it did not rain, although it threatened several times. **Julius Rudel** conducted in several overtures and intermezzi, and Mme. Tebaldi sang Verdi arias from "Il Trovatore," "La Forza del Destino" and "Otello." As encores Puccini's "Butterfly" and "Gianni Schicchi" came to the limelight. Mme. Tebaldi was greeted like a great diva, and her concert interpretations were excellent in warmth and dramatic intensity.

Theme and Variations

Puerto Rico will sponsor a second music festival next year. It will again be under the direction of **Pablo Casals. Alexander Schneider** will be charged with the organization of the festival. The dates are April 19 to May 5, 1958. Twelve concerts will be devoted to orchestral and chamber music by Bach, Mozart and Schubert. Isaac Stern, Rudolf Serkin and the Budapest String Quartet will be among the participants . . . Five opera productions in English are scheduled for the 1957-58 TV season by the **NBC Opera Company.** It includes Francis Poulenc's "Dialogues of the Carmelites" Dec. 8; Gian-Carlo Menotti's "Amahl and the Night Visitors" during the Christmas season; Verdi's "Rigoletto" on Feb. 16, and Wagner's "Meistersinger" on March 30 and April 6 . . . **The Boston Symphony Orchestra** has arranged for the first appearance in this country of the Russian violinist, **Leonid Kogan.** He will be heard with the orchestra in Boston under **Pierre Monteux'** direction on Jan. 10 and 11, 1958, and will make his New York debut with BSO the following week . . . **Patrice Munsel** will be the star of a musical comedy program to be broadcast over the ABC network beginning Oct. 18.

Boston Symphony Lists Soloists for N. Y. Concerts

The Boston Symphony Orchestra has announced its featured performers for next season's five Wednesday evening concerts in New York, Nov. 13, Dec. 11, Jan. 15, Feb. 12, March 19, and five Saturday afternoon concerts, Nov. 16, Dec. 14, Jan. 18, Feb. 15, March 22. Pierre Monteux will be guest conductor Jan. 15 and 18, with director Charles Munch conducting the other series.

Two soloists making their debuts with the orchestra are Leonid Kogan, Russian violinist (Jan. 18), and Marcel Mule, French saxophone virtuoso (Feb. 12 and 15). Gary Graffman, pianist, and Pierre Fournier, 'cellist, will be other solists in the Wednesday night series. Claudio Arrau, pianist, will be soloist in the Saturday afternoon series.

New England Newsclip Agency, Inc. Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican SPRINGFIELD, Mass. Independent Circ. 111,788
AUG 11 1957

Boston Symphony Lists 10 Concerts At Carnegie Hall

Boston, Aug. 10 — The Boston Symphony Orchestra has announced the dates and soloists for its New York concerts next season at Carnegie Hall on five Wednesday nights and Saturday afternoons, Nov. 13 and 16, Dec. 11 and 14, Jan. 15 and 18, Feb. 12 and 15 and March 19 and 22. Pierre Monteux will be the guest conductor for the January concerts; the others will be conducted by Charles Munch, the orchestra's music director.

Leonid Kogan, Russian violinist, will make his New York debut on Jan. 18, and Marcel Mule, French saxophonist, will make his first New York appearances in the two February concerts. Gary Graffman, pianist, and Pierre Fournier, cellist, will also play in the Wednesday night series, and Claudio Arrau, pianist, in the Saturday afternoon series. Tickets for both series can be obtained at Symphony Hall in Boston.

New England Newsclip Agency, Inc. Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant HARTFORD, Conn. Republican Circ. 143,181
AUG 25 1957

Pierre Montieux Coming Here In Symphony Series

Pierre Monteux, one of the world's most distinguished conductors in symphony, opera and ballet, will make his Bushnell Memorial debut this season at the age of 82. Monteux as guest-conductor of the Boston Symphony Orchestra during several weeks in the coming winter, will direct that ensemble of 110 players on the Bushnell stage in the fourth concert of the upcoming Bushnell Symphony Series. The exact date is January 14.

Other concerts in this series will be by the following orchestras: October 14, Florence Festival Symphony Orchestra of Italy; October 23, Philadelphia Orchestra, Ormandy conducting; December 3, New York Philharmonic - Symphony, Mitropouloe conducting; February 6, Cleveland Orchestra, Szell conducting.

Born in Paris on April 4, 1875, Monteux graduated from the Paris Conservatory with first honors in violin, and soon was first violin and first viola in leading Paris orchestras. In 1911 he was chosen principal conductor of Diaghilev's noted Ballet Russe, conducting the premiers of such works as Stravinsky's "Rite of Spring," a premier which resulted in one of the most famous theatrical uproars in history. After military service he toured the United States with Ballet Russe, became regular conductor of the French repertory at the Metropolitan Opera, and moved to the position of conductor of the Boston Symphony in 1919, remaining five years. He has been an annual guest conductor in Boston for decades.

Monteux served for many years as conductor of the San Francisco Symphony, as conductor of the Amsterdam Concertgebouw and as guest conductor he has directed most of the major ensembles of the world.

No other conductor living can match one item in his international career — he has never missed a single rehearsal or concert.

Season tickets for the Bushnell Symphony Series are now available, at prices ranging from $7 to $18, at the Bushnell Memorial. The number is limited.

New England Newsclip Agency, Inc. Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican SPRINGFIELD, Mass. Independent Circ. 111,788
AUG 25 1957

With Boston Symphony

New York, Aug. 24 — The saxophone will attain the dignity of a solo instrument with the Boston Symphony Orchestra next season, according to an announcement just received. It is the French virtuoso Marcel Mule who has been extended the hnor of appearing with the famous orchestra not only in Boston, but also in its Carnegie Hall visits of Feb. 12 and 15. He will be the soloist at both concerts.

New England Newsclip Agency, Inc. Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram WORCESTER, Mass. Republican Circ. 106,047
SEP 1 - 1957

Music

Pipers of Black Watch To Appear in Boston

By RAYMOND MOREN, Telegram Music Critic

With such an abundance of concerts during the summer, it is sometimes difficult to determine just when the new music season begins.

The opening concert by the Symphony in Symphony Hall (this year on Friday afternoon, October 4) is accepted as that city's start of a new season.

However, a Boston event is scheduled for Tuesday evening, October 1st that can hardly be considered a casual preamble to the fall and winter calender.

Stirring Skirl

The stirring skirl of the massed pipers of the famous Black Watch Regimental Band will be heard that evening in the Boston Garden. Boston Branch of the English-Speaking Union will sponsor the first and only appearance in the city of Her Majesty's Black Watch Royal Highland Regiment.

"To the accompaniment of trumpets, fanfare, rumbling drums, and bagpipes, over 100 performers will present a spectacle of marching ceremonies, exhilirating Scottish dances, and martial music.

Tickets are $4.00 and $5.00 and may be obtained by sending a check and self-addressed envelope to English-Speaking Union, 44 Commonwealth Avenue, Boston 16.

Russian Visitor

There seems to be a great wave of anticipation when it's announced that anther Russian virtuoso is scheduled for an American debut. In recent years such was the reaction to the visits of Emil Gilels, pianist, David Oistrakh, violinist, and Mstislav Rostropovich, cellist.

Much the same excitement is being aroused by the Boston Symphon's announcement that the Russian vollinist, Leonid Kogan will make his first appearance in this country under Pierre Monteux, direction at Symphony Hall on January 10 and 11, 1958. He will make his New York debut at a Boston Symphony concert the following week. Kogan is 33-years-old, and is known here only through his recordings.

Boston Symphony

Speaking of the Boston Symphony, it seems to have found the solution to attracting audiences to Tanglewood with the right programming. Reproaches and criticisms were hurled at the orchestra last summer. The season just past chalked up a record-breaking attendance of 162,936 with a total ticket sale of $336,122.

Each program of the four main weekends in the Shed this summer, was a combination of the old and the new. The music of a "standard" composer was featured each weekend. Between works by this composer (Berlioz, Brahms, Tchaikovsky, and Beethoven) was sandwiched a contemporary work.

Not all of these modern works were liked. Some, like Stravinsky's "Canticum Sacrum," received hostile or indifferent reactions.

Interesting Survey

Incidentally, Musical America has conducted an interesting survey to determine the popularity of standard, foreign (modern) and American composers.

This was done by compiling the number of performances each composer received by 31 of the nation's leading symphony orchestras. Beethroven lead the parade with 294 performances, followed by Mozart's 166 and Brahms' 141.

The modern foreign composers were Stravinsky, Hindemith, and Vaughan Williams. Americans were Samuel Barber, William Schuman, and George Gershwin.

Ricordi Competition

We have had cause to respect the care with which the House of Ricordi issues its publications of operatic scores.

This honored firm will celebrate its 50th anniversary with a competition for a one-act lyric opera, open to composers of all nationalities.

The prize is three million Italian lire (about $4,750) but even more important, the winning work will be performed at La Scala. Simple rules have been adopted for the contest. The work must be unpublished, must never have been performed in public either in whole or in part, and must not have been entered in any other competition.

Contestants must submit the following materials to Segretaria del Concorso Internazionale, 'Casa Ricordi 1808-1958," Via Berchet 2, Milano, Italy:

One copy of the fully orchestrated score — two copies of the reduction for voice and piano — seven typewritten copies of the Libretto. Deadline is July 31, 1958.

Brewers and Music

We are still in an era when struggling and expiring musical organizations search for well-heeled sponsors to save them from catastrophe.

Help of this kind has been offered from what we feel safe in identifying as an unexpected source. The United States Brewers Foundation has announced the formation of the National Institute of Music, Inc., dedicated to the creation of new projects of this country's musical life. Julius Bloom has been named executive director of the Institute.

Possibly the beer stands at the Newport Jazz Festival and at Tanglewood on Parade have suggested this combination of metiers.

Berkshire Festival at Tanglewood, Lenox, Mass., with the annual "Tanglewood on Parade" benefit tomorrow night and the closing regular festival concerts Friday and Saturday nights and Sunday afternoon.

LEADER
20 CENTS A COPY
Florence French in 1900
1957

Varied Entertainment

(Continued on page 15)

... was accorded a polished, ... chorus, orchestra and soloists under ...rok.

Two new operas by **Meyer Kupferman** with librettos by **Alastair Reid** were premiered at the Master Theater in New York June 5. The score of "Voices for a Mirror" evinced creative power and craftsmanship deserving of a far juicier vehicle. "The Curious Fern," on the other hand, was a happy blend of story and music, light-weight and charmingly subtle throughout. Ellen Faull and Ruth Kobart were outstanding in both productions and Levern Hutcherson excelling in the second. Howard Lebow was at the piano, playing both scores expertly.

Rudolf Bing, has announced that the National Council of the Metropolitan Opera has added Santa Barbara, Cal., as the ninth center in its rapidly expanding regional auditions program . . . Three new directors have been elected to the **Philharmonic-Symphony Society** of New York's Board of Directors. They are **Benjamin J. Buttenwieser, Basil P. Goulandris** and **John Holbrook.**

Coming events: A major musical attraction representing the world-famous Deutschmeister Band, the Singing Boys and Girls of the Vienna Woods and Vienna's operetta, called **"Vienna on Parade,"** will be touring the United States beginning January, 1958 . . . The **Czech Philharmonic of Prague** will make its first American tour in the spring of 1958 . . .

...Europe during the past summer.

AUG 29 1957

Hub Conductor Given High Lebanon Award

BEIRUT, Lebanon (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was decorated last night with the commander of the Order of Cedars, one of Lebanon's highest awards.

President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' fantastic symphony.

It was the final concert of the two-week long Baalbek International Music Festival.

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165 Church Street - New York

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253

AUG 7 1957

The Boston Lists Dates At Carnegie

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The orchestra completes its Berkshire Festival at Tanglewood, Lenox, Mass., with the annual "Tanglewood on Parade" benefit tomorrow night and the closing regular festival concerts Friday and Saturday nights and Sunday afternoon.

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165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

AUG 7 1957

KOGAN WILL BOW HERE

Russian Violinist to Play Jan. 18 With Boston Symphony

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Other soloists in the orchestra's Carnegie Hall series will be Gary Graffman and Claudio Arrau, pianists, and Pierre Fournier, 'cellist. The Boston Symphony will give five Wednesday evening concerts, on Nov. 16, Dec. 14, Jan. 18, Feb. 15 and March 22, and five concerts the following Saturday afternoons.

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NEW YORK CITY, N. Y.
POST
Circ. D. 388,011 - S. 258,545

AUG 9 1957

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New England Newsclip Agency, Inc.
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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

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Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181

AUG 25 1957

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Sunday Republican
SPRINGFIELD, Mass.
Independent
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AUG 25 1957

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

SEP 1 - 1957

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The modern foreign composers were Stravinsky, Hindemith, and Vaughan Williams. Americans were Samuel Barber, William Schuman, and George Gershwin.

Ricordi Competition

We have had cause to respect the care with which the House of Ricordi issues its publications of operatic scores.

This honored firm will celebrate its 50th anniversary with a competition for a one-act lyric opera, open to composers of all nationalities.

The prize is three million Italian lire (about \$4,750) but even more important, the winning work will be performed at La Scala. Simple rules have been adopted for the contest. The work must be unpublished, must never have been performed in public either in whole or in part, and must not have been entered in any other competition.

Contestants must submit the following materials to Segretaria del Concorso Internazionale, 'Casa Ricordi 1808-1958,' Via Berchet 2, Milano, Italy:

One copy of the fully orchestrated score — two copies of the reduction for voice and piano — seven typewritten copies of the Libretto. Deadline is July 31, 1958.

Brewers and Music

We are still in an era when struggling and expiring musical organizations search for well-heeled sponsors to save them from catastrophe.

Help of this kind has been offered from what we feel safe in identifying as an unexpected source. The United States Brewers Foundation has announced the formation of the National Institute of Music, Inc., dedicated to the creation of new projects of this country's musical life. Julius Bloom has been named executive director of the Institute.

Possibly the beer stands at the Newport Jazz Festival and at Tanglewood on Parade have suggested this combination of metiers.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
KALAMAZOO, MICH. GAZETTE
SEP 22 1957

T. Schippers Guest Conductor In Boston Oct. 4

Thomas Schippers of Kalamazoo has been chosen as one of four distinguished guest conductors to appear with the Boston Symphony Orchestra during its 77th season of concerts which opens Friday afternoon, Oct. 4, at Symphony Hall in Boston.

Other guest conductors will be Pierre Monteux, Richard Burgin and Robert Shaw. The regular conductor is Charles Munch, who conducted the Boston Symphony in its last concert appearance in Kalamazoo.

Schippers is to appear for one of the Sunday afternoon performances of the orchestra in November. A member of the regular staff of conductors at the Metropolitan Opera Co., he made several guest appearances in Europe during the past summer.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 528,253
AUG 7 1957

The Boston Lists Dates At Carnegie

The Boston Symphony Orchestra has announced the dates and soloists for its New York concerts nex season at Carnegie Hall on five Wednesday nights and Saturday afternoons, Now. 13 and 16, Dec. 11 and 14, Jan. 15 and 18, Feb. 12 and 15 and March 19 and 22. Pierre Monteux will be the guest conductor for the January concerts; the thers will be conducted by Pierre Monteux, the orchestra's music director.

Leonid Kogan, Russian violinist, will make his New York debut on Jan. 18, and Marcel Mule, French saxophonist, will make his first New York appearances in the two February concerts. Gary Graffman, pianist, and Pierre Fournier, cellist, will also play in the Wednesday night series, and Claudio Arrau, pianist, in the Saturday afternoon series. Tickets for both series canbe obtained at Symphony Hall in Boston.

The orchestra completes its Berkshire Festival at Tanglewood, Lenox, Mass., with the annual "Tanglewood on Parade" benefit tomorrow night and the closing regular festival concerts Friday and Saturday nights and Sunday afternoon.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
AUG 7 1957

KOGAN WILL BOW HERE

Russian Violinist to Play Jan. 18 With Boston Symphony

Leonid Kogan, Russian violinist, will make his New York debut with the Boston Symphony conducted by Charles Munch on Jan. 18. He is one of two musicians who will make local debuts with the Boston Symphony. The other is Marcel Mule, French saxophonist, who will be heard on Feb. 12 and 15 in Carnegie Hall.

Other soloists in the orchestra's Carnegie Hall series will be Gary Graffman and Claudio Arrau, pianists, and Pierre Fournier, 'cellist. The Boston Symphony will give five Wednesday evening concerts, on Nov. 16, Dec. 14, Jan. 18, Feb. 15 and March 22, and five concerts the following Saturday afternoons.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545
AUG 9 1957

Boston Symphony Lists Soloists for N. Y. Concerts

The Boston Symphony Orchestra has announced its featured performers for next season's five Wednesday evening concerts in New York, Nov. 13, Dec. 11, Jan. 15, Feb. 12, March 19, and five Saturday afternoon concerts, Nov. 16, Dec. 14, Jan. 18, Feb. 15, March 22. Pierre Monteux will be guest conductor Jan. 15 and 18, with director Charles Munch conducting the other series.

Two soloists making their debuts with the orchestra are Leonid Kogan, Russian violinist (Jan. 18), and Marcel Mule, French saxophone virtuoso (Feb. 12 and 15). Gary Graffman, pianist, and Pierre Fournier, 'cellist, will be other solists in the Wednesday night series. Claudio Arrau, pianist, will be soloist in the Saturday afternoon series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,938
AUG 29 1957

Hub Conductor Given High Lebanon Award

BEIRUT, Lebanon (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was decorated last night with the commander of the Order of Celars, one of Lebanon's highest awards.

President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' fantastic symphony.

It was the final concert of the two-week long Baalbek International Music Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
AUG 25 1957

Pierre Montieux Coming Here In Symphony Series

Pierre Monteux, one of the world's most distinguished conductors in symphony, opera and ballet, will make his Bushnell Memorial debut this season at the age of 82. Monteux as guest-conductor of the Boston Symphony Orchestra during several weeks in the coming winter, will direct that ensemble of 110 players on the Bushnell stage in the fourth concert of the upcoming Bushnell Symphony Series. The exact date is January 14.

Other concerts in this series will be by the following orchestras: October 14, Florence Festival Symphony Orchestra of Italy; October 23, Philadelphia Orchestra, Ormandy conducting; December 3, New York Philharmonic - Symphony, Mitropoulos conducting; February 6, Cleveland Orchestra, Szell conducting.

Born in Paris on April 4, 1875, Monteux graduated from the Paris Conservatory with first honors in violin, and soon was first violin and first viola in leading Paris orchestras. In 1911 he was chosen principal conductor of Diaghilev's noted Ballet Russe, conducting the premiers of such works as Stravinsky's "Rite of Spring," a premier which resulted in one of the most famous theatrical uproars in history. After military service he toured the United States with Ballet Russe, became regular conductor of the French repertory at the Metropolitan Opera, and moved to the position of conductor of the Boston Symphony in 1919, remaining five years. He has been an annual guest conductor in Boston for decades.

Monteux served for many years as conductor of the San Francisco Symphony, as conductor of the Amsterdam Concertgebouw and as guest conductor he has directed most of the major ensembles of the world.

No other conductor living can match one item in his international career — he has never missed a single rehearsal or concert.

Season tickets for the Bushnell Symphony Series are now available, at prices ranging from $7 to $18, at the Bushnell Memorial. The number is limited.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
AUG 11 1957

Boston Symphony Lists 10 Concerts At Carnegie Hall

Boston, Aug. 10 — The Boston Symphony Orchestra has announced the dates and soloists for its New York concerts next season at Carnegie Hall on five Wednesday nights and Saturday afternoons. Nov. 13 and 16, Dec. 11 and 14, Jan. 15 and 18, Feb. 12 and 15 and March 19 and 22. Pierre Monteux will be the guest conductor for the January concerts; the others will be conducted by Charles Munch, the orchestra's music director.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
AUG 25 1957

With Boston Symphony

New York, Aug. 24 — The saxophone will attain the dignity of a solo instrument with the Boston Symphony Orchestra next season, according to an announcement just received. It is the French virtuoso Marcel Mule who has been extended the hnor of appearing with the famous orchestra not only in Boston, but also in its Carnegie Hall visits of Feb. 12 and 15. He will be the soloist at both concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
SEP 1 - 1957

Music

Pipers of Black Watch To Appear in Boston

By RAMUND MORIN,
Telegram Music Critic

With such an abundance of concerts during the summer, it is sometimes difficult to determine just when the new music season begins.

The opening concert by the Symphony in Symphony Hall (this year on Friday afternoon, Octiber 4) is accepted as that city's start of a new season.

However, a Boston event is scheduled for Tuesday evening, October 1st that can hardly be considered a casual preamble to the fall and winter calender.

Stirring Skirl

The stirring skirl of the massed pipers of the famous Black Watch Regimental Band will be heard that evening in the Boston Garden. Boston Branch of the English-Speaking Union will sponsor the first and only appearance in the city of Her Majesty's Black Watch Royal Highland Regiment.

To the accompaniment of trumpets, fanfare, rumbling drums, and bagpipes, over 100 performers will present a spectacle of marching ceremonies, exhilirating Scottish dances, and martial music.

Tickets are $4.00 and $5.00 and may be obtained by sending a check and self-addressed envelope to English-Speaking Union, 44 Commonwealth Avenue, Boston 16.

Russian Visitor

There seems to be a great wave of anticipation when it's announced that anther Russian virtuoso is scheduled for an American debut. In recent years such was the reaction to the visits of Emil Gilels, pianist, David Oistrakh, violinist, and Mstislav Rostropovich, cellist.

Much the same excitement is being aroused by the Boston Symphon's announcement that the Russian voilinist, Leonid Kogan will make his first appearance in this country under Pierre Monteux, direction at Symphony Hall on January 10 and 11, 1958. He will make his New York debut at a Boston Symphony concert the following week. Kogan is 33-years-old, and is known here only through his recordings.

Boston Symphony

Speaking of the Boston Symphony, it seems to have found the solution to attracting audiences to Tanglewood with the right programming. Reproaches and criticisms were hurled at the orchestra last summer. The season just past chalked up a record-breaking attendance of 162,936 with a total ticket sale of $336,122.

Each program of the four main weekends in the Shed, this summer, was a combination of the old and the new. The music of a "standard" composer was featured each weekend. Between works by this composer (Berlioz, Brahms, Tchaikovsky, and Beethoven) was sandwiched a contemporary work.

Not all of these modern works were liked. Some, like Stravinsky's "Canticum Sacrum," received hostile or indifferent reactions.

Interesting Survey

Incidentally, Musical America has conducted an interesting survey to determine the popularity of standard, foreign (modern) and American composers.

This was done by compiling the number of performances each composer received by 31 of the nation's leading symphony orchestras. Beethroven lead the parade with 294 performances, followed by Mozart's 166 and Brahms' 141.

The modern foreign composers were Stravinsky, Hindemith, and Vaughan Williams. Americans were Samuel Barber, William Schuman, and George Gershwin.

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BOSTON SYMPHONY ORCHESTRA ANNOUNCES 77TH SEASON

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SOLOISTS ANNOUNCED FOR BOSTON SERIES

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston. Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem".

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony Orchestra will present during the coming season of 1957-58 series of six concerts in Sanders Theatre, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan, Lexington, Ky., Bloomington, Ind., Cincinnati, Ohio, Northampton, Mass., New Haven, Conn., Newark, N. J., Washington, D. C., Hartford, Conn., Storrs, Conn., Bridgeport, Conn., Worcester, Mass., New London, Conn., Springfield, Mass., and Philadelphia, Pa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084
AUG 29 1957

BOSTON SYMPHONY CONDUCTOR DECORATED

BEIRUT, Lebanon (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was decorated last night with the commander of the Order of Cedars, one of Lebanon's highest awards.

President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' fantistic symphony.

It was the final concert of the two-week long Baalbek International Music Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
AUG 29 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
AUG 29 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 29 1957

BSO Conductor Munch Decorated by Lebanon

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
JUN 28 1957

Russian Violinist In Debut Here

The Boston Symphony Orchestra added another to its long list of distinguished "firsts" yesterday. Russian violinist Leonid Kogan will make his first American appearance with the Symphony, Jan. 10-11, 1958.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
AUG 29 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
SEP 3 - 1957

Munch Awarded Lebanon Honor

A high honor was conferred upon Boston Symphony Orchestra conductor Charles Munch by the Republic of Lebanon, following a concert in Baalbek, Lebanon.

The award was membership in the Order of the Cedar, in which Munch was designated a Commander.

Munch was given the medal during intermission in the final concert of the Baalbek Second International Music Festival. The conductor had just led the Santa Cecilia Orchestra of Rome in a performance of Berlioz' Symphonie Fantastique.

Lebanon Decoration Awarded to Munch

The World's Day
Reg. U.S. Pat. Off.

Mideast: Boston Symphony Leader Honored

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New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
AUG 29 1957

Lebanon Honors Charles Munch

BEIRUT, Lebanon, Aug. 29 (AP) — **Charles Munch**, conductor of the Boston Symphony Orchestra, was decorated last night with the commander of the Order of Cedars, one of Lebanon's highest awards.

President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' Fantastic Symphony.

It was the final concert of the two-week-long Baalbek International Music Festival.

Munch

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
SEP 13 1957

Social Briefs

Mrs. John L. Senior of Lenox and Mrs. Neil Cowham of Tyringham were in the audience at the open-air Theater of Herod Atticus in Athens, Greece, on Sept. 2 when Charles Munch conducted the Athens State Orchestra. He received rave notices in the local press. Mr. Munch, since the close of the Tanglewood season, has been guest conducting in Mediterranean countries. Mrs. Senior and Mrs. Cowham have been in Europe since mid-August and have just completed a cruise of the Greek islands. They expect to return around Oct. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535
AUG 29 1957

Charles Munch Is Decorated

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It was the final concert of the two-week-long Baalbek international music festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
SEP 3 - 1957

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During the two-week festival Munch led the Santa Cecilia Orchestra in three of its six concerts.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656
AUG 29 1957

SYMPHONY LEADER HONORED

BEIRUT, Lebanon (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was decorated last night with the Commander of the Order of Cedars, one of Lebanon's highest awards.

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It was the final concert of the two-week long Baalbek International Music Festival.

RUTH POSSELT will be violin soloist, with Joseph de Pasquale, viola at the Boston Symphony Orchestra concerts in Symphony Hall Friday and Saturday.

James Garfield wore the largest hat of any American president—

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By a The Th make a memor ers of will be years t produc records able th freedo The or sati deal d situati British of a fo The tis Ca Hamme Luce a

Tuf Dri

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084
AUG 29 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,810
JUN 28 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
SEP 3 - 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
AUG 29 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
AUG 29 1957

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The World's Day

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
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Independent
Circ. 13,541
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Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 29 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
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Circ. 102,404
AUG 29 1957

Lebanon Honors Charles Munch

BEIRUT, Lebanon, Aug. 29 (AP) — Charles Munch, conductor of the Boston Symphony Orchestra, was decorated last night with the commander of the Order of Cedars, one of Lebanon's highest awards.

Munch

President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' Fantastic Symphony.

It was the final concert of the two-week-long Baalbek International Music Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
SEP 13 1957

Social Briefs

Mrs. John L. Senior of Lenox and Mrs. Nefl Cowham of Tyringham were in the audience at the open-air Theater of Herod Atticus in Athens, Greece, on Sept. 2 when Charles Munch conducted the Athens State Orchestra. He received rave notices in the local press. Mr. Munch, since the close of the Tanglewood season, has been guest conducting in Mediterranean countries. Mrs. Senior and Mrs. Cowham have been in Europe since mid-August and have just completed a cruise of the Greek islands. They expect to return around Oct. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 42,585
AUG 29 1957

Charles Munch Is Decorated

BEIRUT, Lebanon, Aug. 29 (AP)—Charles Munch, conductor of the Boston Symphony orchestra, was decorated last night with the Commander of the Order of Cedars, one of Lebanon's highest awards.

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It was the final concert of the two-week-long Baalbek international music festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
SEP 3 - 1957

Munch Awarded Lebanon Honor

A high honor was conferred upon Boston Symphony Orchestra conductor Charles Munch by the Republic of Lebanon, following a concert in Baalbek, Lebanon.

The award was membership in the Order of the Cedar, in which Munch was designated a Commander.

Munch was given the medal during intermission in the final concert of the Baalbek Second International Music Festival. The conductor had just led the Santa Cecilia Orchestra of Rome in a performance of Berlioz' Symphonie Fantastique.

During the two-week festival Munch led the Santa Cecilia Orchestra in three of its six concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656
AUG 29 1957

SYMPHONY LEADER HONORED

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President Camille Chamoun presented the decoration to Munch just after he finished conducting the Santa Cecilia Orchestra of Rome in a stirring performance of the Berlioz' Fantastic Symphony.

It was the final concert of the two-week long Baalbek International Music Festival.

—WEDNESDAY, OCTOBER 23, 195

RUTH POSSELT will be violin soloist, with Joseph de Pasquale, viola at the Boston Symphony Orchestra concerts in Symphony Hall Friday and Saturday.

James Garfield wore the largest hat of any American president

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
SEP 26 1957

Their Birthday Today

Edward B. Lawson, ambassador to Israel, born in Newport, Tenn., 62 years ago.

Charles Munch, conductor of the Boston Symphony Orchestra, born in France 66 years ago.

Thomas Stearns Eliot of London, poet, publisher, Nobel prize winner, born in St. Louis 69 years ago.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
SEP 27 1957

Dr. Munch Due Tomorrow After 6 Weeks Abroad

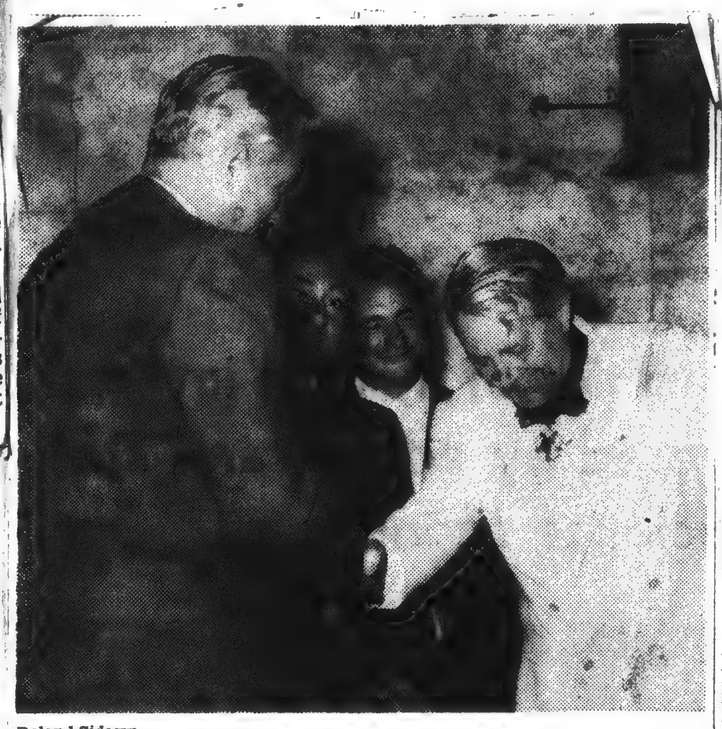
Dr. Charles Munch, music director of the Boston Symphony Orchestra, will arrive at Logan Airport tomorrow at 11:30 a.m., after a six-week visit to Europe.

Dr. Munch will open his sixth season with the orchestra, conducting its first two concerts Oct. 4 and 5 in Symphony Hall.

During his stay abroad Dr. Munch visited Paris, Beirut and Baalbek in Lebanon, Athens, the Riviera, and Montreaux in Switzerland.

While in Lebanon he conducted the Sancta Cecilia Orchestra of Rome at Baalbek's Third International Festival, and later was invested as a Commander of the Order of the Cedar by President Camille Chamoun of Lebanon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
SEP 27 1957



Roland Sidawy

Camille Chamoun, President of the Republic of Lebanon, presented Charles Munch with his nation's highest decoration, that of the Order of the Cedar, after Dr. Munch conducted the closing concert of the third International Festival at Baalbek on Aug. 29.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
SEP 27 1957

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He was invested as a Commander of the Order of the Cedar by President Chamoun of Lebanon. Munch conducted the Sancta Cecilia Orchestra of Rome at the International festival in Baalbek, Lebanon.

Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
CINCINNATI, OHIO
ENQUIRER
Circ. 206,408 - S. 279,780
SEP 29 1957

Gals Whistled At Him In His Earlier Days

AS CHARLES MUNCH, Music Director of the Boston Symphony, walks on the Music Hall stage October 21 to conduct this year's first Artist Series' concert, we anticipate an enthusiastic welcome but hardly the whistles of bobby soxers. Yet Munch, in his younger days, was pursued by an early French version of the genus "bobby soxer" called "Munchettes."

Just before he came to the Boston Symphony from Paris in June, 1949, 10,000 female readers of the magazine "Elle" voted Munch second in a poll which asked "What man would you like to have dinner with tonight?" First-place winners was Winston Churchill.

The affection this world-honored conductor wins from people of all ages and interests results, of course, from his musical greatness but also from his gentle and warm personality. In a world of complexity and sophistication, Charles Munch remains simple and modest.

★ ★ ★

HE WAS BORN in Strasbourg September 26, 1891 into a distinguished musical family. His father, an organist and string player, was a professor in the Conservatory there. His uncle, Eugene, rivaled his brother Ernst in producing the cantatas and passions of Bach in the Cathedral at Mulhouse. Albert Schweitzer, as a pupil of Eugene and as organist for both brothers, became a close friend of the family. Schweitzer's brother married Charles' sister, Emma.

At 21 Charles Munch contemplated a medical career and went to Paris to study. But soon he was devoting all his time to his violin under Lucien Capet.

★ ★ ★

MUNCH'S invitation to Boston marks the high point in his career, but the most extraordinary single event was his appointment to the direction of the "Societe des Concerts" and the professorship of conducting at the Paris Conservatory when his own conducting career was only five years old. This post was the most sought after in Paris and represented the summit of achievement for a French conductor.

From 1937 until 1945 Munch remained at his post in Paris. He finds it painful to speak of the War and Occupation of Paris. During this time he helped finance the Resistance and his country house was an important way station on an "underground railroad" that helped prisoners escaping from the Germans.

Beginning with the season of 1949-1950 he succeeded Serge Koussevitsky as regular conductor of the Boston Symphony Orchestra. Under his direction this world famed musical organization is continuing and spreading its great tradition of fine music.

Following the Boston Symphony Concert, the Artist Series presents the startling Canadian pianist, Glenn Gould; the famous Metropolitan baritone, Leonard Warren; a joint recital by Claramae Turner and John Alexander; and the great pianist, Benno Moiseiwitsch.

Subscriptions are now available at 415 Race St. or CHerry 1-1038.

Munch Wins Honor In Lebanon Visit

Now a Commander of the Republic of Lebanon's Order of the Cedar, Charles Munch will arrive from Paris at Logan International Airport Saturday morning on a Pan American airliner. As music director of the Boston Symphony Orchestra, he is entering his ninth season, and next Friday afternoon and Saturday evening (Oct. 4-5) he will open the orchestra's seventy-seventh season.

★ ★ ★

Boston Sunday Globe Sept 29, 1957

More Honor For Munch

Director Charles Munch returns for the opening of the Boston Symphony's 77th season with decorations from the Republic of Lebanon. Lebanese President Chamoun made him a Commander in the Order of the Cedar after he conducted the Santa Cecilia Orchestra of Rome in the Great Court of the ancient Roman Temple of Jupiter in Baalbek at the conclusion of the Second Baalbek International Music Festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
SEP 28 1957

Charles Munch Returns Today

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Dr. Munch recently made his debut in Lebanon at the third international festival at Baalbek. Following his performance of Berlioz' "Fantastic" Symphony there, Dr. Munch was presented with the Lebanese decoration of Commander of the Order of the Cedar by President Camille Chamoun.

Dr. Munch also conducted the Athens State Orchestra in the ancient theater of Herod Atticus at the base of the Acropolis, then enjoyed a two-week holiday on the Riviera. On Sept. 17 he conducted the Orchestre National of Paris in Montreux, Switzerland.

INFORMATION OBSCURED

Burrelle's
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165 Church Street - New York

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
SEP 26 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
SEP 27 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
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Independent Republican
Circ. 194,784
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Burrelle's
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CINCINNATI, OHIO
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Boston Sunday Globe Sep 1, 1957

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After [illegible] Festival to [illegible] Aug. 11, Dr. Mu[illegible] to take up [illegible] schedule. On Aug. [illegible] from Paris to Beirut, Le[illegible] He then made his Lebanon [illegible] but in the third International Festival at Baalbek, anciently the "City of the Sun." In settings for three concerts provided, first, by the ruins of the Temple of Bacchus, and then twice by those of the Temple of Jupiter, Dr. Munch conducted the Santa Cecilia Orchestra of Rome.

★ ★ ★

Following his performance of the "Fantastic" Symphony of Berlioz, he was the recipient of Lebanon's highest decoration, that of Commander of the Order of the Cedar, hung about his neck by the President of the Republic, Camille Chamoun. To the conductor also went the honor of bringing the Festival to a close with this concert on Aug. 29.

From Beirut Dr. Munch flew to Athens to take part in the Festival there. He conducted the Athens State Orchestra in the ancient Theater of Herod Atticus, at the base of the Acropolis. An Athens-to-Nice flight on Sept. 3 brought him two weeks of relaxation on the Riviera. On Sept. 17 he conducted the Orchestre National of France in Montreux, Switzerland.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
SEP 28 1957

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Science Monitor.

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165 Church Street - New York
FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
APR 9 1957

PHILHARMONIC 'CELLIST GETS CHOICE JOB—Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra, congratulates his principal 'cellist, Mrs. Winifred Winograd, for securing a position with the Boston Symphony Orchestra. She is the third woman to be hired by the orchestra in its 75-year history. (News-Sentinel Photo)

Boston Sunday Herald
Sept. 21 1957

CHARLES MUNCH, music director of the Boston Symphony Orchestra, in his study at Symphony Hall preparing for the 77th season of the orchestra which opens Friday afternoon and Saturday evening, Oct. 4-5.

TWO FEATHERS OF TRIUMPH

Winifred Winograd to Play 'Cello in Boston Symphony

By MARJORIE BARNHART

The Boston Symphony Orchestra under Charles Munch now has a new member — the first 'cellist of the Fort Wayne Philharmonic Orchestra, if you please!

Mrs. Winifred Winograd, who has tucked that big feather of success into her cap, also has another gigantic feather to wear.

She makes the third woman to be hired by the orchestra (acknowledged to be the best in America) in all its illustrious 75-year history. The first was a flutist and the second a harpist. They are now with the orchestra.

Mrs. Winograd, who has been with the Philharmonic for eight years, will spend the summer as a member of the orcheastra at Aspen, Colo. She and her young son, Nicholas, 11, will go to Boston in time for the opening of school and for the first fall rehearsals of the orchestra.

How did all this come about?

"My sister called me from New York," said the bright-eyed Mrs. Winograd with a broad smile. "She said, 'Hey, there's an opening in Boston. I dare you to try'."

"I called Boston but they told me it was too late. That the auditions were closed. I thought that was the end of that," Mrs. Winograd said.

She was busy preparing the "Concerto for Violoncello and Orchestra in B Flat Major" by Boccherini which the Sinfonietta was to present in Coldwater, Mich.

Returning from the concert, she found an envelope with application blanks and orders for her to appear for auditions in Boston on April 2.

What made them change their minds she still does not know!

Three Days to Prepare

That was on Thursday. She had only three days in which to prepare.

"It is very hard to know what to prepare for an audition," she said. They may say 'That's all' after you have played two minutes. Or they may ask to hear you play many things."

"I practiced all the time those three days, but I didn't tell anyone what I was doing. I didn't think I could possibly win and I didn't want everyone to think me a fool. When people dropped in, I acted as if I had all the time in the world — nothing to do!"

Finally she boarded the plane with her 'cello.

"I got off during the stop in Cleveland," she related. "When I got back on, I noticed that my 'cello wasn't there. 'Oh, we put it off," they said. I'm glad I noticed it. Suppose I had gotten to Boston without it!"

Mrs. Winograd learned that the New England Conservatory was on vacation and she could spend Tuesday morning practicing there.

"The auditions were to begin at 1:30 p.m. that day in Symphony Hall," she said, "I was led to a room which was filled with men, all playing 'cellos."

"Finally the business manager

(Turn to Page 44, Column 2)

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major

A Sad Fact Of Life: Beloved Tiny Martin, All 350 Lbs., Leaving

BY DON PAGE

Nobody loves a fat man?

That's a fat lot of malarkey, and Seattle has 350 pounds of evidence to prove it.

In fact, it's one of the sadder facts of life that Seattle is losing that evidence—all 350 pounds of Leslie (Tiny) Martin—to the Boston Symphony Orchestra.

There's no denying that Tiny's fat.

WHEN HE ARRIVED MARCH 3, 1921, at Virginia Mason Hospital, Tiny weighted a svelte seven-and-a-half pounds. That's about the last time records can be found of a Tiny Martin who wasn't at least chubby. He didn't weigh 350 when he joined the Seattle Symphony Orchestra at the age of 16, but he was on his way.

Yet Tiny Martin is one of the most beloved characters in Seattle.

Heading the loving list is a brunette lady who's Mrs. Tiny Martin when she isn't teaching a seventh-grade class at Edmonds. Tiny blushes slightly when he admits:

"Ruth thinks I'm cute."

When Tiny leaves late next month, he'll be missed most, perhaps, by symphony fans. He'll be missed, too, from Wyatt Howard's orchestra at the Town and Country Club and the Seafair Clowns and the television program he's run and from Musicians' Union 76, whose members have been re-electing him president every election the past two and one-half years.

LESLIE (TINY) MARTIN
Seattle Will Miss Him

This Christmas, Frederick and Nelson shoppers will miss Tiny, too, wandering through the aisles with the Minstrels, slapping a bass fiddle whose shape bears a certain affinity to his own, and delighting the kids with his kewpie-doll grin.

Tiny adds to the list of those who'll miss him.

"My butcher," he says, "should be REAL sad to see me go."

Tiny denies, though, that his appetite is gargantuan. He's just one of those people, he says, who manages to get five pounds' mileage out of every pound of food. He does admit a passionate, long-lived affair with authentic Chinese food.

Tiny isn't bothered too much by his weight. He says:

"Once in a while I get a little upset reading these insurance ads. My doctor's always amazed, though, when he slaps one of those gizmos on my arm and finds my blood pressure's practically normal. The only thing that bothers me is having to stand up all the time playing the bass. And I go through shoes fast."

He's thinking about paring off about 100 pounds to celebrate his new Boston job. Judging from his last reducing experience, though, he's dubious.

"I lost 70 pounds," he recalls. "I felt horrible, had no energy. It took me about five years to gain it back."

Burrelle's
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BArclay 7-5371
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SEATTLE, WASH.
Post-Intelligencer
Circ. D. 186,265 - S. 259,805
JUL 3 1957

Tiny Martin Gets Job With Boston Symphony

Tiny Martin went over in a big way with the Boston Symphony Orhcestra Tuesday.

He and his bass viol got the job, the 350-pound Seattle musician notified his wife, Ruth by telephone a few minutes after his successful audition Tuesday with the Boston Symphony.

He won a job with one of the worlds' top orchestras in competition with 31 other bass players, a proud Mrs. Martin told hTe Post-Intelligencer.

Tiny, 36, first joined the Seattle Symphony Orchestra at 16. He has been with the orchestra most of the time since and now is principal of the bass section.

On symphony programs he's listed as Leslie R., but just about every place else he's known as Tiny.

Martin is president of Local 76, Musicians Union. Last winter he was master of ceremonies on the Channel 4 program Spotlight.

IN LEBANON — Charles Munch conducted the Santa Cecilia Orchestra of Rome in the ancient Roman Temple of Jupiter in Baalbek, Lebanon. The Republic of Lebanon conferred the decoration of Commander in the Order of Cedar on Munch.

Boston Sunday Herald
Sept. 21 1957

CHARLES MUNCH, music director of the Boston Symphony Orchestra, in his study at Symphony Hall preparing for the 77th season of the orchestra which opens Friday afternoon and Saturday evening, Oct. 4-5.

(Continued from Page 37)

came in and said we would be known to the judges only by numbers and would be hidden by a curtain. He asked who would be No. 1. No one said anything. Then I said I would. I couldn't stand waiting any longer. He led me down corridors and at last I was on the stage. All the orchestra chairs were there, but a place was cleared for the auditioners."

Judges Behind Curtain

"A green curtain hung down over a portion of the seats in the auditorium," she said. She says she doesn't know who was behind the curtain. She played Dvorak 'cello concerto and the Boccherini before a voice behind the curtain said, "That will be all."

Now began the hours of anxious waiting. She wandered about Symphony Hall. She found a place to watch the other applicants.

"Then they announced that they would hear numbers 1, 2, 3, 5 and 7 again," she said. "This time Mr. Munch was sitting on the stage with Samuel Mayes, the principal 'cellist, Richard Burgin, the concertmaster. We played alphabetically and I was last because of Winograd. I played only the Dvorak, but this time I had piano accompaniment. Then I was asked to play three orchestral pieces which we had never played here."

"When it was over I started to leave, but Peggy Burk, secretary to Rosario Mazzeo, told me to wait around. Mazzeo is personnel manager. Pretty soon she came out and kissed me on the cheek. Then I knew I had been successful."

"She took me into Mazzeo's office," Mrs. Winograd continued. "He asked me if I had seen the 'Third Man' movie. It didn't make sense. Then he said I was the 'Third Woman.' He talked about the contract for the 50-week season, about playing for the "Pops" in Boston, at Tanglewood, going on tour maybe to South America, about the retirement plan and heavens knows what. It was going in one ear and out the other. I was too excited. I was so exhausted."

Cites Great Challenge

Mrs. Winograd came back to Fort Wayne with the two feathers of triumph in her cap. Her success also puts feathers in the caps of the Fort Wayne Philharmonic Orchestra and Igor Buketoff its conductor as well.

"I want to say that playing with the Fort Wayne orchestra and string quartet has been a great challenge and stimulation to me and helped me to secure this position," she said.

She praised Buketoff for being "a very critical boss" constantly striving for the highest musical standards. She said her success testifies to the quality of work being done in Fort Wayne.

Buketoff said he is "terribly proud" of Mrs. Winograd for securing what he considers "the plum" of musical jobs. He believes her success is a "marvelous break" for Fort Wayne, and hopes her example will show other young musicians that Fort Wayne is a good place to work and train as a stepping stone to the Nation's major orchestras.

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PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
HERALD TRIBUNE
SEP 8 1957

The World of Music: Von Webern Premiere

A relatively early work by the late Anton von Webern, Six Orchestra Pieces, composed in 1910, will have its American premiere by the Pittsburgh Symphony in its home concert under William Steinberg Oct. 25, and will be introduced to New York by this orchestra at Carnegie Hall on Tuesday night, Nov. 12, when Bruckner's Eighth Symphony and Haydn's "Surprise" Symphony will complete the program.

Ned Rorem's "Design for Orchestra," commissioned by the Louisville Orchestra in 1953, will have its New York premiere in the Philharmonic-Symphony's opening concerts of the season on Thursday and Friday, Oct. 10 and 11. A novelty of much earlier vintage, a two-piano concerto by Mendelssohn discovered by Arthur Gold and Robert Fizdale, will be first played here by these artists with the Philharmonic under Mr. Mitropoulos Feb. 27 and 28.

* *

Dessoff Choirs

After celebrating a highly successful twentieth year with the Dessoff Choirs this past season, conductor Paul Boepple will be on sabbatical next spring. His place will be taken by Newell Jenkins, the founder and conductor of the Piccola Accademia Musicale of Florence. Mr. Jenkins will lead the Choirs in Cherubini's infrequently heard Missa Solemnis in D Minor, for soloists, chorus, and orchestra. The work will be presented at Carnegie Hall on May 8, with The Symphony of the Air.

On Jan. 29, with Mr. Boepple conducting, Dessoff will offer a program devoted exclusively to the works of Orlando di Lasso.

* * *

New Chorus

A major chorus is the first project to be launched by the National Institute for Music, Inc., the group newly created under a grant from the United States Brewers Foundation for the purpose of aiding America's cultural life through new musical projects. The chorus will be symphonic in scope and drawn from the nation's finest professional choristers, Julius Bloom, executive director of the institute announced this week.

It will be modeled along the lines of the leading symphony orchestras in that its members will be on a full-time basis and its programs will explore the entire range of the repertoire. Though based in New York City, the chorus is designed as a national institution with concert appearances planned for cities and college campuses throughout the United States.

* * *

Incidentals

There is a strong possibility, according to reliable information, that Igor Stravinsky has been approached by the Santa Fe, N. M., Opera Association with a commission for a new opera, to be ready for production in 1959. Next summer the group, which

Continued on page 6, column 8

A Sad Fact Of Life: Beloved Tiny Martin, All 350 Lbs., Leaving

BY DON PAGE

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Yet Tiny Martin is one of the most beloved characters in Seattle.

Heading the loving list is a brunette lady who's Mrs. Tiny Martin when she isn't teaching a seventh-grade class at Edmonds. Tiny blushes slightly when he admits:

"Ruth thinks I'm cute."

When Tiny leaves late next month, he'll be missed most,

LESLIE (TINY) MARTIN
Seattle Will Miss Him

perhaps, by symphony fans. He'll be missed, too, from Wyatt Howard's orchestra at the Town and Country Club and the Seafair Clowns and the television program he's run and from Musicians' Union 76, whose members have been re-electing him president every election the past two and one-half years.

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JUL 3 1957

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Martin is president of Local 76, Musicians Union. Last winter he was master of ceremonies on the Channel 4 program Spotlight.

Dr. L. W. Hess To Address Dental Group

The Fort Wayne Dental Assistants Association will have an all-day meeting Wednesday at the Van Orman Hotel in conjunction with the Isaac Knapp Dental Society.

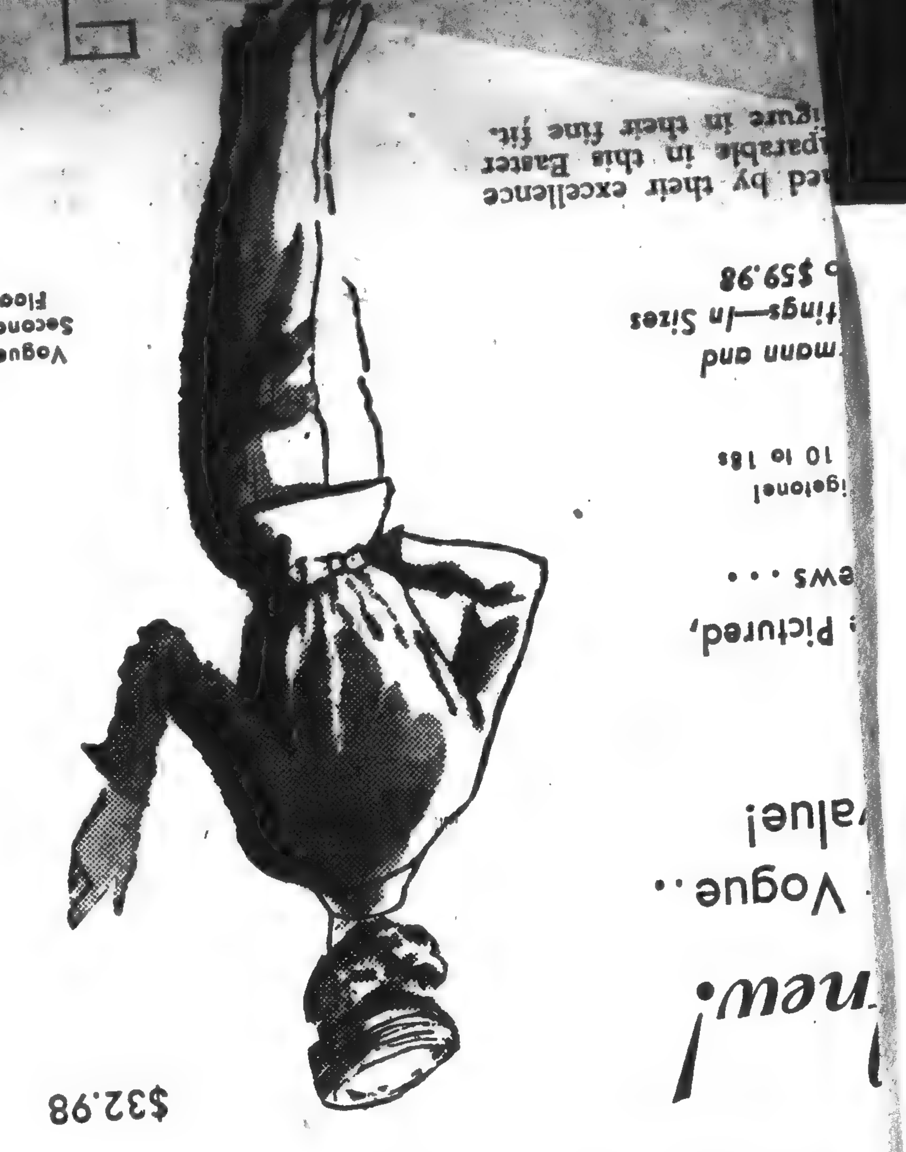
Registration will begin at 10 a.m. The noon luncheon will be served in the ballroom. Dr. Lawrence W. Hess, president of the Allen County Association for Mental Health, will address the group at 1 p.m.

Miss Helen Berles, president of the Dental ... will conduct the business meeting ... be installed

... turer of the "Rhapsody of Recipes," free Cooking School which opened today at the Embassy, under the sponsorship of Fort Wayne Newspapers, Inc., agent for The News-Sentinel, and the gas range dealers of Fort Wayne.

The event got off to a good start as homemakers from throughout the area took advantage of the opportunity to pick up new pointers on kitchen techniques, and to add to their collection of recipes.

Miss Watters, (assistant lecturer), who co-operates closely with the lecturer, Miss Beatrice Berman, in keeping things running smoothly in the kitchen on the stage, is an authority on the subject of meat cookery in her own right, both through educational—

Easter! The Time To Look Vogue Lovely!

$32.98
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...ed by their excellence ...parable in this Easter ...igure in their fine fit.
Vogue Second Floor

IN LEBANON — Charles Munch conducted the Santa Cecilia Orchestra of Rome in the ancient Roman Temple of Jupiter in Baalbek, Lebanon. The Republic of Lebanon conferred the decoration of Commander in the Order of Cedar on Munch.

Boston Sunday Herald
Sept. 2? 1957

CHARLES MUNCH, music director of the Boston Symphony Orchestra, in his study at Symphony Hall preparing for the 77th season of the orchestra which opens Friday afternoon and Saturday evening, Oct. 4-5.

(Continued from Page 37)

came in and said we would b[e] known to the judges only b[y] numbers and would be hidden b[y] a curtain. He asked who would be No. 1. No one said anything. Then I said I would. I couldn't stand waiting any longer. He le[d] me down corridors and at last I was on the stage. All the orchestra chairs were there, but [the] place was cleared for the auditioners."

Judges Behind Curtain

"A green curtain hung down over a portion of the seats in the auditorium," she said. She says she doesn't know who was behind the curtain. She played Dvorak 'cello concerto and the Boccherini before a voice behind the curtain said, "That will be all."

Now began the hours of anxious waiting. She wandered about Symphony Hall. She found a place to watch the other applicants.

"Then they announced that they would hear numbers 1, 2, 3, 5 and 7 again," she said. "This time Mr. Munch was sitting on the stage with Samuel Mayes, the principal 'cellist, Richard Burgin, the concertmaster. We played alphabetically and I was last because of Winograd. I played only the Dvorak, but this time I had piano accompaniment. Then I was asked to play three orchestral pieces which we had never played here."

"When it was over I started to leave, but Peggy Burk, secretary to Rosario Mazzeo, told me to wait around. Mazzeo is personnel manager. Pretty soon she came out and kissed me on the cheek. Then I knew I had been successful."

"She took me into Mazzeo's office," Mrs. Winograd continued. "He asked me if I had seen the 'Third Man' movie. It didn't make sense. Then he said I was the 'Third Woman.' He talked about the contract for the 50-week season, about playing for the "Pops" in Boston, at Tanglewood, going on tour maybe to South America, about the retirement plan and heavens knows what. It was going in one ear and out the other. I was too excited. I was so exhausted."

Cites Great Challenge

Mrs. Winograd came back to Fort Wayne with the two feathers of triumph in her cap. Her success also puts feathers in the caps of the Fort Wayne Philharmonic Orchestra and Igor Buketoff its conductor as well.

"I want to say that playing with the Fort Wayne orchestra and string quartet has been a great challenge and stimulation to me and helped me to secure this position," she said.

She praised Buketoff for being "a very critical boss" constantly striving for the highest musical standards. She said her success testifies to the quality of work being done in Fort Wayne.

Buketoff said he is "terribly proud" of Mrs. Winograd for securing what he considers "the plum" of musical jobs. He believes her success is a "marvelous break" for Fort Wayne, and hopes her example will show other young musicians that Fort Wayne is a good place to work and train as a stepping stone to the Nation's major orchestras.

(Continued from page five)

recently concluded a highly successful first season, hopes to feature a new opera by Carlisle Floyd, whose "Susannah" won a New York Critic Circle Award last year. . . . Gino Smart has been appointed chorus-master of the New York City Opera Company. Mr. Smart was formerly music director of the Hunter College Opera Workshop and has been affiliated with the Pittsburgh Opera, the Dallas State Fair musicals and the Lyric Opera of Chicago. . . . Charles Munch, conductor of the Boston Symphony, was recently made a Commander in the Order of the Cedar of the Republic of Lebanon. The honor was conferred following the final concert of the Second International Festival in Baalbek. . . . Auditions for membership in the training orchestra of the National Orchestral Association will be held during the week beginning Sept. 23. All qualified musicians who can demonstrate a technical proficiency on their instruments and an ability to sight read are eligible for membership in the training orchestra. Application blanks may be had by writing to 119 West 57th St., N. Y. C. 19.

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8

26 The Seattle Times Thursday, July 4, 1957

Words and Music:

Katims Calls Loss Of Key Symphony Men 'Frustrating'

By LOUIS R. GUZZO

MILTON KATIMS chose an appropriate day for lighting a cultural firecracker. He said today the announcement that Leslie (Tiny) Martin expects to join the Boston Symphony next season is important news and added:

"But how much happier news it would have been if he had announced instead that he was declining the Boston offer and would remain in Seattle.

"It was with decidedly mixed emotions that I received the news that our solo bassist had won a place in the Boston orchestra. On the one hand there was pride in his achievement in moving on to the top orchestra in the country (top, that is, in artistic attainment and in financial returns to its players). On the other hand, the news gave me an almost frustrating sense of sadness at the loss of one of the Seattle Symphony's key men, one whom it will be difficult to replace.

"We continue to run the risk of losing our more talented musicians. The issue is a simple one—a living wage for the members of the orchestra.

"It is no secret that Tiny Martin is forsaking his beloved Seattle to be able to devote himself solely to the task of playing in the Boston Symphony, instead of having to supplement his earnings by doing any number of additional jobs."

Comparison 'Unfair'

A SYMPHONY musician in Seattle is fortunate if he can average more than $1,500 annually, whereas a Boston orchestra member can earn as much as $10,000 in a 46-concert season, plus performances at Tanglewood and other places in the summer.

However, Katims acknowledged "it isn't really fair" to compare orchestral situations in Seattle and Boston because the Eastern city offers the closest thing to an ideal, financially and artistically, for instrumentalists. But he added:

"Other cities have acted definitely to bolster their orchestras, to keep the talent they cultivate and to attract new musicians. And at the same time they are giving their people a greater amount of music.

"Martin's case is a classic example, one we should study closely and remember. He may not make more money in Boston than he has here, but an essential difference prevails.

"Martin is dedicated to symphonic music. He loves it and wants to concentrate on it. In Boston he'll be able to do just that and be a better musician for it. That is unquestionably the chief attraction for him. Here he has had to take numerous other jobs to reach the same income level and he's worn himself out.

"Besides playing in the symphony, he performs several evenings a week in a dance orchestra, teaches, appears on television and takes whatever odd jobs come along. He's also president of Local 76 of the Musicians' Union. I don't know how he gets all those things into a 24-hour day, but he has to in order to earn a decent income."

Gathering of Talents

KATIMS emphasized the importance of retaining "the best musicians we train, not only for the contribution they make to improving the symphony but also because they are the finest instructors for our children." He continued:

"The orchestra itself is only the central agency for a gathering of talents. It is the spark that lights numerous other cultural and entertainment avenues for the city. Indirectly it gives us better music in our schools, better music in our theaters and an incentive for youths interested in a great art.

"We have lost many fine men and women to the orchestras of other cities, but actually they represent only a fraction of our total losses. Consider the others—the musicians who quit for more lucrative jobs in business and industry, the Seattle-trained youngsters who go east to study and never return and the instrumentalists in other cities who are dissuaded from coming here when they examine the limited concert season.

"How long are we going to continue being but the training ground for our musicians, to [illegible] when they have achieved artistic maturity?

"It takes money to provide our players with enough of a living wage to keep them here in the Northwest. I appreciate from the bottom of my heart the work being done and the contributions being made by the comparatively few Seattle citizens dedicated to the task of making this a finer place to live.

"But they cannot do the job by themselves. The present sustaining fund would not be still far short of its goal for next season if all the people of Seattle awakened to the need for backing their symphony orchestra.

"Congratulations to Tiny Martin for his advancement. But his loss to our cultural community should make us pause and give some thought to the task that needs to be done here if we are ever to maintain stature comparable to our size as an important city. What is challenged here is Seattle's sense of civic pride."

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Marshfield Mail
ROCKLAND, Mass.
Weekly Republican
Combined Circ. 3,100
SEP 12 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 1 1957

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Mr. Lafosse has been in the orchestra since 1926. Following his retirement, he will visit his family in France for some months, later returning to Boston to continue his teaching. Mr. Dufresne joined the orchestra in 1927 and in addition to his duties as a member of the double bass section, has been a member of the faculty of the Berkshire Music Center. He has been chairman of the Boston Symphony Orchestra Players' Committee for several years. Mr. Dufresne plans to remain in Boston and will keep on with performances and teaching.

Four new members will join the...

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
AUG 1 1957

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Four members will join the orchestra in October of 1957 to fill these two vacancies and two others left by the deaths of Leon Marjollet, cellist, and Ludwig Juht, double bass, during the past season. Leslie R. Martin, principal double bass of the Seattle Symphony and a member of the faculty of the University of Washington, studied with Basil Cameron and George Moleux (principal bass of the Boston Symphony). He has been with the Seattle Symphony since 1937 and is the president of Local 76, of the American Federation of Musicians in Seattle. Mr. Martin was a student at the Berkshire Music Center in 1950.

Ortiz M. Walton played double bass in the Hartford Symphony for three years, and the Buffalo Philharmonic for two years. His principal instructor has been Willis Page, a former member of the Boston Symphony's double bass section.

Winifred Winograd has been principal cellist of the Fort Wayne Philharmonic since 1949 and studied at the Curtis Institute from 1938-43 and at Tanglewood in 1941. She is a pupil of Felix Salmond and Gregor Piatigorsky. Mrs. Winograd joined the orchestra on July 19 for the concerts of the Berkshire Festival.

Andre M. Come takes the place of his teacher, Mr. Lafosse, in the trumpet section. Mr. Come was for four years in the United States Air Force Band, was a student at the Berkshire Music Center in 1956, and played in the Baltimore Symphony during the 1956-57 season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
AUG 1 - 1957

Boston Symphony Engages Four New Musicians

The Boston Symphony Orchestra has engaged four musicians to fill as many vacancies for the 77th season, which will begin Oct. 4. They are Leslie R. Martin and Ortiz M. Walton, double-bass; Winifred Winograd, cellist, and Andre M. Come, trumpet.

Mr. Martin has been principal double-bass of the Seattle Symphony, and studied with Basil Cameron and Georges Moleux (Boston Symphony first double-bass).

Mr. Walton was a pupil of a former Boston Symphony player, Willis Page, and has been a member of the Hartford Symphony and Buffalo Philharmonic.

Mrs. Winograd, as already reported in the Globe, joined the orchestra at Tanglewood on July 19. Since 1949 she had been first cellist of the Fort Wayne Philharmonic. She studied with Felix Salmond and Gregor Piatigorsky.

Mr. Come, a pupil of Marcel Lafosse of the Boston Symphony, will take the place of his teacher, who retires at the end of the current Berkshire Festival. For four years Mr. Come was a member of the United States Air Force Band, and played in the Baltimore Symphony last season.

These musicians, with the exception of Mr. Walton, have been students at the Berkshire Music Center.

Gaston Dufresne, double-bass of the Boston Symphony, together with Mr. Lafosse, will retire at the end of the Berkshire Festival. At luncheon today given by their colleagues of the orchestra, each will be presented with a watch by Charles Munch, music director.

Gail W. Rector, for three years assistant manager of the Boston Symphony, will leave the orchestra at the end of the Tanglewood season. Mr. Rector will become executive director of the University of Michigan, succeeding Charles A. Sink.

SPRINGFIELD UNION, SPRINGFIELD, MASS. THURSDAY

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SEATTLE DAILY TIMES July 4, 1957

Katims Urges Seattle to Stop Exodus of Superior Musicians

By LOUIS R. GUZZO

Seattle is threatened with perpetual mediocrity in music if it doesn't stop the annual exodus of musicians like Leslie (Tiny) Martin, Milton Katims, Seattle Symphony Orchestra conductor, warned today.

Disturbed by news that Martin, the symphony's solo bassist, had won a position with the Boston Symphony next season, Katims said:

"Martin is a legend in the city. His loss will be a substantial one, but he is not the first and apparently will not be the last to leave for greener fields. If Seattle is to continue building the great orchestra it cherishes, it must find a way to make music attractive and rewarding for its own talents.

"Musicians here are forced to work in other lines to make a living, and because they cannot devote all their time to the orchestra, the symphony itself suffers.

"In just a few years the orchestra has lost brilliant musicians to other cities because they could sustain themselves on music there and couldn't here. The list includes Kensley and Nancy Rosen, Peter Marsh and Carlton Herrett, all fine violinists; Armand and Loius Russell, Whitney Tustin, Norman Benno—and now Martin.

Katims said the symphony's sustaining-fund campaign has

LESLIE (TINY) MARTIN

MILTON KATIMS

been a disappointment. Th[e] goal for next season was es[tablished] at $175,500, "bu[t] we'll be fortunate if it goe[s] over $100,000."

The conductor adde[d]: "Eventually a municipal su[b]sidy may have to be the a[n]swer to the orchestra's pro[b]lems, but I believe there r[e]mains much that can be don[e] to gain voluntary support. [A] city like Minneapolis, for i[n]stance, which has nothing o[n] Seattle for size and potentia[l] raises $317,000 in contrib[u]tions annually for its orche[s]tra.

"In Minneapolis and ma[ny] other cities the number [of] contributors to the sympho[ny] is 8,000, 10,000 and mor[e]. Here we need an awarene[ss] of the importance of the o[r]chestra to the communit[y]; we need a tradition of gi[v]ing.

"Unless Seattle meets th[is] challenge, it will lose its Tiny Martins and others like him each season. It's a challenge really to civic pride."

(See Page 26 for additional comment.)

in its 76-year history, it was learned today.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic Orchestra.

From Buffalo sources, it was learned that Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

...[Orc]hestra [Pla]yers [R]etiring

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barn and bowled over several other buildings in the village of Brill, about seven miles northeast of Rice Lake, Wis. An unidentified woman and a girl were reported injured.

In Los Angeles, the mercury rose to 102 degrees at 12:15 o'clock today and the Weather Bureau said it was "still going up."

A brush fire roared out of control near Chatsworth in Southern California on the heels of a siege of 100-plus-degree heat. The blaze covered more than 800 acres in the boulder-studded hills where hundreds of Hollywood Western movies have been filmed.

In Southern Ontario, winds of hurricane force accompanying a thunderstorm smashed buildings, uprooted trees and snapped telephone lines last night at the southern end of Lake Simcoe.

French Boycott U.S. Celebrations

BREST, France, July 4—

...y. The couple lives at 11520 ...E. They came to Seattle in ...ter escaping from Budapest ...ngarian revolt was crushed.

...entenced ...Assault

Albert L. Everett, four-and-a-half years; Edward Jones, three-and-a-half years, and Vernon G. Harry and Paul A. Lawrence, two years.

Automobile theft — James D. Hill and Melvin W. Foster, three years; Joe Bolden, two-and-a-half years, and Lawrence E. Coleman, two years.

Second-degree assault—

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Marshfield Mail
ROCKLAND, Mass.
Weekly Republican
Combined Circ. 3,100

SEP 12 1957

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 1 1957

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

AUG 1 - 1957

Boston Symphony Engages Four New Musicians

The Boston Symphony Orchestra has engaged four musicians to fill as many vacancies for the 77th season, which will begin Oct. 4. They are Leslie R. Martin and Ortiz M. Walton, double-bass; Winifred Winograd, cellist, and Andre M. Come, trumpet.

Mr. Martin has been principal double-bass of the Seattle Symphony, and studied with Basil Cameron and Georges Moleux (Boston Symphony first double-bass).

Mr. Walton was a pupil of a former Boston Symphony player, Willis Page, and has been a member of the Hartford Symphony and Buffalo Philharmonic.

Mrs. Winograd, as already reported in the Globe, joined the orchestra at Tanglewood on July 19. Since 1949 she had been first cellist of the Fort Wayne Philharmonic. She studied with Felix Salmond and Gregor Piatigorsky.

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These musicians, with the exception of Mr. Walton, have been students at the Berkshire Music Center.

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Arnold Head Kiwanians

The Berkshire Eagle, Thursday, Aug. 1, 1957—9

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SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, AUGUST 1, 1957

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

AUG 2 - 1957

Boston Orchestra Fetes 2 Players Who Are Retiring

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

OCT 2 1957

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26 The Seattle Times Thursday, July 4, 1957

Words and Music:

Katims Calls Loss Of K... Symphony ... rating'

French Boycott U. S. Celebrations

BREST, France, July 4—

...entenced Assault

2 BSO Musicians Will Retire After Festival Season

The Berkshire Eagle, Thursday, Aug. 1, 1957—9

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Marshfield Mail
ROCKLAND, Mass.
Weekly Republican
Combined Circ. 3,100

SEP 12 1957

Donald T. Gammons of Highland Avenue has accepted a position in public relations promotion for the Boston Symphony orchestra.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

AUG 1 1957

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

OCT 2 1957

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

AUG 1 1957

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,541

AUG 2 - 1957

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

AUG 1 - 1957

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The Boston Symphony Orchestra has engaged four musicians to fill as many vacancies for the 77th season, which will begin Oct. 4. They are Leslie R. Martin and Ortiz M. Walton, double-bass; Winifred Winograd, cellist, and Andre M. Come, trumpet.

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Arnold Head Kiwanians

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Gail W. Rector, assistant manager of the Boston Symphony Orchestra, will leave the Orchestra at the close of the present "Tanglewood" season to take up his duties as executive director of the University Musical Society of the University of Michigan in Ann Arbor. His successor will take over the administrative duties of Charles [illegible] who retires from active service on September 1.

In "Tanglewood" tonight, Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the "Grand University Circus" by Henry Brant previously scheduled. In the second half of the program, Dr. Munch, Music Director of the Boston Symphony Orchestra, will conduct the student orchestra in the Symphony in D minor by Cesar Franck. Maestro de Carvalho is remembered here as conductor of the Israeli Philharmonic Orchestra, a concert in Central High School.

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PHILADELPHIA, PA.
BULLETIN
Circ. D. 709,441 - S. 723,743
OCT 2 1957

First Negro to Play With Boston Symphony

Boston, Oct. 2—(UP)—The Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

Ortiz Walton, 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic Orchestra, won the post in competition with some 30 candidates.

At today's first rehearsal for the 77th season, Conductor Charles Munch also introduced Miss Winifred Winograd, former cellist of the Fort Wayne (Ind.) Philharmonic Orchestra and the first woman ever to sit in the string section of the Boston Symphony.

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Plymouth County Press
ROCKLAND, Mass.
Weekly
Comb. Circ. 3,100
SEP 12 1957

Donald T. Gammons of Highland Avenue has accepted a position in public relations promotion for the Boston Symphony orchestra.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 31 1957

Veterans To Leave Boston Orchestra

The Boston Symphony Orchestra announces today the retirement of two of its valued members, Gaston Dufresne, double bass, and Marcel Lafosse, trumpet, who will leave the orchestra at the close of the Tanglewood season on Aug. 11. At a luncheon today given by their colleagues in the orchestra, Mr. Dufresne and Mr. Lafosse were presented with watches by Dr. Charles Munch, music director of the orchestra.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JUL 18 1957

Jean Lefranc Of Orchestra Fame Dies

Jean Lefranc, who played first viola with the Boston Symphony Orchestra for more than 20 years, has died in Paris, it was learned last night.

Before coming to the United States, Lefranc toured Europe with the Quartet Tourret and appeared as viola soloist with the Concerts Colonne. He was first violist in the Opera Comique, under Gabriel Pierne, and played in the Concerts Koussevitsky at Paris.

He was one of the group of musicians chosen by the late Dr. Serge Koussevitsky to come to America and the Boston Symphony Orchestra with him in 1925.

Lefranc played with the Boston Symphony until his retirement, in 1925. He was widely known as a vituoso and as a member of the Burgin String Quartet.

Following his retirement, he returned to France and took up residence at Marly-le-Roi.

He leaves his wife, Mrs. Germaine Lefranc, a daughter, Jacqueline, wife of Antoine Gabriel Morand, French ambassador to Liberia, and a granddaughter, Chantal.

1st Negro Joins Hub Symphony For New Season

When the Boston Symphony commences its 77th season tomorrow, it will have for the first time in its history a Negro playing as a member of the orchestra.

He is Ortiz Walton, 30, double bass player, who comes to Boston from the Buffalo, N.Y., Philharmonic. Willis Page, former Boston Symphony bass player, is an associate conductor of the Buffalo orchestra, and was Walton's most recent teacher.

Walton was one of 30 who took part in a competition several weeks ago for two vacancies in the double bass section of the orchestra. The competition, held before conductor Charles Munch, and a group of Boston Symphony men sitting as committee, took place in Tanglewood, Summer home of the orchestra.

The second double bass vacancy went to Leslie Martin of the Seattle (Wash.) Symphony. It is expected that both will become regular permanent members of the Boston Symphony, if earlier commitments can be satisfied.

In the past many famous Negroes have appeared as soloist with the Boston Symphony. Among them are Roland Hayes, noted Boston tenor; Marioon Anderson, contralto, and Dorothy Maynor, soprano.

But this season will mark the first in which a Negro has sat in as a regular orchestral player.

Music Director Charles Munch introduced Walton and Martin to the orchestra this morning at the season's first rehearsal for the season's opening concert on Friday afternoon.

Also presented were a new cellist, Winifred Winograd, who will be the first woman to become a member of the string section of the orchestra. She comes to Boston from the Fort Wayne (Ind.) Philharmonic.

Globe 10/3/57

Lovinger Slayer

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
SEP 7 - 1957

Former Hartford Man Joins Boston Symphony

A former member of the Hartford Symphony Orchestra is one of four new members of the Boston Symphony for the coming season.

Ortiz M. Walton played double bass in the Hartford Symphony for three years and in the Buffalo Philharmonic for two years. His principal instructor has been Willis Page, formerly of the Boston Symphony's double bass section.

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Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
OCT 2 1957

Double Bass Player

First Negro Joins Orchestra For Hub Symphony Season

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SYMPHONY
Page Twelve

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Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
OCT 2 1957

Hub Symphony To Open With First Negro Member

The world-famous Boston Symphony Orchestra will have a Negro member for the first time when it begins its 77th season Friday, it was announced today.

He is Ortiz Walton, 30, a double bassist in the Buffalo (NY) Philharmonic Orchestra. He won the position in competition with about 30 other candidates at Tanglewood a few weeks ago.

The 104-piece orchestra had two vacancies in its double bass section. One went to Walton and the other to Leslie Martin of the Seattle Symphony Orchestra.

Also, Miss Winifred Winograd, former cellist with the Ft. Wayne Philharmonic Orchestra, became the first woman to join the orchestra's string section.

The new members were introduced at today's first rehearsal.

TRIBUNE 8/11/58

Two Old Italian Works Get Hearing Tomorrow

By FRANCIS D. PERKINS

For the second of this month's four chamber orchestra concerts in Washington Square tomorrow night, Otto Lehmann has provided two long forgotten eighteenth century Italian works. He has found no record of any previous New York performance of a Sinfonia in C minor by Gaetano Brunetti (1740-1808) and also believes that Domenico Cimarosa's one-act opera "L'Italiana in Londra," has not been given here before by professional participants.

Brunetti, born in Pisa, went to Spain in 1766, where he was appointed music director and composer at the court of the then Prince of the Asturias, who later became King Charles IV. One reason that Brunetti never became widely known is that he agreed, under a penalty of exile if he violated this pact, not to publish anything which he composed for the Prince or the Duke of Alba.

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Unfamiliar Opera

Cimarosa's "L'Italiana in Londra," first performed in Rome in 1778, antedates his well known "Il Matrimonio Segreto" by fourteen years. Now only an item in the music dictionaries, it was popular throughout Europe during the rest of the century, and underwent many changes made by the composer and others to adapt it to different tastes and singers.

The version Mr. Lehmann will conduct was adapted by Giulio Confalonieri of Milan, who found that the opera's best numbers were included in eleven versions, while the less memorable ones varied in different copies and manuscripts. Retaining the most valuable parts of the score, he condensed the opera from two acts into one and also revised the text.

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Late August Concerts

The last concert of the Goldman Band's season, this Friday night in Central Park, foreshadows the usual low tide in New York's musical activities during the last four or five weeks of the summer. The last fortnight of August, however, will not be devoid of concerts. Besides the remaining events in Washington Square, there will be two more programs in Morningside Park; The Knickerbocker Chamber Music Players will be heard on Wednesday night, Aug. 21, and the Morningside Festival Orchestra under Charles Schiff will wind up the series on Aug. 28. The band concerts in Battery Park at noon on Tuesdays continue through Aug. 27.

For jazz fans, there will be a second annual festival on Randall's Island on Friday and Saturday nights, Aug. 23 and 24.

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Symphony Changes

Two members of the Boston Symphony; Gaston Dufresne, double-bass, and Marcel LaFosse, trumpet, will retire after today's finale at Tanglewood; they have been with the orchestra for thirty years. These vacancies and those left by the deaths of Leon Marjollet, cellist, and Ludwig Juht, double-bass, will be filled by Leslie R. Martin and Ortiz M. Walton, double-basses; Winifred Winograd, cellist, and Andre M. Come, trumpeter.

Mr. Martin headed his section in the Seattle Symphony; Mr. Walton has played in the Hartford Symphony and Buffalo Philharmonic. Mrs. Winograd, who has already joined the orchestra, has been first cellist of the Fort Wayne Philharmonic for eight years. Mr. Come, a pupil of Mr. LaFosse, played in the Baltimore Symphony last season.

Charles Munch will conduct the Boston Symphony's 1957-'58 New York concerts at Carnegie Hall on Wednesday nights and Saturday afternoons, Nov. 13 and 16, Dec. 11 and 14, Feb. 12 and 15 and March 19 and 22. Pierre Monteux will conduct the concerts of Jan. 15 and 18.

The Boston Symphony Orchestra announces retirement of two of its valued members, Gaston Dufresne, double bass, and Marcel Lafosse, trumpet, who will leave the Orchestra at the close of the "Tanglewood" season on August 11, at a luncheon today given by their colleagues in the Orchestra, Mr. Dufresne and Mr. Lafosse were presented with watches by Dr. Charles Munch, music director of the Orchestra.

Gail W. Rector, assistant manager of the Boston Symphony Orchestra, will leave the Orchestra at the close of the present "Tanglewood" season to take up his duties as executive director of the University Musical Society of the University of Michigan in Ann Arbor. Mr. Rector will take over the administrative duties of Charles Sink, who retires from active service on September 1.

In "Tanglewood" tonight, Eleazar de Carvalho will conduct the students in a performance of Tchaikovsky's Fourth Symphony, replacing the "Grand Universal Circus" by Henry Brant previously scheduled. In the second half of the program, Dr. Munch, Music Director of the Boston Symphony Orchestra, will conduct the student orchestra in the Symphony in D minor by Cesar Franck. Maestro de Carvalho is remembered here as conductor of the Israeli Philharmonic Orchestra, a concert in Central High School.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
PHILADELPHIA, PA.
BULLETIN
Circ. D. 709,441 - S. 723,743
OCT 2 1957

First Negro to Play With Boston Symphony

Boston, Oct. 2—(UP)—The Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

Ortiz Walton, 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic Orchestra, won the post in competition with some 30 candidates.

At today's first rehearsal for the 77th season, Conductor Charles Munch also introduced Miss Winifred Winograd, former cellist of the Fort Wayne (Ind.) Philharmonic Orchestra and the first woman ever to sit in the string section of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Plymouth County Press
ROCKLAND, Mass.
Weekly
Comb. Circ. 3,100
SEP 12 1957

Donald T. Gammons of Highland Avenue has accepted a position in public relations promotion for the Boston Symphony orchestra.

1st Negro Joins Hub Symphony For New Season

When the Boston Symphony commences its 77th season tomorrow, it will have for the first time in its history a Negro playing as a member of the orchestra.

He is Ortiz Walton, 30, double bass player, who comes to Boston from the Buffalo, N.Y., Philharmonic. Willis Page, former Boston Symphony bass player, is an associate conductor of the Buffalo orchestra, and was Walton's most recent teacher.

Walton was one of 30 who took part in a competition several weeks ago for two vacancies in the double bass section of the orchestra. The competition, held before conductor Charles Munch, and a group of Boston Symphony men sitting as committee, took place in Tanglewood, Summer home of the orchestra.

The second double bass vacancy went to Leslie Martin of the Seattle (Wash.) Symphony. It is expected that both will become regular permanent members of the Boston Symphony, if earlier commitments can be satisfied.

In the past many famous Negroes have appeared as soloist with the Boston Symphony. Among them are Roland Hayes, noted Boston tenor; Marioon Anderson, contralto, and Dorothy Maynor, soprano.

But this season will mark the first in which a Negro has sat in as a regular orchestral player.

Music Director Charles Munch introduced Walton and Martin to the orchestra this morning at the season's first rehearsal for the season's opening concert on Friday afternoon.

Also presented were a new 'cellist, Winifred Winograd, who will be the first woman to become a member of the string section of the orchestra. She comes to Boston from the Fort Wayne (Ind.) Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JUL 31 1957

Veterans To Leave Boston Orchestra

The Boston Symphony Orchestra announces today the retirement of two of its valued members, Gaston Dufresne, double bass, and Marcel Lafosse, trumpet, who will leave the orchestra at the close of the Tanglewood season on Aug. 11. At a luncheon today given by their colleagues in the orchestra, Mr. Dufresne and Mr. Lafosse were presented with watches by Dr. Charles Munch, music director of the orchestra.

Mr. Lafosse has been in the orchestra since 1926. Following his retirement, he will visit his family in France for some months, later returning to Boston to continue his teaching. Mr. Dufresne joined the orchestra in 1927 and in addition to his duties as a member of the double brass section, has been a member of the faculty of the Berkshire Music Center. He has been chairman of the Boston Symphony Orchestra Players' Committee for several years. Mr. Dufresne plans to remain in Boston and will keep on with performances and teaching.

Four new members will join the orchestra in October of 1957 to fill these two vacancies and two left by the deaths of Leon Marjollet, cellist, and Ludwig Juht, double bass, during the past season. Leslie R. Martin, principal double bass of the Seattle Symphony and a member of the faculty of the University of Washington, studied with Basil Cameron and Georges Moleux (principal bass of the Boston Symphony). He has been with the Seattle Symphony since 1937 and is the president of Local 76 of the American Federation of Musicians in Seattle. Mr. Martin was a student at the Berkshire Music Center in 1950.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JUL 18 1957

Jean Lefranc Of Orchestra Fame Dies

Jean Lefranc, who played first viola with the Boston Symphony Orchestra for more than 20 years, has died in Paris, it was learned last night.

Before coming to the United States, Lefranc toured Europe with the Quartet Tourret and appeared as viola soloist with the Concerts Colonne. He was first violist in the Opera Comique, under Gabriel Pierne, and played in the Concerts Koussevitsky at Paris.

He was one of the group of musicians chosen by the late Dr. Serge Koussevitsky to come to America and the Boston Symphony Orchestra with him in 1925.

Lefranc played with the Boston Symphony until his retirement, in 1925. He was widely known as a vituoso and as a member of the Burgin String Quartet.

Following his retirement, he returned to France and took up residence at Marly-le-Roi.

He leaves his wife, Mrs. Germaine Lefranc; a daughter, Jacqueline, wife of Antoine Gabriel Morand, French ambassador to Liberia and a granddaughter, Chantal.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

Translated to layman's language, it means simply that Calol can now make even more of the higher-octane gasolines needed for today's more powerful automobile engines.

But there's more to it than that. It is interesting to consider how in just eleven years our East Coast refinery ha... its operation 13-fold. A... times. As you read th... isohexanizer has begun ... process installations a... drafting boards of Calo... Insistence on workin... ment...insistence on pr... leum products...these ... growing acceptance, by ... ing public alike, of Calo... We are proud of our ... they exemplify growth...

Stolz Lovinger

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In the past many famous Negroes have appeared as soloist with the Boston Symphony. Among them are Roland Hayes, noted Boston tenor; Marioon Anderson, contralto, and Dorothy Maynor, soprano.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
SEP 7 - 1957

Hartford Man ... Boston Symphony

...er member of the ... Symphony Orchestra ... four new members of ... Symphony for the ...ason.

... Walton played dou... the Hartford Sym... three years and in ... Philharmonic for ... His principal in... been Willis Page, ... the Boston Sym... ...uble bass section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
OCT 2 1957

Hub Symphony To Open With First Negro Member

The world-famous Boston Symphony Orchestra will have a Negro member for the first time when it begins its 77th season Friday, it was announced today.

He is Ortiz Walton, 30, a double bassist in the Buffalo (NY) Philharmonic Orchestra. He won the position in competition with about 30 other candidates at Tanglewood a few weeks ago.

The 104-piece orchestra had two vacancies in its double bass section. One went to Walton and the other to Leslie Martin of the Seattle Symphony Orchestra.

Also, Miss Winifred Winograd, former cellist with the Ft. Wayne Philharmonic Orchestra, became the first woman to join the orchestra's string section.

The new members were introduced at today's first rehearsal.

TRIBUNE 8/11/57

Two Old Italian Works Get Hearing Tomorrow

By FRANCIS D. PERKINS

For the second of this month's four chamber orchestra concerts in Washington Square tomorrow night, Otto Lehmann has provided two long forgotten eighteenth century Italian works. He has found no record of any previous New York performance of a Sinfonia in C minor by Gaetano Brunetti (1740-1808) and also believes that Domenico Cimarosa's one-act opera "L'Italiana in Londra," has not been given here before by professional participants.

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Mr. Martin headed his section in the Seattle Symphony; Mr. Walton has played in the Hartford Symphony and Buffalo Philharmonic. Mrs. Winograd, who has already joined the orchestra, has been first cellist of the Fort Wayne Philharmonic for eight years. Mr. Come, a pupil of Mr. LaFosse, played in the Baltimore Symphony last season.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
SEP 30 1957

Boston Symphony Group Back From Air Tour

BOSTON (AP)—Twenty-two members of the Boston Symphony Orchestra returned last night from a 17,000-mile air tour of South America.

In six weeks, as the Zimbler Sinfonietta, led by cellist Joseph Zimbler, the musicians visited 19 countries, played 30 concerts under State Department sponsorship in 16 countries, including four concerts in Buenos Aires.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099
OCT 2 - 1957

Boston Symphony Signs First Negro

Boston — (UP) — The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history, it was learned today.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo Philharmonic Orchestra.

From Buffalo sources, it was learned that Mr. Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Mr. Walton and the other to Leslie Martin of the Seattle Symphony Orchestra.

At today's first rehearsal for the 77th season, which opens

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936
OCT 2 1957

Boston Symphony To Have Its First Negro Member

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
OCT 2 - 1957

Negro To Join Hub Symphony As Bass Player

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535
OCT 2 1957

Hub Symphony to Have Negro Member

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Sinfonietta Tour Scores Hit

Written for The Christian Science Monitor

The Zimbler Sinfonietta, composed of members of the string section of the Boston Symphony Orchestra, made history recently by embarking on the first State Department-sponsored concert tour ever made by a chamber ensemble. By Josef Zimbler's testimony, the six-week trip, covering the West Indies, South America, Central America, and Mexico, was a rewarding one for the countries toured.

Accompanying the regular members of the Sinfonietta were Menahem Pressler, pianist; Roger Voisin, trumpet; James Pappoutsakis, flute; and John Holmes, oboe and English horn. George Zazofsky served as concertmaster and as a frequent soloist.

The State Department made only one stipulation, which was that the group play at least one work by an American composer at each concert. Consequently, Latin-America audiences found themselves listening to works by Samuel Barber, Aaron Copland, Quincy Porter, Henry Cowell, and Walter Piston, as well as Bach, Vivaldi, and Mozart. All of the American composers, with the exception of Copland, were unknown, but they were all well received.

Bach the Favorite

Their audience's favorite, however, was Bach. "They love Bach," said Mr. Zimbler, "and their second love is Mozart."

Speaking for the Sinfonietta, he went on to say that the high light of the trip was the flight across the Andes. "I'll never forget it. The pilot flew the plane so that we could all see, and we were all brought to the cockpit two by two to see it even better. It was breathtaking."

The musical high light of the trip was the concert at the Teatro Colon in Buenos Aires. "To appear at the Teatro Colon is the dream of every musician in South America," said Mr. Zimbler, "and you can imagine how thrilled we were to be playing there. Also, we were warned that Jorge D'Urbano, most feared critic in Buenos Aires, would be at the concert.

Unity Praised

Mr. Zimbler handed me a translation of Mr. D'Urbano's review. The first sentence that struck my eye was: "From the standpoint of instrumental ensemble, apart from quartet and quintets, the Zimbler Sinfonietta, which recently gave its first concert in the Teatro Colon, is the best that my ears have heard in our city."

Elsewhere, Mr. D'Urbano wrote: "The ensemble shows admirable unity, but that unity is formed by the most splendid differentiation between the groups. Under such conditions, when a work is well-orchestrated, the hearer has before him a panorama without confusion, without artifice, without violence. And the music acquires a real sense of progression."

The review also listed the works performed showing a great variety of material, for there were compositions by Vivaldi, Barber, Copland, Bach, Shostakovich, and Rossini.

Mr. Zimbler added that there was one source of wonderment for the ensemble at the Teatro Colon. That was that the curtains were parted by two men in wigs and Baroque costumes who were not seen by the audience once during the concert.

The Sinfonietta also proved to be an ambassador of good will. In San José, Costa Rica, for example, members found the local conductor bemoaning the fact that his orchestra was incomplete for an upcoming rehearsal of Borodin's Second Symphony. Twelve members of the Sinfonietta joined in the rehearsal that night. The local musicians responded with a supper party for the visitors.

Banner as Memento

In Lima, Peru, members of the ensemble joined with local artists for concerts in private homes. "There was a warm feeling of friendship and exchange," commented Mr. Zimbler.

In Quito, Ecuador, the Sinfonietta met with a surprise. Stretched across the main street was a red banner with gold letters spelling out, "Welcome Sinfonietta From Boston." A second surprise came at the airport when the group was about to leave. There the local music committee presented Mr. Zimbler with the banner as a memento of the Sinfonietta's stay in Quito.

Mr. Zimbler explained that Mr. Pressler, the pianist, had expressed some worry about the quality of the pianos which he would find on the tour. "His worry was groundless," Mr. Zimbler continued. "Everywhere we went we found superb pianos, mostly German made."

The ensemble gave its final concert in Monterrey, Mexico, on Sept. 27. After a day of sight-seeing in Monterrey, they flew back to Boston, arriving at Logan Airport on the evening of the 29th, having made a 17,000-mile good-will tour, giving 30 concerts in 24 cities.

"It was a memorable and rewarding experience," concluded Mr. Zimbler.

Quota on Plywood

Japan is the major seller of hardwood plywood to the United States, but a quota is enforced to curb competition with United States manufacturers.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
NOV 27 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
SEP 30 1957

MUSICIANS RETURN

BOSTON (AP)—Twenty-two members of the Boston Symphony Orchestra returned last night from a 17,000-mile air tour of South America.

In six weeks, as the Zimbler Sinfonietta, led by cellist Joseph Zimbler, the musicians visited 19 countries, played 30 concerts under State Department sponsorship in 16 countries, including four concerns in Buenos Aires.

Republican
Circ. 81,366
OCT 1 1957

Sinfonietta Back From So. America

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The tour covered all South American countries and a number of Central American cities, including Mexico City and Monterrey.

Zimbler described the tour as a "triumph."

The sinfonietta is mainly strings but also includes woodwinds, oboe, trumpet, flute, English horn and piano.

Negro And Woman String Player Join Hub Symphony

BOSTON, (INS) — Boston's internationally famed Symphony Orchestra had four new recruits today including its first Negro member, and its first woman string player.

Ortiz M. Waltor, young double bass player from the Buffalo, N. Y., Philharmonic, became the first Negro member of the Boston Symphony, and commented:

"It's sort of like Jackie Robinson getting into Big League baseball."

The other new recruits are Winifred Winograd, of Seattle, Wash., by way of Curtis Institute in Philadelphia, New York radio work and the Fort Wayne Symphony, first woman string player with the Boston group; André Come, trumpeter from Newton who takes his uncle's place, and Leslie Martin, bass, also from Seattle, one-time player with such famed dance bands as Jan Garber, Ted Weems and Gene Krupa.

There are two other women members of the group, Olivia Leutke, harp, and Doriot Dwyer, flute.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,581
OCT 2 1957

Hub Orchestra Hires Negro

BOSTON (UP) — The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history, it was learned today.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic orchestra.

From Buffalo sources, it was learned that Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle (Wash.) Symphony orchestra.

At today's first rehearsal for the 77th season, which opens Friday afternoon, conductor Charles Munch introduced Walton and Martin. He also presented Miss Winifred Winograd, former cellist of the Fort Wayne (Ind.) Philharmonic orchestra and the first woman ever to sit in the string section of the Boston Symphony.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
DAILY WORKER
OCT 3 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
OCT 2 1957

First Negro Member To Play With BSO

BOSTON (UP)—The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 25,938

SEP 30 1957

Hub Musicians Back Fom Long Air Tour

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

SEP 30 1957

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New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

OCT 1 1957

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The sinfonietta is mainly strings but also includes woodwinds, oboe, trumpet, flute, English horn and piano.

Henley and Mr. Kelly's Cap

Henley Regatta—A History, by R. D. Burnell. (London: Oxford University Press, 298 pp. 30s.)

By Sydney Skilton

Until the Olympic Games at Melbourne last year I firmly believed there was some truth in the story that John B. Kelly, the father of Princess Rainier of Monaco, once sent his cap to the King of England. It was thought to give him an unfair advantage over those obliged to earn their living in the city offices or elsewhere.

Mr. Burnell deals very skillfully with this very complex problem of amateurism. He writes knowledgeably on the advent of the Soviet oarsmen at Henley in 1954, their subsequent controversial appearance

Books in Britain

The books on this page, except in "Widening Horizons," were published and reviewed in Britain. New York publishers are listed for those that have also been published in the United States.

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Express (e)
PORTLAND, Me.
Independent Republican
Circ. 30,373

OCT 3 1957

NEGRO BELONGS BOSTON TO SYMPHONY ORCHESTRA

BOSTON — For the first time in its 77-year-old history, the Boston Symphony Orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

A spokesman for the orchestra said no notice was taken of the fact that Walton is a Negro, but only that he is talented double bass player.

Negroes have appeared with the orchestra occasionally as guest soloists.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Mr. Walton and the other to Leslie Martin of the Seattle Symphony Orchestra.

At today's first rehearsal for the 77th season, which opens Friday afternoon, Conductor Charles Munch introduced Mr. Walton and Mr. Martin. He also presented Miss Winifred Winograd, former cellist of the Fort Wayne Philharmonic Orchestra and the first women ever to sit in the string section of the Boston Symphony.

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

DAYTON, OHIO NEWS

OCT 3 1957

Negro to Play Bass In Boston Symphony

BOSTON, Oct. 3 — (UP) — The world-famous Boston Symphony orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, 30, who has been playing double bass in the Buffalo (N. Y.) philharmonic orchestra.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle (Wash.) symphony orchestra.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

OCT 3 1957

Negro And Woman String Player Join Hub Symphony

BOSTON, (INS) — Boston's internationally famed Symphony Orchestra had four new recruits today including its first Negro member, and its first woman string player.

Ortiz M. Waltor, young double bass player from the Buffalo, N. Y., Philharmonic, became the first Negro member of the Boston Symphony, and commented:

"It's sort of like Jackie Robinson getting into Big League baseball."

The other new recruits are Winifred Winograd, of Seattle, Wash., by way of Curtis Institute in Philadelphia, New York radio work and the Fort Wayne Symphony, first woman string player with the Boston group; Andre Come, trumpeter from Newton who takes his uncle's place, and Leslie Martin, bass, also from Seattle, one-time player with such famed dance bands as Jan Garber, Ted Weems and Gene Krupa.

There are two other women members of the group, Olivia Leutke, harp, and Doriot Dwyer, flute.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

OCT 2 1957

Negro To Join Hub Symphony As Bass Player

BOSTON (UP) — The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history it was learned today.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic orchestra.

From Buffalo sources, it was learned that Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle (Wash.) Symphony orchestra.

At today's first rehearsal for the 77th season which opens Friday afternoon, conductor Charles Munch introduced Walton and Martin. He also presented Miss Winifred Winograd, former cellist of the Fort Wayne (Ind.) Philharmonic orchestra and the first woman ever to sit in the string section of the Boston Symphony.

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Box 2078. Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,581

OCT 2 1957

Hub Orchestra Hires Negro

BOSTON (UP) — The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history, it was learned today.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo (N. Y.) Philharmonic orchestra.

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NEW YORK, N. Y.
DAILY WORKER

OCT 3 1957

Boston Symphony To Have First Negro Musician

BOSTON, Oct. 2—The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, 30, who has ben playing double bass in the Buffalo (NY) Philharmonic Orchestra.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle (Wash.) Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

OCT 2 1957

Hub Symphony to Have Negro Member

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He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo (N. Y.) philharmonic orchestra.

From Buffalo sources, it was learned that Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

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New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

OCT 2 1957

First Negro Member To Play With BSO

BOSTON (UP)—The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, about 30, who has been playing double bass in the Buffalo, N.Y., Philharmonic orchestra.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle, Wash., Symphony Orchestra.

At today's first rehearsal for the 77th season, which opens Friday afternoon, conductor Charles Munch introduced Walton and Martin. He also presented Miss Winifred Winograd, former cellist of the Fort Wayne, Ind., Philharmonic Orchestra and the first woman ever to sit in the string section of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
OCT 3 1957

First Negro Member Joins Boston Symphony

First Woman String Player Also Signed With Two Other Orchestra Recruits

By JOHN W. RILEY

Ortiz M. Waltor, gifted young double bass player from the Buffalo (N.Y.) Philharmonic, becomes the first Negro member of the Boston Symphony Orchestra. He will play in tomorrow's concert opening the 77th season in Symphony Hall.

ORTIZ M. WALTON, 23-year-old double bass player from Buffalo Philharmonic.

Pending the result of contractual arrangements with the Buffalo Philharmonic, where he has played the past two seasons, Walton will become one of the youngest members of the Boston Symphony's regular complement.

Indications are that the Buffalo orchestra will be happy to send a talented player to the world-renowned Boston group.

At the season's first rehearsal yesterday Director Charles Munch introduced Walton to the other members of the orchestra, along with three other recruits.

They are Winifred Winograd, cellist, first woman string player engaged by the Boston Symphony; Andre Come, trumpeter, who is 23; Leslie Martin, bass, formerly of the Seattle Symphony and onetime player with such famed dance bands as those of Jan Garber, Ted Weems and Gene Krupa.

Interviewed in Symphony Hall's Green Room yesterday afternoon, the four new players echoed each other's words. They were "proud," "flattered," "honored" to be chosen members of one of the world's half-dozen great symphonic ensembles.

SYMPHONY

Page Sixteen 6

Walton auditioned in Tanglewood for the Boston Symphony post July 2, four days later.

"It was terrible," he said, speaking of the double tension; "I'll never do it again!"

Fill Vacancies

The present additions to the Symphony's personnel fill vacancies caused by the retirements of Gaston Dufresne, bass, and Marcel LaFosse, trumpet, and deaths of Leon Marjollet, cello, and Ludwig Juht, bass.

There are two other women members of the orchestra: Olivia Leutke, harp, and Doriot Dwyer, flute. Anne de Guichard, bassoonist, occasionally sits in when scores require additional instrumentation.

Both Mrs. Winograd and Martin come from Seattle. Both have settled with their families in Needham. Mrs. Winograd comes here by way of the Curtis Institute in Philadelphia, New York radio work and the Fort Wayne Symphony, where she was first cello.

Martin has made most of his career in Seattle, as first bass with the Seattle Symphony. For a five-year period, however, he toured with dance bands.

His wife already is settled in Needham, where she will teach general science and business mathmatics in the public schools. They expect their 12-year-old twins,

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DAILY NEWS
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OCT 3 1957

Integrated Music

Boston, Oct. 2 (UP).—The Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history. He is Ortiz Walton, 30, who has been playing double bass in the Buffalo Philharmonic Orchestra. Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

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OCT 3 1957

Negro Joins Boston Symphony

By the Associated Press.

BOSTON, Oct. 3.—A Negro will be playing with the Boston Symphony Orchestra for the first time tomorrow when the group starts its 77th season, it was announced today.

Ortiz Walton, 30, double bass player, won the coveted rignt to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section. Mr. Walton previously played with the Buffalo, N. Y., philharmonic.

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OCT 3 1957

Negro to Join Boston Symphony

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He is Ortiz Walton, 30, who has been playing double bass in the Buffalo, N. Y., Philharmonic Orchestra.

From Buffalo sources it was learned that Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

There were two vacancies in the double bass section of the 104-piece orchestra. One went to Walton and the other to Leslie Martin, of the Seattle, Wash., Symphony Orchestra.

Negro Will Play With Symphony

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Ortiz Walton, 30, double bass player who previously appeared with the Buffalo Philharmonic, won the right to play with the famous Boston orchestra in competition with 30 other musicians for two vacancies in the double bass section.

Herald 10/3/57

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NEW YORK CITY, N. Y.
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OCT 3 1957

Harmony

Associated Press Wirephoto

Ortiz Walton, 30, will be the first Negro to become a member of the Boston Symphony Orchestra when he joins it for its 77th season. The double brass player won a competition for the job.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
OCT 3 1957

Boston Symphony's First Negro To Play As 77th Season Opens

BOSTON (UP)—The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the group opens its 77th season in Symphony Hall.

Ortiz M. Walton, 30 - year - old double bass player from Buffalo, N. Y., and three other new members were introduced to the regular complement Wednesday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter and Leslie Martin, bass, formerly of the Seattle Symphony.

Walton, who previously appaered with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into Big League baseball."

"It comes at an opportune time, he said, "and I think there is a change of attitude around the country. Formerly a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton competed with 30 other musicians, for two vacancies in the bass section at auditions in Tanglewood last July.

Burrelle's
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PRESS CLIPPING BUREAU
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KANSAS CITY, MO.
TIMES
Circ. D. 338,145
OCT 3 1957

TO HIGH MUSIC POST.

Negro Will Play in Boston Symphony Orchestra.

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Walton previously played with the Buffalo, N. Y., philharmonic.

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ST. LOUIS, MO.
POST-DISPATCH
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OCT 3 1957

FIRST NEGRO MEMBER OF BOSTON SYMPHONY

BOSTON, Oct. 3 (UP)—The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, 30 years old, who has been playing double bass in the Buffalo (N.Y.) Philharmonic Orchestra.

There were two vacancies in the double bass section of the Boston 104-piece orchestra. One went to Walton and the other to Leslie Martin of the Seattle (Wash.) Symphony Orchestra.

Buffelle's
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PRESS CLIPPING BUREAU
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NEW YORK CITY, N. Y.
POST
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OCT 3 1957

Harmony

Associated Press Wirephoto

Ortiz Walton, 30, will be the first Negro to become a member of the Boston Symphony Orchestra when he joins it for its 77th season. The double brass player won a competition for the job.

THREE NEW MEMBERS—Winifred Winograd, first woman string player of the Boston Symphony, Leslie Martin, bass, and Andre Come, trumpet, make their first appearances as regular Boston Symphony members at tomorrow's concert.

SYMPHONY (

Continued from the First Page

"It is sort of like Jackie Robinson getting into big league baseball," said Walton of his entry into the big-league symphony world.

"It comes at an opportune time, and I think there is a change of attitude around the country. Formerly, a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seem to be openings for string players."

A spokesman for the Boston Symphony said that the orchestra "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton expects his young wife, Carol Ann, to come to Boston in November when she has completed college studies in Buffalo. They were married June 29, and Walton auditioned in Tanglewood for the Boston Symphony post July 2, four days later.

"It was terrible," he said, speaking of the double tension; "I'll never do it again!"

Fill Vacancies

The present additions to the Symphony's personnel fill vacancies caused by the retirements of Gaston Dufresne, bass, and Marcel LaFosse, trumpet, and deaths of Leon Marjollet, cello, and Ludwig Juht, bass.

There are two other women members of the orchestra: Olivia Leutke, harp, and Doriot Dwyer, flute. Anne de Guichard, bassoonist, occasionally sits in when scores require additional instrumentation.

Both Mrs. Winograd and Martin come from Seattle. Both have settled with their families in Needham. Mrs. Winograd comes here by way of the Curtis Institute in Philadelphia, New York radio work and the Fort Wayne Symphony, where she was first cello.

Martin has made most of his career in Seattle, as first bass with the Seattle Symphony. For a five-year period, however, he toured with dance bands.

His wife already is settled in Needham, where she will teach general science and business mathmatics in the public schools. They expect their 12-year-old twins, Lee and Linda, to arrive next month.

Mrs. Winograd's 11-year-old son, Nicholas, has entered junior high school in Needham. Trim and smart-looking, Mrs. Winograd has just returned from what she calls a "luxury tour" of South America with Zimbler Sinfonietta of Boston Symphony men.

Andre Come, who grew up in Newton, studied trumpet with his uncle, Marcel LaFosse, who has returned from the Boston Symphony. Now, in effefct, he takes his uncle's place.

Buffelle's
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KANSAS CITY, MO.
TIMES
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DAILY NEWS
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OCT 3 1957

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Herald 10/3/57

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Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
OCT 3 1957

Boston Symphony's First Negro To Play As 77th Season Opens

BOSTON (UP)—The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the group opens its 77th season in Symphony Hall.

Ortiz M. Walton, 30 - year - old double bass player from Buffalo, N. Y., and three other new members were introduced to the regular complement Wednesday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter and Leslie Martin, bass, formerly of the Seattle Symphony.

Walton, who previously appeared with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into Big League baseball."

"It comes at an opportune time, he said, "and I think there is a change of attitude around the country. Formerly a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton competed with 30 other musicians for two vacancies in the bass section at auditions in Tanglewood last July.

Two 'Firsts' in New Quartet

Boston Symphony Pioneers

By Emilie Tavel
Staff Writer of The Christian Science Monitor

Four new smiling faces have joined the Boston Symphony, registering two "firsts" for this storied orchestra as it opens its 77th season Oct. 4.

Among this quartet of new members is Ortiz M. Walton, young double-bass player from the Buffalo Philharmonic. He is the first Negro ever to play with the Boston Symphony as a regular member, although such noted Negro singers as Marian Anderson, Roland Hayes, and Dorothy Maynor have performed with it.

Stiff Competition

Young Mr. Walton earned the right to occupy a chair in the symphony in competition with 30 other contestants for two vacancies in the double-bass section.

"In light of the present situation in the country," he says, "it is a very excellent thing to have happened. I am sure the eyes of the world will be watching and will also be benefiting from a very fine display of democracy."

Although, he says, in auditions one can never be sure that discrimination is not a factor, he reports that he has never come up against it in his symphonic career.

Mrs. Winifred Winograd, cellist, is making history herself by becoming the first woman string player engaged by the Boston Symphony. Two other women are members of the orchestra — Olivia Leutke, harpist, and Doriot Dwyer, flutist. Ann de Guichard, bassoonist, also sits in when the score demands an extra instrumentalist.

Other New Players

Leslie R. Martin, double bass, and André M. Come, trumpet, complete the roster of new players.

Mr. Martin comes to Boston from an unusual well-established musical position in Seattle. A native of Seattle, he was double bass of the Seattle Symphony, a member of the faculty of the University of Washington, and president of Local 76 of the American Federation of Musicians there.

Only the Boston Symphony and Conductor Charles Munch could have lured him here, he says.

Mr. Come figures he is a few months younger than Mr. Walton and is very likely the baby of the symphony. Reared in Newton and a graduate of Newton High School in 1952, he has studied since childhood with his uncle, trumpeter Marcel LaFosse, who has just retired from the orchestra. Thus, in effect, he is taking his uncle's place.

In Air Force Band

After high school, Mr. Come spent four years in the United States Air Force Band. In the summer of 1956 he was a student at Tanglewood in the Berkshires, and played with the Baltimore Symphony during the 1956-57 season.

Mr. Walton is a native of Chicago and played double bass in the Hartford Symphony for three years, 1951-1953, before joining the Buffalo Philharmonic for two years.

A contractural difficulty with the Buffalo orchestra still remains to be solved before his position here is legally secure. His principal instructor has been Willis Page, a former member of the Boston Symphony's double-bass section.

Mr. Walton was married this summer, shortly before his audition with the Symphony at Tanglewood.

Home in Needham

Mrs. Winograd is living in Needham with her 11-year-old son, Nicky, who began classes at Needham Junior High School.

Yakima, Wash., is her home. She is a pupil of Felix Salmond and Gregor Piatigorsky. She studied at the Curtis Institute from 1938-1943 and at Tanglewood in 1941. Before joining the Boston Symphony this July for the Berkshire Festival, she had been principal cellist for the Fort Wayne Philharmonic since 1949.

Mr. Martin's teachers have been Basil Cameron and Georges Moleux, the latter being principal bass of the Boston Symphony.

Also selecting Needham as their new home, Mr. Martin and his wife and twin boy and girl, 11-year-old Lee and Linda, are taking up residence there. Mrs. Martin is teaching mathematics and natural science in Needham High School.

These four new players in the Symphony are filling vacancies caused by the retirement of Mr. LaFosse, and Gaston Dufresne, bass, and by the passing of Leon Marjollet, cello, and Ludwig Juht, bass.

Gordon N. Converse, Staff Photographer

New Players for the Boston Symphony

Leslie R. Martin (left rear), André M. Come (right rear), Ortiz M. Walton (left front), and Winifred Winograd (right front) are showing their pleasure at being chosen to fill vacancies in the Boston Symphony Orchestra. Mr. Martin and Mrs. Winograd come from the West Coast. Mr. Walton is from Chicago and Mr. Come was reared in Newton, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926

OCT 3 1957

Negro Wins Place On Famed Hub Symphony

BOSTON, Oct. 2 (AP)—A Negro will be playing with the world renowned Boston Symphony Orchestra for the first time Friday when the group starts its 77th season, it was announced today.

Ortiz Walton, 30, double bass player, won the coveted right to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section.

Walton previously played with the Buffalo, N. Y., philharmonic.

Several famous Negroes have appeared with the Symphony Orchestra as soloists. They include Marion Anderson, Roland Hayes and Dorothy Maynor.

Walton, however, has the honor of being the first of his race to become a regular member of the orchestra.

Competition for the two bass spots was held before Boston Symphony Conductor Charles Munch and a group of symphony men sitting as a committee.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also broke precedent by having a woman in the string section for the first time. She is Winifred Winograd, a cellist, formerly with the Fort Wayne Philharmonic.

Two other women, a flutist and a harp player, are presently with the symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 21,298

OCT 3 1957

NEGRO IN ORCHESTRA

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 184,973

OCT 3 1957

Hub Symphony Opens 1st Time With Negro

The Boston Symphony Orchestra opens its 77th season tonight with a Negro as a regular member for the first time. Ortiz Walton, 30, will be one of two new double bass players, selected from 30 who competed for the vacancies. The other is Leslie Martin of the Seattle, Wash., Symphony. Walton was formerly with the Buffalo Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

OCT 3 1957

Negro Will Play With Symphony

A Negro will play with the Boston Symphony Orchestra for the first time when the orchestra starts its 77th season tomorrow in Symphony Hall, it was announced yesterday.

Ortiz Walton, 30, double bass player who previously appeared with the Buffalo Philharmonic, won the right to play with the famous Boston orchestra in competition with 30 other musicians for two vacancies in the double bass section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

OCT 3 1957

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,717

OCT 3 1957

Negro To Join Hub Symphony

BOSTON (AP)—For the first time in its 77 year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

Boston Symphony Engages Negro

BOSTON (AP)—For the first time in its 77-year-history, the Boston Symphony Orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Ft. Wayne Philharmonic. There are two other women in the Boston symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (e)
CHELSEA, Mass.
Independent
Circ. 5,346

OCT 3 1957

NEGRO MEMBER OF BOSTON SYMPHONY

Ortiz M. Waltor, gifted young double bass player from the Buffalo (N.Y.) Philharmonic, becomes the first Negro member of the Boston Symphony Orchestra. He will play in the concert opening the 77th season in Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

OCT 3 1957

NEGRO IS PLAYING WITH SYMPHONY

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720
OCT 3 - 1957

Ortiz Walton will be playing with the Boston Symphony when it opens its 77th season tomorrow night.
—Associated Press Wirephoto

Negro Musician Wins Place in Hub Symphony

Boston — (AP) — A Negro will be playing with the Boston Symphony Orchestra for the first time tomorrow when the group opens its 77th season.

Ortiz Walton, 30, double bass player, won the coveted right to play with the orchestra in a competition with 30 other contestants for two vacancies in the double bass section.

Mr. Walton previously played with the Buffalo, N.Y., Philharmonic.

Several Negroes have appeared with the Boston Symphony as soloists. They include Marion Anderson, Roland Hayes and Dorothy Maynor. Mr. Walton is the first of his member of the orchestra.

The other double bass position went to Leslie Martin of the Seattle Symphony.

The orchestra has engaged a woman in the string section for the first time. She is Winifred Winograd, a cellist, formerly with the Fort Wayne Philharmonic.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
OCT 3 1957

NEGRO PLAYS IN SYMPHONY

For the first time in its history a Negro will play as a regular member of the Boston Symphony Orchestra tomorrow when the 77th season opens.

Ortiz Walton, 30, double bass player, formerly of the Buffalo Philharmonic Orchestra, was one of 30 who competed for two vacancies in the double bass section.

The second double bass vacancy went to Leslie Martin of the Seattle, Wash. Symphony.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 19,976
OCT 3 1957

First Negro Gets Regular Boston Symphony Position

BOSTON (U.P.)—The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the group opens its 77th season in Symphony Hall.

Ortiz M. Walton, 30-year-old double bass player from Buffalo, N. Y., and three other new members were introduced to the other members Wednesday.

Newcomers include Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter, and Leslie Martin, bass, who was formerly of the Seattle Symphony.

Walton, who previously appeared with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into big league baseball."

"It comes at an opportune time, he said, "and I think there is a change of attitude around the country. Formerly a young Negro studied 'sax' or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton competed with 30 other musicians for two vacancies in the bass section, at auditions in Tanglewood last July.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
OCT 3 1957

—Associated Press Photo

TO PLAY IN BOSTON SYMPHONY ORCHESTRA: Ortiz Walton, 30, Negro double bass player, will be playing with the world renowned Boston Symphony Orchestra for the first time tomorrow when the group starts its 77th season. Walton won the coveted right to play with the famous orchestra in a competition with 30 other contestants for two vacancies in the double bass section. Walton previously played with the Buffalo, N. Y., Philharmonic. Several famous Negroes have appeared with the Symphony Orchestra as soloists: They include Marion Anderson, Roland Hayes and Dorothy Maynor. Walton has the honor of being the first of his race to become a regular of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006
OCT 3 1957

Around New England

Negro Musician Will Join Boston Symphony

BOSTON (AP) — A Negro will be playing with the world-renowned Boston Symphony Orchestra for the first time Friday when the group starts its 77th season, it was announced yesterday.

Ortiz Walton, 30, double bass player, won the coveted right to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section.

Walton previously played with the Buffalo, N. Y., Philharmonic.

Several famous Negroes have appeared with the symphony orchestra as soloists. They include Marion Anderson, Roland Hayes and Dorothy Maynor.

First of Race

Walton, however, has the honor of being the first of his race to become a regular member of the orchestra.

Competition for the two bass spots was held before Boston Symphony Conductor Charles Munch and a group of symphony men sitting as a committee.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also broke precedent by having a woman in the string section for the first time. She is Winifred Winograd, a cellist, formerly with the Fort Wayne Phil-

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Independent
Circ. 6,304
OCT 3 1957

Negro Named As Member To Symphony

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179
OCT 2 1957

First Negro Joins Boston Symphony

BOSTON, Oct. 2 (UP)—The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, 30, who has been playing double bass in the Buffalo, N. Y., Philharmonic Orchestra. Walton won the honor in competition involving about 30 candidates at Tanglewood several weeks ago.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200
Reformer (e)
BRATTLEBORO, Vt.
Independent
Circ. 7,201
OCT 3 - 1957

Negro Joins Orchestra

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony Orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
LYNN, Mass.
Republican
Circ. 22,749
OCT 3 1957

Negro Chosen for Boston Symphony

BOSTON— (AP) —For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
BIDDEFORD, Me.
Independent
Circ. 8,884
OCT 3 - 1957

First Negro Joins Boston Symphony

BOSTON (AP)—For the first time in its 77 year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

To cut down speeding in New York, a law was passed in 1652 which compelled drivers to walk beside their vehicles.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
OCT 3 1957

Negro Will Play In Hub Symphony

Boston, Oct. 3 (AP)—A Negro will be playing with the world renowned Boston Symphony Orchestra for the first time Friday when the group starts its 77th season, it was announced today.

Ortiz Walton, 30, double bass player, won the coveted right to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section. Walton previously played with the Buffalo Philharmonic.

The orchestra also broke precedent by having a woman in the string section for the first time. She is Winifred Winograd, a cellist, formerly with the Fort Wayne Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
MILFORD, Mass.
Independent
Circ. 7,156
OCT 3 - 1957

Negro Signed By Boston Symphony

BOSTON (UP)—The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the Symphony Hall.

Ortiz M. Walton, 30 - year - old double bass player from Buffalo, N. Y., and three other new members were introduced to the regular complement Wednesday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter and Leslie Martin, bass, formerly of the Seattle Symphony.

Walton, who previously appeared with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into Big League baseball."

"It comes at an opportune time, he said, "and I think there is a change of attitude around the country. Formerly a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton competed with 30 other musicians for two vacancies in the bass section at auditions in Tanglewood last July.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 28,614
OCT 3 - 1957

Boston Symphony Signs First Negro

BOSTON (UP) — The first Negro ever signed by the Boston Symphony Orchestra plays for the first time tomorrow night when the group opens its 77th season in Symphony Hall.

Ortiz M. Walton, 30-year-old double bass player from Buffalo, N.Y., and three other new members were introduced to the regular complement yesterday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter and Leslie Martin, bass, formerly of the Seattle Symphony.

Walton, who previously appeared with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into big league baseball."

"It comes at an opportune time," he said, "and I think there is a change of attitude around the country. Formerly, a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton competed with 30 other musicians for two vacancies in the bass section at auditions in Tanglewood last July.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,137
OCT 3 1957

Negro Wins Regular Spot In Boston Symphony

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist, formerly wth the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
AMESBURY, Mass.
Independent
Circ. 2,500
OCT 3 1957

News In A Nutshell

Ike - Faubus crisis deepens; White House reacts to disorder prediction; says President's words on troops removal more apt than ever.

Doomed slayer turns to U.S. court; last-resort plea today by Arsenault.

Methuen fire rages over 200 acres as drought perils rise.

Boston schools to close if flu hits; N. Y. reports epidemic of Asian variety.

Union scraps Hoffa counts; easy majority predicted today.

First Negro member joins Boston Symphony Orchestra.

2-4 cent slash seen for coffee.

Ike in new integration warning puts South on stern notice to obey or face U. S. action.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
OCT 3 - 1957

Boston Symphony Hires First Negro

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
RUTLAND, Vt.
Independent
Circ. 20,150
OCT 3 1957

BOSTON SYMPHONY HIRES NEGRO BASS PLAYER

BOSTON, Oct. 2 (AP)—A Negro will be playing with the world renowned Boston Symphony Orchestra for the first time Friday when the group starts its 77th season, it was announced today. Ortiz Walter, 30, double bass player, won the coveted right to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264
OCT 3 1957

1st Negro Player Joins Symphony

BOSTON (UP)—The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the group opens its 77th season in Symphony Hall.

Ortiz M. Walton, 30 - year - old double bass player from Buffalo, N. Y., and three other new members were introduced to the regular complement Wednesday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter and Leslie Martin, bass, formerly of the Seattle Symphony.

Walton, who previously appeared with the Buffalo Philharmonic, said his appointment was "sort of like Jackie Robinson getting into Big League baseball."

"It comes at an opportune time, he said, "and I think there is a change of attitude around the country. Formerly a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seems to be openings for string players."

An orchestra spokesman said the Boston Symphony "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegraph (e)
NASHUA, N. H.
Independent
Circ. 11,121
OCT 3 1957

Hub Symphony Engages First Negro Player

Boston, Oct. 3, (AP) — For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, a double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

BERKSHIRE EAGLE Oct 3

'VERY GIFTED' bass player from Buffalo, N.Y., Ortiz M. Walton, has been signed by the Boston Symphony Orchestra, whose spokesman goes on to say the BSO "takes no notice of Walton as a Negro." Walton competed with 30 others at Tanglewood in July for two vacancies, and became the first Negro player in the BSO's 76 years. New BSO season opens Friday. *(United Press Telephoto)*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179
OCT 3 1957

Joins Symphony

—Associated Press Wirephoto

Ortiz Walton, 30, shown in Boston with his double bass, will play in his first concert with the Boston Symphony tomorrow when the group starts its 77th season. Walton, who won a place in the symphony in competition with 30 other contestants for two vacancies in the double bass section, is the first Negro to become a regular member of the orchestra. He previously played with the Buffalo, N. Y., Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,992
OCT 3 - 1957

Negro Wins Spot On Boston Symphony

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald Tribune 10/4/57

Negro to Play Double Bass With Bostonians

BOSTON, Oct. 2 (AP).—A Negro will be playing with the Boston Symphony Orchestra for the first time Friday when the group starts its seventy-seventh season, it was announced Wednesday.

Ortiz Walton, thirty, double bass player, won the coveted right to play with the famous orchestra in competition with thirty other contestants for two vacancies in the double bass section. Mr. Walton previously played with the Buffalo Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,296
OCT 3 1957

First Negro Joins Boston Symphony

BOSTON (AP)—For the first time Symphony orchestra will have a in its 77-year history, the Boston Negro as a regular member.

8-57

He is Ortiz Walton, 30, doubleterday after he won the spot in bass player, who was named yes a competition with 30 other applicants for two vacancies in the louble bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Independ. Circ. 12,067
OCT 3 1957

Symphony To Employ Negro

Boston Orchestra Sets New Precedent; Woman Is Cellist

BOSTON, Oct. 3 (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084
OCT 3 1957

NEGRO IN SYMPHONY

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
OCT 3 1957

First Negro Player For Boston Symphony

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
OCT 3 1957

Boston Symphony Signs Its First Negro Member

Special to The New York Times.

BOSTON, Oct. 2—The Boston Symphony Orchestra is planning to open its seventy-seventh season Friday with the first Negro member in its history.

Ortiz Walton, 30-year-old double-bass player, was introduced to other members of the orchestra at rehearsal today by Charles Munch, the conductor. Mr. Walton will play with the orchestra at the first concert Friday afternoon if certain contractual commitments are cleared by then, a spokesman for the orchestra said.

Mr. Walton was one of two double-bass players selected from among thirty candidates auditioned several weeks ago at Tanglewood. He has been playing with the Buffalo Symphony.

Another newcomer is Winifred Winograd, a 'cellist who becomes the first woman member of the string section.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

10/4/57

Negro to Play Double Bass With Bostonians

BOSTON, Oct. 2 (AP).—A Negro will be playing with the Boston Symphony Orchestra for the first time Friday when the group starts its seventy-seventh season, it was announced today.

Ortiz Walton, thirty, double bass player, won the coveted right to play with the famous orchestra in competition with thirty other contestants for two vacancies in the double bass section. Mr. Walton previously played with the Buffalo Philharmonic.

Several famous Negroes have appeared with the Boston Symphony as soloists. They include Marion Anderson, Roland Hayes and Dorothy Maynor. Mr. Walton, however, is the first of his race to become a regular member.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
BARRE, Vt.
Republican
Circ. 8,212
OCT 3 1957

Negro Joins Symphony As A Regular Member

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N. Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
OCT 4 1957

Negro to Play Double Bass With Bostonians

BOSTON, Oct. 2 (AP).—A Negro will be playing with the Boston Symphony Orchestra for the first time Friday when the group starts its seventy-seventh season, it was announced Wednesday.

Ortiz Walton, thirty, double bass player, won the coveted right to play with the famous orchestra in competition with thirty other contestants for two vacancies in the double bass section. Mr. Walton previously played with the Buffalo Philharmonic.

NEW YORK TIMES,

Boston Symphony Signs Its First Negro Member

Special to The New York Times.

BOSTON, Oct. 2—The Boston Symphony Orchestra is planning to open its seventy-seventh season Friday with the first Negro member in its history.

Ortiz Walton, 30-year-old double-bass player, was introduced to other members of the orchestra at rehearsal Wednesday by Charles Munch, the conductor. Mr. Walton will play with the orchestra at the first concert Friday afternoon if certain contractual commitments are cleared by then, a spokesman for the orchestra said.

Mr. Walton was one of two double-bass players selected from among thirty candidates auditioned several weeks ago at Tanglewood. He has been playing with the Buffalo Symphony.

Another newcomer is Winifred Winograd, a 'cellist who becomes the first woman member of the string section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Mercury (e)
MEDFORD, Mass.
Independent
Circ. 6,933
OCT 3 1957

Negro Joins Hub Symphony

BOSTON (UP)— The first Negro ever signed by the Boston Symphony Orchestra plays for the first time Friday night when the group opens its 77th season in Symphony Hall.

Ortis M. Walton, 30-year-old double bass player from Buffalo, N. Y., and three other new members were introduced to the regular complement Wednesday.

The others were Winifred Winograd, cellist, first woman string player ever engaged by the orchestra; Andre Come, trumpeter, and Leslie Martin, bass, formerly of the Seattle Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
OCT 4 - 1957

Boston to Have Negro Musician In Symphony

BOSTON (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N.Y. Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the string section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

Buffelle's
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PRESS CLIPPING BUREAU
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NEW YORK, N. Y.
TIMES
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OCT 4 1957

Boston Symphony Signs Its First Negro Member

Special to The New York Times.

BOSTON, Oct. 2—The Boston Symphony Orchestra is planning to open its seventy-seventh season Friday with the first Negro member in its history.

Ortiz Walton, 30-year-old double-bass player, was introduced to other members of the orchestra at rehearsal Wednesday by Charles Munch, the conductor. Mr. Walton will play with the orchestra at the first concert Friday afternoon if certain contractual commitments are cleared by then, a spokesman for the orchestra said.

Mr. Walton was one of two double-bass players selected from among thirty candidates auditioned several weeks ago at Tanglewood. He has been playing with the Buffalo Symphony.

Another newcomer is Winifred Winograd, a 'cellist who becomes the first woman member of the string section.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800
OCT 4 1957

Boston Symphony Recruits Negro

BOSTON (INS)— Boston's internationally famed Symphony Orchestra had four new recruits today including its first Negro member, and its first woman string player.

Ortiz M. Walton, young double bass player from the Buffalo, N.Y., Philharmonic, became the first Negro member and commented:

"It's sort of like Jackie Robinson getting into big league baseball."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656
OCT 4 - 1957

Negro Musician Joins Boston Symphony

Associated Press Photo

Ortiz Walton, 30, Negro double bass player, will be playing with the world renowned Boston Symphony Orchestra for the first time tonight when the group starts its 77th season. Walton won the coveted right to play with the famous orchestra in a competition with 30 other contestants for two vacancies in the double bass section. Walton previously played with the Buffalo, N. Y. Philharmonic.

Thesis Of S... ...M... ...1...93

Buffelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
DAILY WORKER
(N. J. SECTION)
OCT 6 1957

Boston Symphony To Have First Negro Musician

BOSTON, Mass. — The world-famous Boston Symphony Orchestra will have a Negro member this season for the first time in its 76-year history.

He is Ortiz Walton, 30, who plays the double bass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
BOSTON, MASS.
Weekly Ind. Rep.
Circ. 3,900
OCT 5 1957

BETTER THAN MOST?

When they contemplate the rampant barbarism in Little Rock, Arkansas, given free rein by Governor Orval Eugene Faubus, Negro and white Bostonians are prone to become self-righteous Pharisees and proclaim their superiority. School integration has been a Boston reality since the middle of the last century, at least in the high schools, every one of which has Negro alumni, though residential segregation has resulted in a few virtually all-Negro elementary (Sherwin, Hyde, Everett) and intermediate (Lewis) schools. Furthermore, Bostonian democratic freedom has an uneven development, for only yesterday the Boston Symphony Orchestra started its 77th season with a Negro double bass player, Ortiz Walton, 30, playing with it. Mr. Walton was previously with the Buffalo Philharmonic.

Barbarism may rockin' and rollin' in Little Rock, with teen-agers imitating their elders in attacking fellow-students with valiantly overwhelming odds (600 to 1), but Boston, on its highest cultural level, is demonstrating through Mr. Walton's appointment, that its heroes who "died to make men free" did not sacrifice their lives in vain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
OCT 4 - 1957

(AP Wirephoto)

TO JOIN BOSTON SYMPHONY ORCHESTRA

BOSTON—ORTIZ WALTON, 30, Negro double-bass player, will be playing with the world renowned Boston Symphony Orchestra for the first time when the group starts its 77th season. Walton won the coveted right to play with the famous orchestra in a competition with 30 other contestants for two vacancies in the double-bass section. Walton previously played with the Buffalo, N. Y., Philharmonic. Several famous Negroes have appeared with the Symphony Orchestra as soloists. They include Marion Anderson, Roland Hayes and Dorothy Maynor. Walton has the honor of being the first of his race to become a regular of the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle
BOSTON, MASS.
Weekly Ind. Rep.
Circ. 3,900
OCT 5 1957

FIRST NEGRO IN HUB SYMPHONY

The Boston Symphony Orchestra featured a Negro for the first time during its 77th season which started on October 4.

Ortiz Walton, 30, a double bass player, had previously played with the Buffalo Philharmonic. He was chosen to play with Boston Symphony in a competition with thirty other applicants.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192
OCT 4 - 1957

Negro Musician In Boston Symphony

BOSTON, Oct. 3 (AP)—For the first time in its 77-year history, the Boston Symphony orchestra will have a Negro as a regular member.

He is Ortiz Walton, 30, double bass player, who was named yesterday after he won the spot in a competition with 30 other applicants for two vacancies in the double bass section.

Walton played previously with the Buffalo, N.Y., Philharmonic.

The other double bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also named a woman for the strong section for the first time in its history. She is Winifred Winograd, a cellist formerly with the Fort Wayne Philharmonic.

There are two other women in the Boston Symphony, a flutist and a harp player.

A spokesman for the orchestra said no notice was taken of the fact that Walton is a Negro, but only that he is a talented double bass player.

Negroes have appeared with the orchestra occasionally as guest soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
OCT 6 - 1957

ACHIEVES DISTINCTION: Ortiz Walton, 30 Negro double bass player, will be playing with the world renowned Boston Symphony Orchestra for the first time when the group starts its 77th season. Walton won the coveted right to play with the famous orchestra in a competition with 30 other contestants for two vacancies in the double bass section. Walton previously played with the Buffalo, N. Y. Philharmonic. Several famous Negroes have appeared with the symphony orchestra as soloist. They include Marian Anderson, Roland Hayes and Dorothy Maynor. Walton has the honor of being the first of his race to become a regular member of the orchestra (AP Photo).

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
BALTIMORE, MD.
AFRO-AMERICAN
Circ. W. 36,467
OCT 12 1957

SETS PRECIDENT — Ortiz Walton, 30, became another first when he played with world renowned Boston Symphony Orcestra recently when group opened its 77th season. Mr. Walton, double bass player, won coveted right to play with the famous orchestra in competition with 30 other contestants for two vacancies in the double bass section. He previously played with the Buffalo (N.Y.) Philharmonic.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Graphic
BOSTON, Mass.
Weekly Independent
Circ. 5,000
OCT 12 1957

Boston Symphony

Ortiz M. Walton gifted young double bass player from N.Y. philharmonic, became the first Negro member of the Boston Symphony Orchestra. He played in last Fridays concert which opened the 77th season in Symphony Hall. Pending the result of contractual arrangement with the Buffalo Philharmonic, where he has played the past two seasons, Walton will become one of the youngest members of the Boston Symphony's regular complement Indications are that the Buffalo orchestra will be happy to send a talented player to the world-renowned Boston group. At the season's first rehearsal last Friday. Director Charles Munch introduced Walton to the other members of the orchestra, along with three other recruits.

They are Winifred Winograd, celist, first woman string player engaged by the Boston Symphony; Andres Ceme, trumpeter, who is 23; Leslie Martin, bass, formerly of the Seattle Symphony and one time player with such famed dance bands as those of Jan Garber, Ted Weems and Gene Krupa. Interviewed in Symphony Hall's Green Room last Friday afternoon, the four new players echoed each other's words. They were "Proud", fattered; "honored" to be chosen members of one of the world's half dozen great symphonic ensembles.

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
New York, N. Y.
New York Age
Oct. 12, 1957

Boston Symphony Inks Negro Bass

BOSTON, MASS. — Bass player Ortiz Walton, 30, became the first Negro to play with the Boston Symphony orchestra when he appeared with the orchestra in its 75th opener, Friday.

Conductor Charles Munch selected Ortiz and another bass player from 30 candidates who auditioned several weeks ago at Tanglewood. Walton had been playing with the Buffalo Symphony orchestra.

Buzzelle's
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BUFFALO, N. Y.
EMPIRE STAR
Circ. W. 12,678
OCT 10 1957

First of His Race to Play in Boston Symphony

ORTIZ MONTAIGNE WALTON, husband of Mrs. Carol Dozier-Walton, daughter of Mrs. Carol Ann Dozier, 71 Hawley Street on the West Side, last Friday night made his debut with the world-famous Boston Symphony Orchestra as double bass player when that organization opened its 77th season in Symphony Hall in the Bean City.

Mr. Walton has been playing with the Buffalo Philharmonic Orchestra for the past three years. Last July he went to Boston on his honeymoon and while there won the honor in competition at auditions held for the Boston group and was promptly given a lifetime position with the famous orchestra. The Empire Star was the first newspaper in Buffalo to publish the story. He is the first of his race to play in Buffalo Philharmonic or the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News-Times (e)
DANBURY, Conn.
Independent
Circ. 16,794
OCT 10 1957

New Musician in Boston

Ortiz Walton, 30, double bass player, has been added to the membership of the Boston Symphony Orchestra. He won the position in competition with 30 other applicants for a vacancy.

He won it not because he is a Negro, or despite the fact that he is a Negro.

He just happened to be the very best applicant for the job. For 77 years this great orchestra has been in existence. It so happens that Mr. Walton is the first colored musician ever to be hired as a member.

We do not read too much significance into this happening. In this part of the country we do not pay too much attention to racial differences, although we are by no means perfect, even yet.

In the world of music, somehow, differences of race, creed and color are not important. If a man or woman is a great artist, few bother to think overmuch as to race, creed or color.

Somehow the news of the selection of a colored artist to take his position in such a magnificent organization as the Boston Symphony Orchestra is cheering and inspiring at this time when so much is being heard of racial strife and trouble.

We congratulate all concerned—Mr. Walton, the Boston Symphony and most of all, perhaps, the American people. The news may do a little to counteract the bad publicity the USA has been receiving because of Gov. Faubus and Arkansas.

Buzzelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
RICHMOND, VA.
AFRO-AMERICAN
Circ. W. 11,614
OCT 12 1957

BOSTON — Oritz Walton, 30, will be playing with the world famous Boston Symphony Orchestra as its first colored member during its 77th season which began Friday. A double bass player, Mr. Walton won out over 30 other competitors for the spot.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Variety
NEW YORK, N. Y.
Weekly Amusements
OCT 9 1957

Negro With Bost. Symph

Boston, Oct. 8.

For the first time in history, a Negro played as a regular member of the Boston Symphony Orch, Friday (4) when the 77th season opened at Symphony Hall. Ortiz Walton, 30, double bass player formerly with the Buffalo Philharmonic Orch, won in competition over 30 applicants.

Another first is a femme string player, Mrs. Winifred Winograd, cellist, first woman string player engaged by the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise
FALMOUTH, MASS.
Weekly Independent
Circ. 5,337

SEP 24 1957

One Of The Last Interviews With Sibelius

In one of the last official interviews with the Finnish composer Jean Sibelius before his death last week, a Boston Symphony musician this summer talked at length with his fellow countryman. In an interview by The Enterprise with the musician who vacations in Hatchville, something is learned of the personality of the world-renowned composer.

Only member of the Boston Symphony orchestra granted an interview with the Finnish composer Jean Julius Christian Sibelius was a man of Finnish descent, Kauko Kahila of Walpole and Geggatt road, Hatchville.

Before leaving with the Boston Symphony for a six week tour in Europe Mr. Kahila wrote to Mr. Sibelius's daughter requesting an interview with the composer. She answered that her father at the age of 92 doesn't see too many people but she did give the American musician her telephone number in Helsinki and asked him to call her when he arrived.

Interview was granted when Mr. Sibelius learned that Mr. Kahila is the only musician of Finnish descent that is a member of the symphony.

"Very erect, like a soldier," was Mr. Kahila's impression of the world famous composer. He added that Mr. Sibelius appeared very keen and alert.

"I asked him what language we should speak because I knew he could speak several languages—German, English, Finnish. He asked if I could speak Finnish. When I replied that I could, he said we should speak Finnish.

During the half hour interview the two musicians discussed how Mr. Sibelius's work is being played and received in this country. Mr. Sibelius expressed his regret that he couldn't attend the Boston Symphony concert in Helsinki, but he promised that he would listen to it by radio.

Very Much Interested

"He is still very much interested in the music world and listens to everything that he can on the radio," continued Mr. Kahila. Nothing was said about Mr. Sibelius's concert work.

After the interview Mr. Kahila walked about the Sibelius estate. His daughter showed Mr. Kahila where her father walks and where he once took his steam bath.

This was the second time that the Boston Symphony has made a European tour. First time was five years ago. Last year members forfeited their six week vacation to make the tour. This summer the symphony was at Tanglewood in the Berkshires.

In Leningrad, Russia, the symphony played three concerts. Response was "terrific" said Mr. Kahila. He added that the audience applauded for a half hour and was still applauding as musicians began to pack up their instruments.

Members of the Moscow Symphony greeted the Boston Symphony at the railroad station in Moscow. Matinee concerts were given so that as many performances as possible could be afforded to the enthusiastic throngs. Tickets were at such a premium that the Moscow Conservatory of Music students were forced to draw for tickets.

Requests to sit in on a rehearsal flooded the American symphony. The Boston Symphony has never allowed anyone into rehearsals, but after a special conference, permission was granted.

Toured Kremlin

Members of the Boston Symphony were taken on a tour of the Kremlin. They went inside the Kremlin walls and saw the three churches that have now become museums and the building where the Supreme Soviet meets. They walked through Red Square where hundreds of people come to see the tombs of Lenin and Stalin.

American musicians were given four big meals a day. What conversation the American and Russian musicians carried on was done through interpretors.

Mr. Kahila described how escalators take one down fast and deep into the marble constructed subway.

At Prague, Czechoslovakia the American musicians presented one concert. On leaving this "iron curtain" country, papers visas and photos were checked and rechecked to see that no one was leaving the country illegally.

The King of Denmark Frederick IX attended the symphony's concert hall at Copenhagen. The king had a box in the concert hall and the night of the Boston Symphony concert followed the music on the score.

Stops were also made in Germany, Austria, Switzerland, France and England. The symphony gave concerts for five days during the Edinburgh Festival in Edinburgh, Scotland.

Hatchville Vacation

Mr. Kahila is currently vacationing at his cottage on Crooked pond, Hatchville. Mr. Kahila has spent the last 15 summers in Falmouth. His cottage is on a high bank in a wooded area overlooking the pond.

A bass trombone player, Mr. Kahila has been taking a rest from music during his vacation. He usually allots himself a complete three week rest from his music and then begins to build up slowly by practicing 10 to 15 minutes daily. The symphony resumes its schedule Oct. 1 in Symphony hall.

His wife and three children are back in Walpole at their winter home. Mrs. Kahila, daughter of Mrs. Edward B. Albertin and the late Mr. Albertin, music supervisor in the Falmouth schools for several years, is also active in the music field. She plays the bassoon with the Brockton symphony and also does some work in Boston. During the Boston Arts Festival late this spring she played in the orchestra for the ballet performances on the Common.

The three children, Nancy, 12, Kauko, seven and Kim, six, evidence an interest in music also. Nancy plays the piano. Kauko Jr. thinks perhaps he would like to learn to play the trombone like his father.

Symphony Musician Relaxes In Hatchville

Burrelle's
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165 Church Street - New York

HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,604

OCT 26 1957

Music Beat

Any suspicion that changing the name of the Sadler's Wells to the Royal Ballet would have an adverse effect on box-office business, was dissipated by statistics for the season recently concluded at the Metropolitan Opera. It totaled $464,279 for 33 performances, or nearly $15,000 per performance. With an advance sale already of more than $500,000 for its road tour, total income for the American visit is likely to top $1,500,000 — which, even when translated into pounds, is considerable cash. . . . Ortiz Walton, a double bass player, has become the first member of the Negro race to play in the Boston Symphony Orchestra. Simultaneously, the orchestra welcomed the first woman to play in its string section, cellist Winifred Winograd. However, as it has boasted Doriot Anthony as its first flutist for several seasons past, this is hardly news.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK, N. Y.
AMSTERDAM NEWS
Circ. W. 38,992

OCT 19 1957

SYMPHONY ORCHESTRAS—Not one but two Negroes were signed in recent weeks to play with major symphonies. The first was Ortiz Walton, the 30-year-old bassist who became the first Negro member of the Boston Symphony after winning his position as double bass player in competition with 20 other contestants. He previously played with the Buffalo Symphony.

The second was Donald White who signed with the Cleveland Symphony as cellist after an audition here by conductor George Szell. Mr. White, a native of Richmond, Ind., has played recently with the Hartford Symphony and the National Orchestral Association here in New York. The latter, incidently, resumes its Tuesday evening concerts at Carnegie Hall on Nov. 26 under the direction of Leon Barzin.

While speaking of symphony orchestras we would like to point out that an interracial group performed this past summer at the Morningside Festival and gave many Negroes an opportunity to play with a large group on a professional level in New York. The director of this group was Charles Schiff who has directed the N. Y. Philharmonic. Knowing the few opportunities for Negroes and other minorities to play with large orchestras, Mr. Schiff is now trying to organize an interracial symphony orchestra on the professional level.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717
OCT 26 1957

Pawtucket Violist Finds Life With Orchestra Peripatetic

Since he joined the Boston Symphony Orchestra in February, 1956, Earl Hedberg, 42-year-old Pawtucket viola player, has become a well traveled man.

He just completed a 10-day trip with the orchestra as far west as Michigan and into Toronto, Canada. And he recently returned from a six-week, 18,000-mile tour of Latin American countries with the Zimbler Symfonietta, a group of 23 players from the symphony orchestra. In September, 1956, he accompanied the orchestra on a tour of 13 European countries, including Russia, and played in 28 concerts. It is estimated that in the three trips Mr. Hedberg has covered some 50,000 miles.

The tour to South and Central Americas was mostly by airplane. Mr. Hedberg reported "good reception and large crowds." In Buenos Aires, Argentina, he played four concerts in what he called the "second largest opera house in the world." He said it fascinated him to look up from the stage and see people in six tiers of balconies.

Mr. Hedberg played in Kingston, Jamaica; Wilhelmstad in Curacao; Trinidad; Venezuela, Uruguay, and four cities in Brazil, including Rio de Janeiro and Sao Paulo. He said he was impressed by the crossing of the Andes Mountains, from Brazil to Santiago, Chile. The orchestra then swung north, playing concerts in Lima, Peru; Quito, Ecuador; Bogota, Colombia; Panama City; San Jose, Costa Rica; Honduras; Mexico City and Monterey.

Mr. Hedberg particulafly noted the difference in customs and change in starting times in the South American countries. Concerts started at 6:30 p. m. or 10 p. m., whereas in the United States the usual starting time of a concert is 8 to 8:45 p. m.

EARL HEDBERG

Mr. Hedberg described the flight over the Andes Mountains as "magnificent" and "breathtaking." In Lima, Peru, he witnessed a bull fight. He referred to Bogota, Colombia, as a "very modern city," and described the difficulty he experienced in breathing in the high altitudes, particularly in Ecuador, where Quito is the second highest capital in the world. Upon reaching Panama City, he said it "felt good to be back at sea level again."

Mr. Hedberg, who is a son of Lars W. Hedberg of 10 Dartmouth street, will be with the Boston orchestra when it plays a series of concerts in Providence, beginning Nov. 5. Mr. Hedberg, his wife, the former Albertha Hallquist of Pawtucket, and their son, Rolfe, have a home in Medfield, Mass.

Burrelle's
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BArclay 7-5371
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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
OCT 13 1957

LETTERS: CARNETS AND TOURISTS

To the Travel Editor:

I WAS very much surprised by the information published in the article "Cutting Red Tape" [Sept. 29]. For the last several years—in spite of the contrary opinion of the American Automobile Association—I took my American-made car, with an American license number, to Europe without any special papers. I took with me only the American registration papers for the car.

This year I landed in France, at Le Havre, where I got a *laisser-passer* which was good for sixty days and which cost me 300 francs, or about 71 cents at the current official exchange rate. When I went to Switzerland, I returned to the French authorities, at the Swiss border, my *laisser-passer* and in a few minutes I obtained from the Swiss authorities a Swiss *laisser-passer*.

At the Italian border I gave back my *laisser-passer* to the Swiss authorities and the Italian authorities gave me a permit (I do not recall the exact name) and special gasoline coupons which entitled me to a reduced tourist price for gasoline. From Italy I went back to Switzerland and France and each time, at the border, it was the same procedure.

Last year I could not enter Belgium without a triptych delivered by an automobile club and without a deposit of money, but this year, when I went to Belgium, I received the triptych from the representative of the Belgium automobile club, but did not have to give a deposit. At the German border, in a few minutes, I was furnished with a *laisser-passer* by the German authorities.

Practically all countries, with the exception of France, ask you to show a special green card which proves that you are insured. If you do not carry this green card, you have to buy insurance at the border of most countries.

The above was my experience with an American car and an American license number. If an American citizen has a European car delivered to him in Europe, he will get a special license number that will prove that no local tax has been paid (for instance the Federal excise tax). In that case, his car will be delivered to him with a *carnet de passages en douane*. It is almost certain that the people who will deliver the European car will tell the American citizen that he needs not only the *carnet* but also an international driving license as well.

For a few years now it has not been necessary to have an international driving license if your driving license is of the same country of origin as your license plate. Therefore, an American citizen in Europe, driving a car which has a license number reserved for foreigners, like TTX, is allowed to drive with his own American license.

EDOUARD BAUMANN.
New York City.

Simplifying Overseas Motor Tours—Our Amateur Envoys

CUTTING EXPENSES

To the Travel Editor:

In "Cutting Red Tape" the author overlooked one major approach, and that is cutting one's dollar expenses.

Most seasoned travelers are obtaining their various automobile documents at the port of debarkation instead of through the A.A.A. . . . A *carnet* can be obtained in France for $12 and it does not necessitate any deposit, guaranty, or Letter of Credit.

Further, a French international driver's license is furnished by the French automobile club for 80 cents and not $7.50 as the A. A. A. charges. To an American traveler, these savings amount to about $45, and this money can be used to extend one's stay in Europe.

There is very little inconvenience in obtaining these documents in Europe.

ARY M. REED.
Danbury, Conn.

A. A. A. POSITION

To the Travel Editor:

International regulations on customs and special requirements for driving in European countries are constantly being relaxed and simplified. But since many regulations are still in force, it would seem sensible that a traveler who is spending thousands of dollars on a trip to Europe would prefer to insure himself against the possibility of unnecessary delay or inconvenience. This applies to when a visiting motorist is crossing an international border in Europe. A *carnet* is valid in practically *all* European countries, and it provides for a fast, question-free border crossing.

When the A.A.A. issues a *carnet*, the fee also includes the services of an A.A.A. port agent at the port of debarkation, who will prepare the car for the road and assist the motorist in clearing the car through customs quickly.

As far as the American international driving permit, which costs $1.50, is concerned, although it is not a necessity for American motorists in Europe, it is of value. One instance is the inconvenience that might occur while driving in an out-of-the-way place in any European country, where local police might not be informed of the validity of a license issued by one of our states. This could mean unnecessary delay for a motorist. The international license has a long history behind it, and it is recognized throughout the Continent.

JOHN S. GAVIGAN,
Deputy Director of the International Travel Department,
American Automobile Ass'n.
New York.

[The only European country that requires an international driving license is Spain, which recognizes the French version. West Germany requires a German translation of the information contained on an American driving license.—Ed.]

CHANGING AMERICANS

To the Travel Editor:

I read with pleasure the article in the travel section of the Times ["In Defense of Americans"], since I have been able to observe these very changes in attitude of American tourists during my trips abroad. We have finally arrived at the point where our people are looking at and thinking about the things they see instead of just taking pictures — and where they can say more than "How Much?" in other tongues.

LEONARD BURKAT,
Music Administrator, Boston Symphony Orchestra,
Boston, Mass.

'INSPIRED AND INSPIRING'

To the Travel Editor:

Allow me to thank you and Mr. Chasins for a truly inspired and inspiring piece of writing on Sunday's "In Defense of Americans." At last someone has said it, and someone has the vision to print it and give it the importance it deserves. That is not the usual lot of such humane observation. All of us are in your debt thereby.

MRS. CHARLES MOSELLE.
New York, N. Y.

'HIGH TIME'

To the Travel Editor:

I would like to congratulate you on your article "In Defense of Americans" which appeared in [the Oct. 6] Times. It is high time someone congratulates the United States tourist who is being a good ambassador for our country.

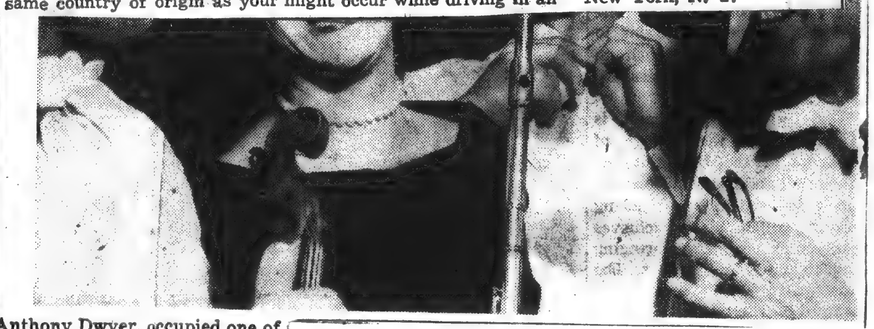
MARY MOORE BEALE.
New York, N. Y.

PLAUDIT

To the Travel Editor:

Permit me to congratulate Mr. Chasins on his excellent article regarding European travel.

H. B. CANTOR, President,
Carter Hotels Operating Corp.
New York, N. Y.



100 MEN AND A GIRL—This charming young lady, Doriot Anthony Dwyer, occupied one of the choicest positions in American music. She is the solo flutist of the Boston Symphony Orchestra, one of the world's greatest, as it demonstrated last night in Music Hall. Before the concert a solo flutist had better get in a few licks. Doriot is doing that but not to the exclusion of some pre-concert chinning with the boys. (Left, Leo Panasevich, James Nagy and Marcel Lafosse.) For several years, Doriot was the only female in the Boston Orchestra. Now there are two others but she is the only principal.

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PAWTUCKET-
CENTRAL FALLS, R. I.
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OCT 26 1957

Pawtucket Violist Finds Life With Orchestra Peripatetic

EARL HEDBERG

Since he joined the Boston Symphony Orchestra in February, 1956, Earl Hedberg, 42-year-old Pawtucket viola player, has become a well traveled man.

He just completed a 10-day trip with the orchestra as far west as Michigan and into Toronto, Canada. And he recently returned from a six-week, 18,000-mile tour of Latin American countries with the Zimbler Symfonietta, a group of 23 players from the symphony orchestra. In September, 1956, he accompanied the orchestra on a tour of 13 European countries, including Russia, and played in 28 concerts. It is estimated that in the three trips Mr. Hedberg has covered some 50,000 miles.

The tour to South and Central Americas was mostly by airplane. Mr. Hedberg reported "good reception and large crowds." In Buenos Aires, Argentina, he played four concerts in what he called the "second largest opera house in the world." He said it fascinated him to look up from the stage and see people in six tiers of balconies.

Mr. Hedberg played in Kingston, Jamaica; Wilhelmstad in Curacao; Trinidad; Venezuela, Uruguay, and four cities in Brazil, including Rio de Janeiro and Sao Paulo. He said he was impressed by the crossing of the Andes Mountains, from Brazil to Santiago, Chile. The orchestra then swung north, playing concerts in Lima, Peru; Quito, Ecuador; Bogota, Colombia; Panama City; San Jose, Costa Rica; Honduras; Mexico City and Monterey.

Mr. Hedberg particularly noted the difference in customs and change in starting times in the South American countries. Concerts started at 6:30 p. m. or 10 p. m., whereas in the United States the usual starting time of a concert is 8 to 8:45 p. m.

Mr. Hedberg described the flight over the Andes Mountains as "magnificent" and "breathtaking." In Lima, Peru, he witnessed a bull fight. He referred to Bogota, Colombia, as a "very modern city," and described the difficulty he experienced in breathing in the high altitudes, particularly in Ecuador, where Quito is the second highest capital in the world. Upon reaching Panama City, he said it "felt good to be back at sea level again."

Mr. Hedberg, who is a son of Lars W. Hedberg of 10 Dartmouth street, will be with the Boston orchestra when it plays a series of concerts in Providence, beginning Nov. 5. Mr. Hedberg, his wife, the former Albertha Hallquist of Pawtucket, and their son, Rolfe, have a home in Medfield, Mass.

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OCT 13 1957

LETTERS: CARNETS AND TOURISTS

To the Travel Editor:

I WAS very much surprised by the information published in the article "Cutting Red Tape" [Sept. 29].

For the last several years—in spite of the contrary opinion of the American Automobile Association—I took my American-made car, with an American license number, to Europe without any special papers. I took with me only the American registration papers for the car.

This year I landed in France, at Le Havre, where I got a *laisser-passer* which was good for sixty days and which cost me 300 francs, or about 71 cents at the current official exchange rate. Therefore, an American citizen in Europe, driving a car which has a license number reserved for foreigners, like TTX, is allowed to drive with his own American license.

EDOUARD BAUMANN.
New York City.

Simplifying Overseas Motor Tours—Our Amateur Envoys

CUTTING EXPENSES

To the Travel Editor:

In "Cutting Red Tape" the author overlooked one major point in any European country, where local police might not be informed of the validity of a license issued by one of our states. This could mean unnecessary delay for a motorist. The international license has a long history behind it, and it is recognized throughout the Continent.

JOHN S. GAVIGAN,
Deputy Director of the International Travel Department,
American Automobile Ass'n.
New York.

[The only European country that requires an international driving license is Spain, which recognizes the French version.

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FOR BROCHURE AND RATES: EVELYN BITTKER, BOX 111, TUCSON, ARIZ

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AMUSEMENTS and the ARTS
Providence Sunday Journal Section VI November 3, 1957
ART BOOKS DRAMA MUSIC FILMS DANCE RECORDS

Confusion reigns as musicians scrape, squeak and tootle tuning up for rehearsal, move chairs, smoke a last cigarette, get ready to make music.

Winifred Winograd, cellist, runs over score with Alfred Zighera while Burgin confers with another musician before rehearsal.

Boston Symphony Now and Then

Conductor Sang in '82

Story by P.B.H.
Photos by THOMAS D. STEVENS

NOWADAYS Boston Symphony Orchestra conductors don't include vocal solos by themselves on their programs.

But that's what the orchestra's first conductor, Georg Henschel, did at its first Providence concert 75 years ago—something, it is safe to say, the present conductor, Charles Munch, will NOT do when he opens the Boston Symphony's [illegible] season Tuesday night in Veterans Memorial Auditorium.

Solo activities of orchestra conductors, other than waving baton or fingertips, are not uncommon, though rarer in the vocal line than as instrumentalists or composers. Most conductors are proficient on one or more instruments as a result of their early training.

Some are even virtuosos, like Iturbi and Bernstein as pianists, or the late Serge Koussevitzky on the giant fiddle. Now and then they appear formally as soloists as well as conductors on symphony programs. Composers, like Stravinsky, often conduct their own works.

Koussevitzky, by the way, had a certain celebrity as a vocalist. His efforts in that direction, however, were for the orchestra, and his back was to the audience. The closer sitters in the audience could easily see him delivering encouraging, admonitory and rapt arias and sometimes hear individual notes soaring amid the orchestral storms.

Henschel had a reputation as an accomplished singer, as well as composer and conductor, when he was brought from England in 1881 to become nurse of the infant orchestra of 60 which Henry L. Higginson had brought into being. And in all three of his musical capacities Henschel appeared before Providence audiences at the three "Grand Concerts" which formed the original Providence series in the orchestra's second season.

The concerts took place in Music Hall, in Music Hall Building on Westminster Street just below Empire. It was last occupied on the ground floor by the Providence Public Market and has now gone the way of [illegible] and become a parking lot.

In the hard-to-read close print of the pages of the Providence Journal of 1882 are embalmed the accounts of the Boston Symphony's Providence debut. Nov. 16 was the date. Succeeding programs were on Dec. 21 and on Jan. 18, 1883.

Season tickets were $1.50 and $2, with 75 cents charged for "evening" tickets, on sale at Darling's Music Store. Soloists for the first concert were Miss Alice Constance Ward, soprano; Georg Henschel, baritone, and Bernard Listermann, violinist. As far as individual items go programs in those days had greater quantity in comparison with today's three works or even two.

Said the Journal the morning after the opening concert:

"One of the most admirably balanced, harmonious and effective orchestral organizations that have ever appeared in this city is the Boston Symphony Orchestra which gave the first of a series of concerts in Music Hall last evening."

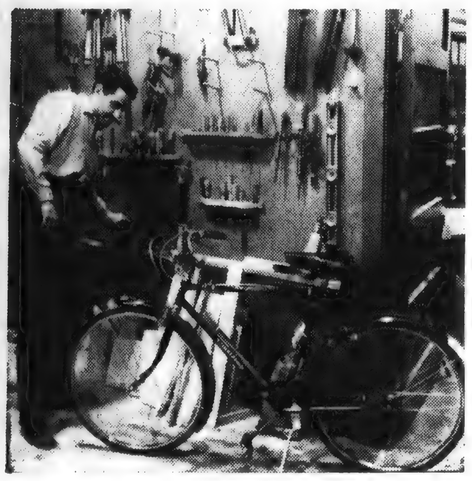
The principal work was Mozart's Symphony in C, No. 6, of which the Journal's reviewer wrote: "Mozart is somewhat out of fashion in the present day, so far as genius of the first order can be out of fashion."

The overture to "Rienzi," the reviewer thought, "has a most

Continued on Next Page

Mrs. Blanche Meffin chases cigarette butts with her broom during a break in orchestra's rehearsal session.

Einar Hansen, violinist, and Martin Hoherman, cellist, are inveterate chess-players, play while they're waiting.



Arthur Press, percussionist, fixes bicycle in workshop.

Flautist Philip Kaplan practices all by himself.

Richard Burgin, concertmaster and assistant conductor, is ensconced in a chair for Bostonians' practice session.

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NEW YORK, N. Y.

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JUL 21 1957

Letters

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Without suggesting we cut one B52 from the 2,000 or so now in service—it is noteworthy that while no B52 has yet reached its blueprinted destination, Moscow — the Boston Symphony Orchestra completed this mission round-trip and with telling effect in 1956.

NATHAN GEORGE HORWITT.
Lenox.

Fortissimo—Winner in Class ... phony Roa...

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NEW YORK CITY, N. Y.
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OCT 20 1957

Orchestras Still Facing Job Enigma

By FRANCIS D. PERKINS

With the settlement of the differences between the New York Philharmonic's musicians and the management after a loss of two concerts, peace should prevail on the local orchestral front for at least two years. The musicians gain both in weekly salaries and in length of the guaranteed season. But this is still a fair distance from meeting a problem that involves most of this country's major orchestras; that of providing year round employment and an annual salary more in line with the qualifications required for a first rank symphonic musician.

As it stands, the Boston Symphony comes nearest to this ideal. Its regular season, including home performances in Symphony Hall and out of town dates, lasts thirty weeks. Most of its members, except the first desk men, play in the nine-week Pops spring season. During the first two weeks of July the orchestra is divided between the Bach-Mozart concerts in Tanglewood and the Esplanade series in Boston; the full orchestra plays during the Berkshire Festival's remaining weeks.

Boston Minimum $6,500

There is usually a third Esplanade week after the Berkshire Festival, which means that the orchestra is active for all but seven or eight weeks of the year. The guaranteed minimum annual salary is $6,500, not counting overtime, extra services, recording or teaching at the Bershire Music Center.

Under the new contract, the Philharmonic's term of employment for this season and for 1958-'59 will be thirty-two weeks in each case. The regular season is twenty-nine weeks long, including a paid Christmas week's vacation; the other three weeks will presumably be devoted to touring.

Philadelphia Comparison

The new two-year contract adopted by the Philadelphia Orchestra on Sept. 11 is very similar to the Philharmonic's, with a thirty-two week term including the home concerts, the week in Worcester in the fall and the spring week in Ann Arbor and two weeks of scattered touring. Eight weeks will be added by next spring's tour in Europe.

During this season, the minimum weekly wage is $155 for the Philharmonic ($4,960 a year) and $152.50 for the Philadelphians ($4,880). Next season the minimum wage for both orchestras will be $157.50 ($5,040). If the salaries on foreign tours are the same as the regular season's take, the 1957-'58 minimum intake should be $5,115 or $5,425 for a Philharmonic musician and $6,100 for a Philadelphian.

Extra Considerations

But a fair comparison must take in the six weeks of Stadium Concerts here and Robin Hood Dell concerts in Philadelphia. They are separately managed, but any Philharmonic musician who wants to may play at the Stadium, and Philadelphia Orchestra members get first choice for the Dell ensemble. The Stadium scale has not been announced, but, if it corresponds to that of the regular Philharmonic season, it should add $930 to a Philharmonic musician's total pay for this season.

The Boston minimum weekly pay is $140 for the regular season and $120 for the Pops, but the longer season places a Bostonian's annual receipts somewhat ahead of a Philharmonic member's, not counting extra-curricular tours, which are not annual events.

* * *

Local Opera

The New York City Opera has had to give up its Boston engagement, since Boston's opera house will be torn down to give way to new buildings for Northeastern University. The company will extend its stay at the City Center for a week, which will include "Turandot" Thursday night, Nov. 14; "Die Fledermaus" Sunday night, Nov. 17, and other performances to be announced later. Its production of Verdi's "Macbeth" this Thursday night will be that opera's first here since the New Opera Company staged it in 1941 and 1942.

The American Opera Society will give a third performance of Donizetti's "Anna Bolena" Sunday night, Nov. 17, in Carnegie Hall.

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NOV 11 1957

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—o—

HOW LONG since you've reread "Huckleberry Finn"? Or "Tom Sawyer"? Mickey Spillane will never take the place of Mark Twain, nor even Shakespeare for that matter.

—o—

LAUNCHING of the Wellesley dial phone system Nov. 30 will be well conducted. The first call will be made that night by Rolland Tapely, a first violinist for the Boston Symphony Orchestra, and also conductor of the Wellesley Orchestra. He will phone up Arthur Fiedler, conductor of the Boston Pops Orchestra, who will be conducting a series of concerts by the newly formed Milwaukee (Wis.) Pops Orchestra in Milwaukee.

RICHARD V. HAPPEL.

New England Newsclip Agency, Inc.
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Sunday Register
NEW HAVEN, Conn.
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SEP 29 1957

MUSIC

Full-Time Employment Scarce Among Musicians

By GORDON E. ARMSTRONG

The expression, "feast or famine," is one which musicians long ago adopted as particularly their own since it so appropriately depicts the uncertainties of their profession. Performing music is "nice work if you can get it," to be sure but steady jobs are almost unknown to the great majority of musicians. Even "steadily employed" musicians, such as the members of our major symphony orchestras, envy the average man who works full time. They don't!

We usually consider the players in our major symphony orchestras to be the "fortunate ones." It may come as a shock to many that the Boston Symphony is the only orchestra in this country which comes even close to providing a full year's employment for its musicians. Actually, this is 46 weeks at present, though the Boston musicians worked considerably less than that each year prior to the founding of the Berkshire Music Festival not too many years ago.

All of this is spotlighted by the current troubles of the New York Philharmonic Symphony which has not resolved its dispute with the American Federation of Musicians as of last week. Local 802 in New York is seeking, among other things, a guarantee of a longer working year for the musicians from the management of the orchestra.

The regular season of the New York Philharmonic is 28 weeks. Think of it, little more than half a year. Of course many of the musicians get another six weeks of employment in the Stadium concerts during the summer. But that still amounts to only 35 weeks a year (the players get a week's paid vacation).

The present situation is the more startling when you consider that the Philharmonic is one of America's great orchestras. What are the players supposed to do in the other 17 weeks of the year? It's a case of every man for himself. Some are able to fill in with teaching and others are fortunate to get odd playing engagements. The rest are forced to do what most of us do when we are out of employment —draw unemployment insurance checks.

It's not an encouraging picture, not only with regard to the New York Philharmonic, but in considering that this orchestra's plight is representative of a countrywide situation. Community orchestras like the New Haven Symphony can, in the nature of things, operate successfully on a part-time basis. But our major orchestras can't keep up the morale of their musicians and maintain the high artistic standards expected of them on a limited schedule each year. Surely one reason for the greatness of the Boston Symphony is the fact that the orchestra's morale is the finest in the land.

The New York Philharmonic might find possibilities for increasing its annual concert schedule by considering what some other major orchestras are doing. The Boston Symphony, for instance, conducts an annual series of Pops programs in Symphony Hall, Boston, after its regular season is completed. The Pittsburgh Symphony has increased its yearly schedule by promoting special concerts for United States steelworkers in the Pittsburgh area. The National Symphony Orchestra in Washington, D. C., has provided more employment for its players in recent years by giving a number of concerts — 43 last year — for school children. And so it goes. Surely, with an enlarged vision and a bolder approach to the problem, the New York Philharmonic can find ways and means to enlarge its activities. The orchestra does alright by the three "B's" musically, but its management must remember that the musicians are equally concerned with the economic three "B's" — bread, butter and beefsteak!

Increased Activities By Symphony

Our own New Haven Symphony has increased its activities considerably in the last few years through its high school series. Currently the orchestra is rehearsing for the first group of this season's school concerts. There are to be three different series this year, all of them devoted to modern works.

The orchestra will hold auditions for entrants in its William Inglis Morse Trust for Music Contest tomorrow afternoon at 2 in Sprague Hall. Some 15 young musicians have entered this competition which was designed to promote greater interest in music among high school students. The winner will receive $100 in cash and later in the season he will perform as a soloist with the New Haven Symphony in one or more of its high school concerts. The judges in tomorrow's auditions are to be: Moshe Paranov, president of the Julius Hartt Musical Foundation in Hartford; Frank Brieff, conductor of the New Haven Symphony; and the writer.

Top Woman Pianist In Concert

The scheduled appearance of the brilliant English pianist, Moura Lympany, in the New Haven Symphony's opening concert of the regular series on Oct. 15, indicates that a large audience will be on hand. Ranked among the top women pianists of our time, Miss Lympany will be making her first appearance here in this concert though she was engaged to perform with the New Haven Symphony a few years ago. She was unable to appear at that time because of illness.

The lovely pianist, whom a New York critic called "a superb artist, virtually unsurpassable," will provide a first hearing here of the Khachaturian Concerto. She has given premieres of this work in London, Paris, Brussels, and Milan, among others. The composer is currently writing a second concerto which he plans to dedicate to Miss Lympany.

Orchestra To Hold First Rehearsal

The Business and Professional Men's Orchestra will hold its first rehearsal of the season tomorrow evening at 8 in the auditorium at Shartenberg's store. The amateur musicians will again gather in that familiar place through the courtesy of Nelson Miller, president of Shartenberg's.

Harry Berman, founder and director of this accomplished amateur orchestra, will be back this year to put his group of doctors, lawyers, bankers, and businessmen through their musical paces. The group is always eager to welcome new members. Anyone who may wish to join the orchestra should contact Berman, LO 2-0568, or A. Freeman, UN 5-6121.

Missing from his customary place in the orchestra's woodwind section this year will be the late New Haven public defender, Thomas Robinson, who passed away just recently. A charter member of the orchestra, which is now commencing its 18th season, Mr. Robinson was one of the most enthusiastic and devoted members of the group up to the time of his death. At one time or another he held every post connected with the administration of the orchestra and gave unstintingly of his time and talents to its activities. He will be greatly missed this season. The wife of the late lawyer-musician, Eda Robinson, has been a member of the orchestra's violin section for many years and conductor Berman hopes that she will continue her membership despite her recent bereavement.

Kinderchor In Second Season

The New Haven Chorale's Kinderchor will commence its second season with the opening session on Tuesday afternoon of this week at the Presbyterian Church, 704 Whitney Avenue. David Kraehenbuehl, highly talented young member of the Yale Music School faculty and associate director of the Chorale, will again be in charge of the newly-established Kinderchor.

The local children's group, named and modeled after the celebrated European singing choirs of youngsters, represents one of the most important projects ever undertaken here in the musical interests of children. Designed to arouse and foster the latent musical talents possessed by most youngsters, the training provided by the Kinderchor in group singing can be of invaluable help to them in later years. Undoubtedly many who are now getting the benefits of this early training will experience the joys of singing in choirs and choral groups when they become adults.

Parents of youngsters in the 8-10 age group who may want more information regarding the Kinderchor should call Marjorie Brett, WE 3-5872, any afternoon after 2 p. m.

BRIEFS . . . . . E. Power Biggs will observe the 15th anniversary of his CBS organ program this morning from 10:05-10:30 . . . . The New Haven Chapter of the Society for the Preservation and Encouragement of Barbershop Singing in America, Inc., will present its "Parade" on Oct. 12 at Troup Junior High School . . . . A large delegation of Americans will fly to Tel Aviv tomorrow for the dedication concert of Israel's new Frederic R. Mann Auditorium.

21

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NEW YORK CITY, N. Y.
HERALD TRIBUNE
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OCT 20 1957

Orchestras Still Facing Job Enigma

D. PERKINS

Fortissimo—Winner in Class B ... Jerome ..., 56 Symphony Road, Back Bay

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COINCIDENCE at work: Just received a letter from Sam Avola Jr., of Revere, Mass., owner of the truck which was wrecked Oct. 29 by plunging over Goodale Brook in Egremont, and asking for a copy of the photo that ran in *The Eagle* showing the wreck. He asks that it be mailed to his home address in Revere, 54 John Mooney Rd. The picture was taken, steady now, by *Eagle* correspondent John Mooney. No relation.

—o—

HOW LONG since you've reread "Huckleberry Finn"? Or "Tom Sawyer"? Mickey Spillane will never take the place of Mark Twain, nor even Shakespeare for that matter.

—o—

LAUNCHING of the Wellesley dial phone system Nov. 30 will be well conducted. The first call will be made that night by Rolland Tapely, a first violinist for the Boston Symphony Orchestra, and also conductor of the Wellesley Orchestra. He will phone up Arthur Fiedler, conductor of the Boston Pops Orchestra, who will be conducting a series of concerts by the newly formed Milwaukee (Wis.) Pops Orchestra in Milwaukee.

RICHARD V. HAPPEL.

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Sunday Register
NEW HAVEN, Conn.
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SEP 29 1957

MUSIC

Full-Time Employment Scarce Among Musicians

By GORDON E. ARMSTRONG

The expression, "feast or famine," is one which musicians long ago adopted as particularly their own since it so appropriately depicts the uncertainties of their profession. Performing music is "nice work if you can get it," to be sure but steady jobs are almost unknown to the great majority of musicians. Even "steadily employed" musicians, such as the members of our major symphony orchestras, envy the average man who works full time. They don't!

We usually consider the players in our major symphony orchestras to be the "fortunate ones." It may come as a shock to many that the Boston Symphony is the only orchestra in this country which comes even close to providing a full year's employment for its musicians. Actually, this is 46 weeks at present, though the Boston musicians worked considerably less than that each year prior to the founding of the Berkshire Music Festival not too many years ago.

All of this is spotlighted by the current troubles of the New York Philharmonic Symphony which has not resolved its dispute with the American Federation of Musicians as of last week. Local 802 in New York is seeking, among other things, a guarantee of a longer working year for the musicians from the management of the orchestra.

The regular season of the New York Philharmonic is 28 weeks. Think of it, little more than half a year. Of course many of the musicians get another six weeks of employment in the Stadium concerts during the summer. But that still amounts to only 35 weeks a year (the players get a week's paid vacation).

The present situation is the more startling when you consider that the Philharmonic is one of America's great orchestras. What are the players supposed to do in the other 17 weeks of the year? It's a case of every man for himself. Some are able to fill in with teaching and others are fortunate to get odd playing engagements. The rest are forced to do what most of us do when we are out of employment—draw unemployment insurance checks.

It's not an encouraging picture, not only with regard to the New York Philharmonic, but in considering that this orchestra's plight is representative of a countrywide situation. Community orchestras like the New Haven Symphony can, in the nature of things, operate successfully on a part-time basis. But our major orchestras can't keep up the morale of their musicians and maintain the high artistic standards expected of them on a limited schedule each year. Surely one reason for the greatness of the Boston Symphony is the fact that the orchestra's morale is the finest in the land.

The New York Philharmonic might find possibilities for increasing its annual concert schedule by considering what some other major orchestras are doing. The Boston Symphony, for instance, conducts an annual series of Pops programs in Symphony Hall, Boston, after its regular season is completed. The Pittsburgh Symphony has increased its yearly schedule by promoting special concerts for United States steelworkers in the Pittsburgh area. The National Symphony Orchestra in Washington, D. C., has provided more employment for its players in recent years by giving a number of concerts — 43 last year — for school children. And so it goes. Surely, with an enlarged vision and a bolder approach to the problem, the New York Philharmonic can find ways and means to enlarge its activities. The orchestra does alright by the three "B's" musically but its management must remember that the musicians are equally concerned with the economic three "B's" — bread, butter and beefsteak!

Increased Activities By Symphony

Our own New Haven Symphony has increased its activities considerably in the last few years through its high school series. Currently the orchestra is rehearsing for the first group of this season's school concerts. There are to be three different series this year, all of them devoted to modern works.

The orchestra will hold auditions for entrants in its William Inglis Morse Trust for Music Contest tomorrow afternoon at 2 in Sprague Hall. Some 15 young musicians have entered this competition which was designed to promote greater interest in music among high school students. The winner will receive $100 in cash and later in the season he will perform as a soloist with the New Haven Symphony in one or more of its high school concerts. The judges in tomorrow's auditions are to be: Moshe Paranov, president of the Julius Hartt Musical Foundation in Hartford; Frank Brieff, conductor of the New Haven Symphony; and the writer.

Top Woman Pianist In Concert

The scheduled appearance of the brilliant English pianist, Moura Lympany, in the New Haven Symphony's opening concert of the regular series on Oct. 15, indicates that a large audience will be on hand. Ranked among the top women pianists of our time, Miss Lympany will be making her first appearance here in this concert though she was engaged to perform with the New Haven Symphony a few years ago. She was unable to appear at that time because of illness.

The lovely pianist, whom a New York critic called "a superb artist, virtually unsurpassable," will provide a first hearing here of the Khachaturian Concerto. She has given premieres of this work in London, Paris, Brussels, and Milan, among others. The composer is currently writing a second concerto which he plans to dedicate to Miss Lympany.

Orchestra To Hold First Rehearsal

The Business and Professional Men's Orchestra will hold its first rehearsal of the season tomorrow evening at 8 in the auditorium at Shartenberg's store. The amateur musicians will again gather in that familiar place through the courtesy of Nelson Miller, president of Shartenberg's.

Harry Berman, founder and director of this accomplished amateur orchestra, will be back this year to put his group of doctors, lawyers, bankers, and businessmen through their musical paces. The group is always eager to welcome new members. Anyone who may wish to join the orchestra should contact Berman, LO 2-0568, or A. Freeman, UN 5-6121.

Missing from his customary place in the orchestra's woodwind section this year will be the late New Haven public defender, Thomas Robinson, who passed away just recently. A charter member of the orchestra, which is now commencing its 18th season, Mr. Robinson was one of the most enthusiastic and devoted members of the group up to the time of his death. At one time or another he held every post connected with the administration of the orchestra and gave unstintingly of his time and talents to its activities. He will be greatly missed this season. The wife of the late lawyer-musician, Eda Robinson, has been a member of the orchestra's violin section for many years and conductor Berman hopes that she will continue her membership despite her recent bereavement.

Kinderchor In Second Season

The New Haven Chorale's Kinderchor will commence its second season with the opening session on Tuesday afternoon of this week at the Presbyterian Church, 704 Whitney Avenue. David Kraehenbuehl, highly talented young member of the Yale Music School faculty and associate director of the Chorale, will again be in charge of the newly-established Kinderchor.

The local children's group, named and modeled after the celebrated European singing choirs of youngsters, represents one of the most important projects ever undertaken here in the musical interests of children. Designed to arouse and foster the latent musical talents possessed by most youngsters, the training provided by the Kinderchor in group singing can be of invaluable help to them in later years. Undoubtedly many who are now getting the benefits of this early training will experience the joys of singing in choirs and choral groups when they become adults.

Parents of youngsters in the 8-10 age group who may want more information regarding the Kinderchor should call Marjorie Brett, WE 3-5872, any afternoon after 2 p. m.

BRIEFS . . . . . E. Power Biggs will observe the 15th anniversary of his CBS organ program this morning from 10:05-10:30 . . . . The New Haven Chapter of the Society for the Preservation and Encouragement of Barbershop Singing in America, Inc., will present its "Parade" on Oct. 12 at Troup Junior High School . . . . A large delegation of Americans will fly to Tel Aviv tomorrow for the dedication concert of Israel's new Frederic R. Mann Auditorium.

22

July 3

Charles Munch has invited three guests to share conducting duties for the **Boston Symphony's** 77th season, 1957-58. Pierre Monteux, who was the orchestra's regular conductor 1919-24, and who has been a frequent guest with the Boston Symphony, will direct for 3 weeks. Two American conductors will appear for the first time with the orchestra in Boston, Robert Shaw in January and Thomas Schippers in February.

Speaking of the Boston Symphony brings to mind the delightful summer home of the orchestra, **Tanglewood.** This will be the 20th season of the **Berkshire Festival,** July 3 to Aug. 11. The six weekends of concerts will be under the direction of Dr. Munch, Pierre Monteux and Carl Suricht. Each weekend will highlight a particular composer. The first two, by an orchestra of chamber size, will be all-Bach (July 5, 6, 7) and all-Mozart (July 12, 13, 14). The last 4 weekends, by the full Boston Symphony, will feature Tschaikowsky, Berlioz, Brahms, and Beethoven, and contemporary works by such composers as Stravinsky, Hindemith, Egk, Barber, Piston, Honegger, Blacher and Copland. A special feature will be a salute to the 75th birthday of Igor Stravinsky with performances of his "Canticum Sacrum" (July 21), "Jeu de Cartes" (July 19) and "Sacre du Printemps" (July 20). Dr. Munch will direct 3 large choral works: Part II of Bach's St. Matthew's Passion, July 7, Berlioz' "L'Enfance du Christ," July 27, and Beethoven's Ninth Symphony at the closing concert, Aug. 11. The Festival also will include six Wednesday evening chamber music concerts.

Concurrent with the Berkshire Festival is the **Berkshire Music Center,** now under the leadership of Charles Munch, the Orchestra's Music Director, and Aaron Copland, who is Chairman of the faculty. The Music Center consists of 5 major departments: instrumental music, choral music, composition, opera, and the Tanglewood Study Group.

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—o—

OVERHEARD during intermission outside Chapin Hall, Williamstown, at American Chamber Orchestra concert Friday, one college student to another: "Do you like quartetting?" Answer, "I don't play any musical instrument." Retort, "Music nothing. I mean double-dating." End of eavesdropping.

—o—

PITTSFIELD in the news: *This Week* Sunday magazine Oct. 13 carried short-short story about an elderly lady who outwits smooth New York antique swindlers at their own game. She's from Pittsfield. Drawing that illustrates the piece bears haunting resemblance to local lady we know, but she says must be a coincidence. Knows neither author nor artist.

—o—

ENVIOUS editorial receivy was printed by the *Cape Cod Standard-Times* of Hyannis, in praise of our Tanglewood Festival, and the 162,936 persons who paid $366,122 to hear it this summer. They wonder if something similar couldn't be promoted for Cape Cod. Maybe so, if they can find a substitute for the Boston Symphony Orchestra!

—o—

HANDSOME special supplement Saturday commemorating England Bros. 100th anniversary carried small item saying that they are the 10th firm in the Berkshires to reach 100 years of age. Actually they are 12th. Omitted from the list were the Berkshire Life chartered in 1851, and Berkshire Mutual Fire Insurance Co. established in 1835.

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SEP 4 19[illegible]

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By Mary Handy
Staff Writer of The Christian Science Monitor

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This inglorious end for the "lyric temple" built in 1909 by Eben D. Jordan as a gift to the city is said partly to be due to the very poor condition of the building.

It is understood the Shubert Brothers who have owned it for some time offered to sell the building back to the city of Boston.

But when city engineers looked at the condition of this "Landmark of Boston Culture" they found the foundations which go deep into filled-in-land were in very bad condition.

Just how much it would cost to renovate the building and if it could be renovated is a well kept secret. But when the city decided not to buy it—perhaps preferring to confine its efforts to the proposed civic auditorium near the Prudential Center—the S. and A. Allen Construction Company of Chelsea bought the once glorious scene of "Tosca" and "La Bohème."

Price Tag Over $100,000?

According to Alvin Allen of the Allen Company, "We haven't completely analyzed the condition of the building but we know it's in bad shape. It's likely that we will tear it down."

And nobody's saying what the Shubert Brothers sold the Opera House for, but it certainly went far over $100,000.

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Grants To Arts

[...SHORT-TERM PHILOSOPHY]

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OCT 16 1957

Notes and Footnotes

SECOND THOUGHTS on a Sunday foliage tour of the Berkshires. South Williamstown bridge in at last . . . Don't buy gas in Vermont. That's where we saw for first time, high-test gas priced above 40 cents a gallon. Ugh! . . . Crane Inn, Dalton, for second successive Sunday had record dining room business, last Sabbath breaking all records under John Donegan's management. More than 300 served; half as many turned away . . . Great season for apples. Road stands overflowing with them. For real taste of autumn you can't beat the McIntosh . . . Toughest state to drive in is Vermont. Narrow, World War I type roads a continuous hazard . . . Poor Adams bound up tightly with detours caused by never-ending flood control construction . . . Bennington (Vt.) Monument advertises "elevator service to the top" at turn-off from the main street. Softies . . . Wonder if all Berkshire County shouldn't join with North Berkshire in promoting Foliage Week every year. Never saw so much traffic; leisurely, safe-driving sightseers . . . At Taconic Trail road stand saw a 1915 Simplex coupe owned by Frank Snook, Castleton, N.Y., garage owner. Antique cars his hobby. Told us Simplex cost $14,000 new. Restored, runs fine, 10 miles a gallon. Has sold two

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,634
OCT 13 1957

Three Sunday films will be shown at Portland Museum of Art at 3 p.m. today in the lecture room. "Sound and the Story" deals with a recording of Romeo and Juliet music by the Boston Symphony Orchestra directed by Charles Munch. "The Gold Filled Story", shows the part played by the most precious metal as used in filling; "Common Sense Afloat" compiled by the U. S. Coast Guard shows safety in small boating.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
SEP 4 1957

Opera House 'Last Act' Nears

By Mary Handy
Staff Writer of The Christian Science Monitor

The curtains have closed on the last opera in the Boston Opera House on Huntington Avenue.

Unknown to many Boston music lovers the Opera House with its ornate terra-cotta-brick-work and its stage from which Caruso and Pinza and Flagstad have delighted audiences has been sold to a construction company.

It is expected that it will be torn down — perhaps to make way for a parking lot.

This inglorious end for the "lyric temple" built in 1909 by Eben D. Jordan as a gift to the city is said partly to be due to the very poor condition of the building.

It is understood the Shubert Brothers who have owned it for some time offered to sell the building back to the city of Boston.

But when city engineers looked at the condition of this "Landmark of Boston Culture" they found the foundations which go deep into filled-in-land were in very bad condition.

Just how much it would cost to renovate the building and if it could be renovated is a well kept secret. But when the city decided not to buy it—perhaps preferring to confine its efforts to the proposed civic auditorium near the Prudential Center—the S. and A. Allen Construction Company of Chelsea bought the once glorious scene of "Tosca" and "La Bohème."

Price Tag Over $100,000?

According to Alvin Allen of the Allen Company, "We haven't completely analyzed the condition of the building but we know it's in bad shape. It's likely that we will tear it down."

And nobody's saying what the Shubert Brothers sold the Opera House for, but it certainly went far over $100,000.

Meanwhile many Boston music lovers are surprised. Says Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra:

"I didn't know about the sale until I read of it this morning. But I guess sale of the Opera House has been hanging over the city's head for some time. It is common knowledge the Shubert Brothers had been losing money on it.

"As for where opera will go in Boston, I don't know. Perhaps it can be held at the new municipal auditorium in the Prudential Center. The city must think about that."

A prospective customer for the Opera House who said it was never offered to him is Carl S. Ell, president of Northeastern University.

Northeastern Interested

He says that as much as Northeastern might have wished to preserve the musical landmark it would have found it too costly as the building "is in very bad condition."

"If I had known that it was for sale I would have been very much interested in looking into it."

The Opera House was built in 1909 by Mr. Jordan and other wealthy Bostonians who lavished personal interest and civic spirit as well as a great deal of money on both the building and the creation of a Boston Opera Company.

On Monday night of Nov. 8, 1909, Boston newspapers announced the opening of "the best equipped temple of music in America."

The members of the original Boston Opera Company—many of them Spaniards, Russians, Belgians as well as Americans—then went to find jobs in other opera companies, some finding work at the Metropolitan.

Bookings Canceled

The period that followed brought the old Chicago Opera, the Metropolitan, and scores of individual stars to the Opera House. Caruso, Galli-Curci, Mary Garden, Lawrence Tibbett, Lauritz Melchior, Kirsten Flagstad were a few of the great names that attracted Bostonians.

It is understood that all bookings for the new season have been canceled. One of the earliest of these was to have been a five-day engagement by the Royal Ballet from London in October. It is understood that negotiations are under way to present the ballet in another Boston theatre — but none can hold 4,000 with standing room as did the old Opera House.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
HOLIDAY MAGAZINE
PHILADELPHIA, PA.
SEP 1957

NEW YEAR IN TEN CITIES

New Year News Around America

BOSTON

● It has been said the social season in Boston doesn't draw a breath until the Waltz Evenings bow in, in this case on November 1. Boston society is true to the waltz—won't let it die or even hibernate—and will not only have the usual monthly "evenings" in the Sheraton Plaza ballroom but an even more exclusive series of three at the Boston Club, where The Waltz Club gathers, 100-strong (but only 100).

The Boston Symphony Orchestra, Charles Munch conducting, begins its seventy-seventh season October 4, but three evenings earlier, Boston will see and hear the famous Black Watch Regimental Band, massed pipers and Highland dancers in the big Boston Garden, an indoor stadium not to be confused with the Public Gardens.

Other fall events include performances by Eugene Ormandy's Philadelphia Orchestra, the Budapest String Quartet, pianist Robert Casadesus, French baritone Gerard Souzay and balladeers Matais and Miranda. The New York City Opera Company will introduce the Hub to the new American folk-opera, *Suzannah*.

In the legitimate theater the new season

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
VARIETY
NEW YORK, N. Y.
OCT 9 1957

Rockefeller Grants To Arts
[ON SHORT-TERM PHILOSOPHY]

Washington, Oct. 8.

Since 1953 when it began making major grants in support of the arts, the Rockefeller Foundation has contributed $300,000 to the American Shakespeare Festival Theatre at Stratford, Conn., and $42,000 to the Stratford Shakespearean Festival, in Canada. Of the Connecticut money, $100,000 was given last year, says the annual report of the Rockefeller Foundation.

"The Foundation's intention," it is explained, "is not to provide long-term or continuous support, but to offer the short-term or initial aid which will lead to a new or higher level of achievement that can be maintained by other sources."

Among other major grants in the past three or four years,—$200,000 to the New York City Center of Music and Drama, to commission new ballet and opera productions; $125,000 to the Boston Symphony Orch toward the Tanglewood scholarship fund; $500,000 to the Louisville Symphony Orch to commission new music; $150,000 to the Virginia Museum of Fine Arts to aid in starting its new dramatic program; $50,000 to the Metropolitan Opera Association for an exploratory committee on a Musical Arts Center for New York City. This last became the Lincoln Square Performing Arts Center. Its purpose is to create a center for Metropolitan Opera, the New York Philharmonic Orch. and ballet, [illegible]

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Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 405,628
OCT 22 1957

$100,000 Gifts Left by Woman

Gifts totaling more than $100,000 were provided in the will of Margaret Williamson, Beacon st., Back Bay, it was disclosed yesterday in Suffolk Probate Court.

The document included a bequest of $10,000 to the Christian Science Monitor Youth Forum. This, it was stipulated by Miss Williamson, was to enable deserving and promising young people to travel and thus acquire better world understanding."

Gifts of the same amount went to the Boston Symphony orchestra, the Tuskegee Institute, Elizabeth Woolley of Boston, Miss Leslie Leland of Toledo, O.

Other gifts, all of $5000 went to Mary M. [illegible], Brookline; Lorna K. I. Watson, Milton; Harriet E. McKee, Andover and Alice W. Metcalf, Denver, Colo.

Residue of the estate will go for special needs of the Christian Science Monitor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

SEP 5 - 1957

A Roof for the Opera

The old Boston Opera House—well, at 48 it really isn't so old—is dead as far as opera is concerned. The hall that once heard Caruso will next house packing cases and old furniture. Or it will be torn down completely in deference to the need for space in which to tether the all-important steel monsters we call automobiles.

We are not sure of the reason why the Opera House is to be an opera house no longer, but we are just as sure that the loss, however grievous, should not mean the end of opera for the city. There are two theatres which, although they do not have the stage or seating capacity of the Opera House, can serve as second best. They are the Metropolitan and Loews State. (They are also easier to get to than the Opera House).

Then there is the Boston Garden. Now don't shudder too much at that idea because Toronto (Canada's Boston) has very successfully put on the performances of the Metropolitan Opera in their Mapleleaf Garden. The patrons of the opera there contributed $100,000 for a portable st up for the performances, and then taken down again when the opera moves on. They pack them in 8,000 at a time in Toronto, and the prices are at a level the average movie-goer can afford.

Of course some of the gold and glitter is gone in Toronto, and it would be in the Boston Garden, too. But that isn't the point of opera; the point is music, and the more people who can hear it the better.

And there is a third alternative, and it could be the happiest of all. The Prudential development is to include an auditorium. When the auditorium is equipped to put on performances of the Metropolitan Opera Company, Boston might be better off than it was with the Opera House. There would be many other cultural uses for a large auditorium—visiting ballet companies, for one, and it is unfortunately true that Symphony Hall is getting too small for the Symphony Orchestra and for many concerts by other musicians and singers.

So all is not lost. In fact it is conceivable that the loss of the ouse can be turned into

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

OCT 15 1957

Music, Drama and Arts Needs Will Be Studied

By ROSS PARMENTER
[Boston Herald-N. Y. Times Dispatch]

NEW YORK, Oct. 14—The Ford Foundation, whose grants of financial aid have been confined to education and the humanities, has decided to start giving money to help the creative arts.

spend more than next two years mak- as to what aid the the meantime it has already made its first five grants in the new field. Three are for music, one is for drama and one for art. They total $760,000.

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NEW COMPOSITIONS

Another music grant—that of $210,000 to the American Music Center—will enable six American orchestras to commission 18 new symphonic compositions over the next three years.

Each orchestra has agreed to perform not only the works it commissions for itself but also most of those commissioned by the others. The cooperating orchestras are the National Symphony of Washington and the symphonies of Boston, San Francisco, Minneapolis, Oklahoma City and Knoxville.

The third grant of $165,000 will enable the New Orleans Opera House Association to resume the experiment begun under Renato Cellini's direction in 1955 but dropped for lack of funds. It was to seek out talented young singers and present them in operas in an "extra" season.

With the aid of the grant the company will be able to audition and select 20 singers and for three successive years present them in a special five-week season in which each singer will have a chance at two major operatic roles.

The drama grant will enable a producing organization to integrate talented young people into its producing scheme at little extra cost to itself. The organization is the Cleveland Play House, founded in 1915, which presents 16 to 20 plays a season in its three theatres.

Its grant of $130,000 will enable it to pay salaries to 15 talented actors and actresses who will work with the regular company for two years. The aim is to put these young players in a repertory company that will tour small towns of the Middle West for 36 weeks in 1959-60.

The art grant reflects the foundation's concern for the independent art school, that is, not affiliated with degree-giving multiple institutions of learning. The foundation has become aware that these independent art schools are having a hard time in competition with universities and with museums.

The recipient of a first grant is the Minneapolis School of Art, founded in 1886 by the Minneapolis Society of Art. The grant is for $150,000 spread over five years. It will enable the school to continue and expand an experimental program begun in 1951 under the leadership of W. B. Bryan. The school does not plan to increase its enrollment of 216 students.

W. McNeil Lowry, the foundation's program director of its arts grants, indicates that the $760,000 in the first five grants is only a small part of the eventual outlay.

The two-year survey is being undertaken to determine where the money can be most creatively bestowed.

The first grants reflect one of the major decisions of the foundation: Only to grant funds for specific projects. In other words, the foundation is not going to grant funds to artistic organizations for general operating expenses.

The grants also reflect the foundation's concern with developing individual talents as first in its objectives in support of arts and letters. But it has decided against a general program of fellowships. Instead it will extend its aid to individuals by making grants to organizations that will select them.

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Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,500

NOV 7 1957

Will Describe Trip To Russia With Boston Symphony

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Mr. Elie, noted columnist and music critic, travelled with the orchestra to Russia last year. From his observations of the Russian people, he is able to present a picture of the way of life in the Soviet Union.

Mrs. Daniel M. Morrison is chairman of the literature department that arranged for Mr. Elie's engagement.

Legislative reports will be given by Mrs. Stephen Urban.

On Oct. 30, a highly successful silent auction, directed by Mrs. Edwin H. King and Mrs. Hugh C. Knight, co-chairmen of the philanthropic fund committees, was held. Tea was served at the close of the meeting.

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Christian Science Monitor (e)
BOSTON, Mass.
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OCT 5 1957

Dancers From India in New York

Shanta Rao and Company From Bangalore

By Miles Kastendieck
New York

Out of South India, Bangalore to be exact, have come the dancers of India, led by Shanta Rao, to give Americans the first glimpse of a dance tradition a little over four thousand years old. Brought here under the auspices of Roger L. Stevens with the approval of the Government of India and in cooperation with the American National Theater and Academy, they are presenting performances of the Bharata Natyam, India's oldest classical dance, and Mohini Attam, the temple dance, and excerpts of the dance dramas called Kathakali, for a fortnight at the ANTA Theater.

Though Miss Rao represents the revival of India's ancient dance art which she has done much to restore, she has become its best exponent through her own dancing. To the westerner, handicapped by ignorance of the intricate sign language which forms an essential part of Indian dance, much of the meaning and subtlety of the dancers' gestures becomes merely pictorial. Yet this pictorial aspect, when linked with the discipline of body and extraordinary foot rhythms of such a dancer as Miss Rao, can become an absorbing experience for the spectator. When the exotic costuming of the Kathakali dancers is added, such a program is the more unusual.

Miss Rao's Artistry

These are the qualities which held interest. Unfortunately the production staged by John Coast sought more to educate than to entertain. The result was an air of condescension in the commentary and an overdose of authenticity that dampened the exuberance that the program should have conveyed.

Miss Rao came closest to communicative art while dancing the Mohini Attam. This rarest of all solo dances for women has undoubtedly much more than a westerner could grasp. Nevertheless, Miss Rao danced with such artistry that the spectator was aware of something quite at the heart of Indian dance tradition. Her Bharata Natyam appeared more academic, possibly again because its details escaped the audience. Though having an extensive emotional range, it did not convey the excitement usually attributed to it. When dancing with other members of her company Miss Rao appeared less free though often quite charming in her movements.

Brief Episodes

Because the Kathakali ballets would be considered interminable in length, only brief episodes were represented. These appeared utterly fantastic not only because of the costumes and extraordinary make-up of the dancers but also because of the bizarre stories involved, especially when they included demons, monsters, and demi-gods. Since the same dancer did not vary their costume from episode to episode, their performance appeared somewhat repetitious. This effect was underlined by the refreshing simplicity of a folk dance from Malabar. The dancers of the Kathakali represent the finest of their kind in South India, but they did not establish the same rapport with the audience as did Miss Rao.

Kathakali Drumming

The program opened with the traditional Kathakali drumming. As the basis of most of the music of the performance, it achieved a monotony mostly through loudness, in spite of its rhythmic variety. Otherwise the Indian musicians created a music quite foreign to western ears, and not always palatable. It is interesting that two "orchestras" played for the company: the Bharata Natyam musicians are quite different from the Kathakali musicians in background and training.

The New York music season opened officially with the first visit of the Philadelphia Orchestra in Carnegie Hall on Oct. 1. In memory of Jean Sibelius, Eugene Ormandy began the concert with an exquisite performance of "The Swan of Tuonela." The rest of the program was Russian, beginning with Stravinsky's "Petrouchka," ending with Moussorgsky's "Pictures at an Exhibition," and featuring the first New York performance of the revised version of the Prokofiev Fourth Symphony.

First introduced by Koussevitzky during the 50th anniversary of the Boston Symphony, the symphony has been considerably enlarged chiefly through lyrical extension. The revision has not eliminated certain monotonous pages. Nevertheless, it made one listener

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
HAVERHILL, Mass.
Independent
Circ. 19,581

NOV 13 1957

ZERALD
color slides

Chaffins Women's Club To Hold Service Meeting

CHAFFINS — A community service meeting of the Chaffins Womans Club will be held Thursday at Immanuel Lutheran Church. Preceding the meeting, there will be a coffee hour at 1 p. m.

Speaker will be J. Edward Fitzgerald, veteran newspaper photographer and commentator with the United Press in Boston. He will show color slides of this tour with the Boston Symphony Orches- tra behind the Iron Curtain and discuss the differences between the Russian and American ways of life.

Mrs. Rodney J. Underwood will introduce the speaker.

Refreshment chairman is Mrs. John J. Foran. Her committee includes Mrs. Carroll C. Fletcher, Mrs. Robert Foy, Mrs. Ralph J. Herert, Mrs. Oscar Johnson, Mrs. K. Henry Mollberg and Mrs. Albina Oppolito.

Nine new members will be admitted to the club at this meeting. They are Mrs. Arvin A. Spaulding, Miss Ruth E. Anderson, Mrs. Dwight K. Bartlett, Mrs. Harold E. Wiles, Jr., Mrs. Arthur Sjosten, Mrs. Albert I. Palmer, Mrs. Stanley D. Carlson, Mrs. Eric Roettger and Mrs. Eric T. Strom.

combined meeting of the day night group of the Have section, National Council Jewish Women, tomorrow at 8 at the Temple Eman Community Center, Main st

Fitzgerald, who was permi complete photographic free while on the tour, will also presented in a talk on pre day Russia.

The talk will be followed by a tea. Hostesses will include: Mrs. Harry Kimball, chairman, and Mesdames Harry Kapp, Saul Karelis, Simon Watnick, Mauray Tye, Harry Edelstein, Joseph Cohen, Joseph Freeman, Moses Shyavitz, William Ornsteen, Pincus Brauner and Edward Schoenfeld.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

SEP 5 - 1957

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Then there is the Boston Garden. Now don't shudder too much at that idea because Toronto (Canada's Boston) has very successfully put on the performances of the Metropolitan Opera in their Mapleleaf Garden. The patrons of the opera there contributed $100,000, or thereabouts, for a portable stage which is set up for the performances, and then taken down again when the opera moves on. They pack them in 8,000 at a time in Toronto, and the prices are at a level the average movie-goer can afford.

Of course some of the gold and glitter is gone in Toronto, and it would be in the Boston Garden, too. But that isn't the point of opera; the point is music, and the more people who can hear it the better.

And there is a third alternative, and it could be the happiest of all. The Prudential development is to include an auditorium. When the auditorium is equipped to put on performances of the Metropolitan Opera Company, Boston might be better off than it was with the Opera House. There would be many other cultural uses for a large auditorium—visiting ballet companies, for one, and it is unfortunately true that Symphony Hall is getting too small for the Symphony Orchestra and for many concerts by other musicians and singers.

So all is not lost. In fact it is conceivable that the loss of the Opera House can be turned into a gain.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

OCT 5 1957

– Dance

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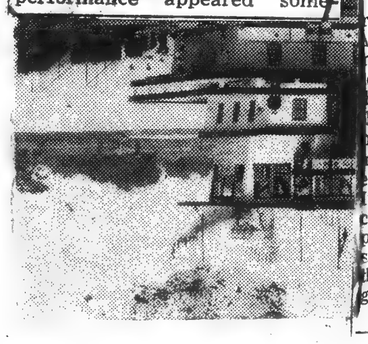

ndia in New York

d Company From Bangalore

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press
MELROSE, Mass.
Weekly Independent
Circ. 5,500

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

NOV 10 1957

SHOP 1 P. M. to

Mac Inne

Locally and Independently Owned . .

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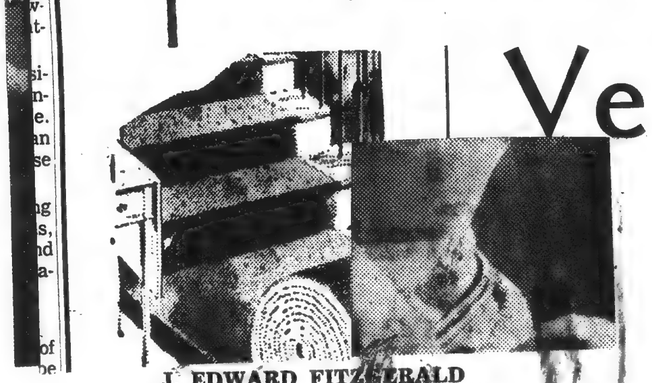

J. EDWARD FITZGERALD
Newsman to show color slides

J. EDWARD FITZGERALD

Group To Hear Talk On Russia

J. Edward Fitzgerald, Boston, United Press photographer who has toured Europe and Russia with the Boston Symphony Orchestra, will show slides of every-day life in Russia at a combined meeting of the day and night group of the Haverhill section, National Council of Jewish Women, tomorrow night at 8 at the Temple Emanu-El Community Center, Main st.

Fitzgerald, who was permitted complete photographic freedom while on the tour, will also be presented in a talk on present day Russia.

The talk will be followed by a tea. Hostesses will include: Mrs. Harry Kimball, chairman, and Mesdames Harry Kapp, Saul Karelis, Simon Watnick, Mauray Tye, Harry Edelstein, Joseph Cohen, Joseph Freeman, Moses Shyavitz, William Ornsteen, Pincus Brauner and Edward Schoenfeld.

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Herald (m)
BOSTON, Mass.
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A Roof for the Opera

The old Boston Opera House—well, at 48 it really isn't so old—is dead as far as opera is concerned. The hall that once heard Caruso will next house packing cases and old furniture. Or it will be torn down completely in deference to the need for space in which to tether the all-important steel monsters we call automobiles.

We are not sure of the reason why the Opera House is to be an opera house no longer, but we are just as sure that the loss, however grievous, should not mean the end of opera for the city. There are two theatres which, although they do not have the stage or seating capacity of the Opera House, can serve as second best. They are the Metropolitan and Loews State. (They are also easier to get to than the Opera House).

Then there is the Boston Garden. Now don't shudder too much at that idea because Toronto (Canada's Boston) has very successfully put on the performances of the Metropolitan Opera in their Mapleleaf Garden. The patrons of the opera there contributed $100,000 for a portable stage up for the performances, and then taken down again when the opera moves on. They pack them in 8,000 at a time in Toronto, and the prices are at a level the average movie-goer can afford.

Of course some of the gold and glitter is gone in Toronto, and it would be in the Boston Garden, too. But that isn't the point of opera; the point is music, and the more people who can hear it the better.

And there is a third alternative, and it could be the happiest of all. The Prudential development is to include an auditorium. When the auditorium is equipped to put on performances of the Metropolitan Opera Company, Boston might be better off than it was with the Opera House. There would be many other cultural uses for a large auditorium—visiting ballet companies, for one, and it is unfortunately true that Symphony Hall is getting too small for the Symphony Orchestra and for many concerts by other musicians and singers.

So all is not lost. In fact it is conceivable that the loss of the [O]pera House can be turned into

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Music, Drama and Arts Needs Will Be Studied

By ROSS PARMENTER
[Boston Herald-N. Y. Times Dispatch]

NEW YORK, Oct. 14—The Ford Foundation, whose grants of financial aid have been confined to education and the humanities, has decided to start giving money to help the creative arts.

It plans to spend more than $400,000 in the next two years making a survey as to what aid the arts need. In the meantime it has already made its first five grants in the new field. Three are for music, one is for drama and one for art. They total $760,000.

One of the music grants—that of $105,000 to the City Center of Music and Drama—will enable the New York City Opera to confine its spring season next year entirely to American operas. Most of the 10 bills for the five-week season will offer full-length operas written in this country in the last 30 years.

NEW COMPOSITIONS

Another music grant—that of $210,000 to the American Music Center—will enable six American orchestras to commission 18 new symphonic compositions over the next three years.

Each orchestra has agreed to perform not only the works it commissions for itself but also most of those commissioned by the others. The cooperating orchestras are the National Symphony of Washington and the symphonies of Boston, San Francisco, Minneapolis, Oklahoma City and Knoxville.

The third grant of $165,000 will enable the New Orleans Opera House Association to resume the experiment begun under Renato Cellini's direction in 1955 but dropped for lack of funds. It was to seek out talented young singers and present them in operas in an "extra" season.

With the aid of the grant the company will be able to audition and select 20 singers and for three successive years present them in a special five-week season in which each singer will have a chance at two major operatic roles.

The drama grant will enable a producing organization to integrate talented young people into its producing scheme at little extra cost to itself. The organization is the Cleveland Play House, founded in 1915, which presents 16 to 20 plays a season in its three theatres.

Its grant of $130,000 will enable it to pay salaries to 15 talented actors and actresses who will work with the regular company for two years. The aim is to put these young players in a repertory company that will tour small towns of the Middle West for 36 weeks in 1959-60.

The art grant reflects the foundation's concern for the independent art school, that is, not affiliated with degree-giving multiple institutions of learning. The foundation has become aware that these independent art schools are having a hard time in competition with universities and with museums.

The recipient of a first grant is the Minneapolis School of Art, founded in 1886 by the Minneapolis Society of Art. The grant is for $130,000 spread over five years. It will enable the school to continue and expand an experimental program begun in 1951 under the leadership of W. B. Bryan. The school does not plan to increase its enrollment of 216 students.

W. McNeil Lowry, the foundation's program director of its arts grants, indicates that the $760,000 in the first five grants is only a small part of the eventual outlay.

The two-year survey is being undertaken to determine where the money can be most creatively bestowed.

The first grants reflect one of the major decisions of the foundation: Only to grant funds for specific projects. In other words, the foundation is not going to grant funds to artistic organizations for general operating expenses.

The grants also reflect the foundation's concern with developing individual talents as first in its objectives in support of arts and letters. But it has decided against a general program of fellowships. Instead it will extend its aid to individuals by making grants to organizations that will select them.

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Dancers From India in New York

Shanta Rao and Company From Bangalore

By Miles Kastendieck
New York

Out of South India, Bangalore to be exact, have come the dancers of India, led by Shanta Rao, to give Americans the first glimpse of a dance tradition a little over four thousand years old. Brought here under the auspices of Roger L. Stevens with the approval of the Government of India and in cooperation with the American National Theater and Academy, they are presenting performances of the Bharata Natyam, India's oldest classical dance, and Mohini Attam, the temple dance, and excerpts of the dance dramas called Kathakali, for a fortnight at the ANTA Theater.

Though Miss Rao represents the revival of India's ancient dance art which she has done much to restore, she has become its best exponent through her own dancing. To the westerner, handicapped by ignorance of the intricate sign language which forms an essential part of Indian dance, much of the meaning and subtlety of the dancers' gestures becomes merely pictorial. Yet this pictorial aspect, when linked with the discipline of body and extraordinary foot rhythms of such a dancer as Miss Rao, can become an absorbing experience for the spectator. When the exotic costuming of the Kathakali dancers is added, such a program is the more unusual.

Miss Rao's Artistry

These are the qualities which held interest. Unfortunately the production staged by John Coast sought more to educate than to entertain. The result was an air of condescension in the commentary and an overdose of authenticity that dampened the exuberance that the program should have conveyed.

Miss Rao came closest to communicative art while dancing the Mohini Attam. This rarest of all solo dances for women has undoubtedly much more than a westerner could grasp. Nevertheless, Miss Rao danced with such artistry that the spectator was aware of something quite at the heart of Indian dance tradition. Her Bharata Natyam appeared more academic, possibly again because its details escaped the audience. Though having an extensive emotional range, it did not convey the excitement usually attributed to it. When dancing with other members of her company Miss Rao appeared less free though often quite charming in her movements.

Brief Episodes

Because the Kathakali ballets would be considered interminable in length, only brief episodes were represented. These appeared utterly fantastic not only because of the costumes and extraordinary make-up of the dancers but also because of the bizarre stories involved, especially when they included demons, monsters, and demi-gods. Since the same dancers did not vary their costume from episode to episode, their performance appeared somewhat repetitious. This effect was underlined by the refreshing simplicity of a folk dance from Malabar. The dancers of the Kathakali represent the finest of their kind in South India, but they did not establish the same rapport with the audience as did Miss Rao.

Kathakali Drumming

The program opened with the traditional Kathakali drumming. As the basis of most of the music of the performance, it achieved a monotony mostly through loudness, in spite of its rhythmic variety. Otherwise the Indian musicians created a music quite foreign to western ears, and not always palatable. It is interesting that two "orchestras" played for the company: the Bharata Natyam musicians are quite different from the Kathakali musicians in background and training.

The New York music season opened officially with the first visit of the Philadelphia Orchestra in Carnegie Hall on Oct. 1. In memory of Jean Sibelius, Eugene Ormandy began the concert with an exquisite performance of "The Swan of Tuonela." The rest of the program was Russian, beginning with Stravinsky's "Petrouchka," ending with Moussorgsky's "Pictures at an Exhibition," and featuring the first New York performance of the revised version of the Prokofiev Fourth Symphony.

First introduced by Koussevitzky during the 50th anniversary of the Boston Symphony, the symphony has been considerably enlarged chiefly through lyrical extension. The revision has not eliminated certain monotonous pages. Nevertheless, it made one listener wish to hear it again soon, played more tautly and satirically than on this occasion.

A. M. to
June
and Independently Owned ..
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J. EDWARD FITZGERALD

Group To Hear Talk On Russia

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ZERALD
color slides

...Melrose
Highlands Woman's Club on Nov. 13, at 2 p.m. in Corinthian Hall.

Mr. Elie, noted columnist and music critic, travelled with the orchestra to Russia last year. From his observations of the Russian people, he is able to present a picture of the way of life in the Soviet Union.

Mrs. Daniel M. Morrison is chairman of the literature department that arranged for Mr. Elie's engagement.

Legislative reports will be given by Mrs. Stephen Urban.

On Oct. 30, a highly successful silent auction, directed by Mrs. Edwin H. King and Mrs. Hugh C. Knight, co-chairmen of the philanthropic fund committees, was held. Tea was served at the close of the meeting.

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AUG 23 1957

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By Peter Lihatsh

The Rural Diary

While returning from one of our trips to Sentinel Lodge at Wolfeboro, we noted somewhere around near Moultonboro, a car parked next to a cow pasture, and some parents with their youngsters standing close to the fence curiously looking over the cow population in that particular pasture.

It was quite evident by the registration plates of the car that the travelers were from a large city, and the idea dawned on us that here were some children that for the first time were finding out that the wonderful milk that they drink every day doesn't come directly from bottles and cartons, but that there is a strange animal that is the walking factory that produces this most essential of foods.

A recent item in the newspapers pointed out that the Wisconsin Farm Bureau had discovered that far too many children think that their milk comes from the aforementioned containers, and have started a poster campaign to explain that it comes from cows. This condition exists in many of the metropolitan areas of the country, and exhibits such as were recently held on Boston Common during Dairy Month would really do a lot in making these tots more familiar with their bovine friends.

Many strange reactions were noted at this exhibit where several of the more popular breeds of milking cows were on display. One chil said the cow looked like "a big dog." Another asked, "How can a big cow like that get the milk into the bottle?" So, with the campaign being conducted to promote better sale of milk, should be included a similar campaign on aiding the city youngster to become better acquainted with these givers of one of the good things of life.

Well, it seems that the dry spell that has been haunting all of New England has finally caught up with our little section of country. The gardens and the lawns are beginning to show the signs of lack of rain. And what is worse, some of our good neighbors are again beginning the arduous task of hauling water so that they may have the minimum essentials to carry on the necessary duties around the home.

To those of you who note a curling and browning off of some of the leaves on the tomato plant, do not become too alarmed, for many times, the plant has had too succulent a growth, and now nature take care of the plant, by doing away with some of the excessive greenery that grows on these plants when there has been a fairly steady supply of rain.

This week we picked some of the most perfect heads of cauliflower that we have ever grown. Solid, pure white, and nice compact head they disappeared fast at the dinner table.

We note at the same time however, that the cabbage worm is now becoming very active, and again suggest a good dusting of the plants. Our Blue Lake pole beans are now yielding very abundantly, and we should have an excess to can for the winter months. The surecrop hybrid cucumber that we planted as a sort of an afterthought are now really giving out, and what large handsome cukes, will make excellent pickle of several varieties. The shallots have ripened off, and we dug them up today to dry and cure, and shall save most of them for seed, to see if we can build up enough seed stock for next year. They have been very successful.

In the flower garden, we must report that Patty's nasturtiums have finally come into their own, and make a lovely show just in front of the perennial sweet pea vine that decorates our back retaining wall.

There is a little bouquet of these dainty flowers on the table as we sit here and type, and we note that several are of a double variety. The colors are really handsome, and they have just enough of a dainty perfume to make them interesting. There was only one disappointing feature about Patty's garden, and that was that the nasturtiums grow so bountifully that they completely overshadowed and obliterated another row of flowers that she had planted in front of them. This provoked her because of money spent purchasing the seeds.

Our Tuberous Betonias are adding much needed color to the east side flower bed, but we note that evidently there must be two varieties in the bulbs that we got, as about half of them are in full bloom and the other half are just making buds, although they were all started in the same box at the same time. The later ones have leaves that are brighter than the early blooming ones. We regret that we don't have more details on varieties of tuberous begonias, as they are a most attractive flower, and do enhance the border immensely.

A very interesting but disturbing item in our nature notes this week. The old chimney in the front of the house that we do not use, has been the abode of chimney swifts for the past several years. We have enjoyed having them around, and have been amused to hear them sing and chirp in the house through the chimney bole.

Well they took flight sometime during the past week or two, and the other afternoon Sandy called us in to listen to a peculiar noise emanating from the chimney. It was one great big old hum. We hurried outside and looked up at the chimney and sure enough the air around the chimney was thick with bees, flying in, out, and all around the chimney. So now we have some new tenants in the chimney, but we don't care a bit about them staying around. Anybody for a good hive of bees? We'd love to give them away to somebody.

Here is news for the music lovers.

Twenty-four concerts of the Boston Symphony Orchestra will be broadcast for the first time next season by Station WQXR.

The station will carry live all the orchestra's Saturday-night concerts originating in Boston. They will be heard from 8:30 to 10:30 p.m. starting Oct. 5, and ending April 26, 1958. The station will install high-quality telephone lines needed to transmit the music with full fidelity on AM and FM from Boston to New York.

Charles Munch, music director and conductor, will lead most of th concerts, but will have guest conductors including Pierre Monteux, Thomas Schippers, Robert Shaw and associate conductor, Richard Burgin.

Guest soloists will include pianists Gary Graffman, Claudio Arrau and Byron Janis and violinists Zino Francescatti and Leonid Kogan. The last will make his American debut Jan. 11. We will remind our music friends of this series from time to time.

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SEP 29 1957

COMMENTATOR—Martin Bookspan will broadcast on WQXR's Boston Symphony radio series starting Saturday at 8:30 P. M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Radio Daily - Television Daily (m)
Commercial Radio
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SEP 4 1957

Boston Symphony

A contract has been signed whereby WQXR will broadcast and sponsor 24 Saturday night concerts of the Boston Symphony Orchestra. The concerts will be relayed for AM and M broadcast via high-fidelity telephone lines, starting Oct. 5, at 8:30 p.m.

New England Newsclip Agency, Inc.
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Post (e)
BRIDGEPORT, Conn.
Independent
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AUG 24 1957

Boston Concerts By Symphony On Radio

By FRED H. RUSSELL

For the first time WQXR listeners will have a chance to hear the complete two-hour concerts of the Boston Symphony orchestra direct from its Symphony Hall home in Boston. The New York radio station has just signed a contract to broadcast the 24 Saturday night concerts of the Boston Symphony — all the Saturday night performances of the organization which originate in Boston. The first concert will be heard Oct. 5 and the series will extend through April 26, 1958.

The contract provides that the expense of the broadcasts will be borne by WQXR and the series will not be offered by the station for commercial sponsorship. The program will be on the air from 8:30 to approximately 10:30 p.m., and WQXR will install the necessary high-quality telephone lines from Boston to New York in order to transmit the music with full fidelity on both AM and FM.

The intermission period in the broadcasts will be handled by Martin Bookspan, now of WQXR's music staff and formerly radio, television and recordings coordinator of the Boston Symphony. Mr. Bookspan, who will go to Boston each Saturday evening for the broadcasts, in addition to commenting on the music to be played, will occasionally interview personalities in the world of music during the intermission period.

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AUG 28 1957

Inside Stuff—Radio-TV

NBC-TV last week settled on a format and time slot for its long-projected Martin Agronsky series of in-depth news shows. Series, a half-hour entry titled "Look Here," will be an interview show and will occupy the Sunday 3:30-4 p.m. slot starting Sept. 15.

Agronsky will devote the full half-hour to interviews of top figures from government, sports, business, entertainment, science and art. Robert Graff will produce.

Television quiz show is the setting for a new mystery novel by Harry Clasker, former CBS-TV staff producer now devoting his time to freelance writing. Mystery will be published next spring by Simon & Schuster, with Dell Publishing having grabbed up paperback rights. Title of the novel is "Now, Would You Like to Try for Murder?"

WQXR, N. Y., has signed a contract with the Boston Symphony to broadcast all of the 24 Saturday night concerts beginning Oct. 5.

Contract provides that the expense of the broadcasts will be borne by WQXR and the series will not be offered by the station for commercial sponsorship. No other station within an 80-mile radius of Times Square will have the right to broadcast the series. Deal represents a first for the New York area, although concerts have been broadcast and are to be broadcast in the Boston area.

Hazel Markel, special correspondent for NBC's "Three Star Extra," is currently in Europe interviewing U. S. Ambassadors in Spain, Italy, England and France, for the Ray Henle airer.

In addition to ambassadorial chores, Mrs. Markel will also tape the fall fashion shows, and such special events as a bullfight in Madrid, nitery openings, and the like, for "Monitor" and "Night Line." One interesting item on her agenda is a series of interviews with reps of the American film colony in Rome.

Producer Jeane Sinclaire starts her new TV-Radio Workshop course at the Ballard School of the YWCA on Sept. 23. It's a 12-week session on writing & programming, with the guest-lecturers lined up so far including Paul Belanger of BBD&O, Jay Kacin of McCann-Erickson, Norman Baer of Lewin, Williams & [redacted] York U., Jim Gaylord of Carl Byoir, [redacted] Dick Eckler of Grey and freelance [redacted]

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Boston Symphony

Radio station WQXR will this season carry the complete two-hour Saturday night concerts of the Boston Symphony Orchestra, it was announced yesterday. It will be the first time in the New York area that the entire series, which begins Oct. 5, will be broadcast. In all, WQXR will present twenty-four Boston Symphony programs.

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Agronsky will devote the full half-hour to interviews of top figures from government, sports, business, entertainment, science and art. Robert Graff will produce.

Television quiz show is the setting for a new mystery novel by Harry [illegible], former CBS-TV staff producer now devoting his time to freelance writing. Mystery will be published next spring by Simon & Schuster, with Dell Publishing having grabbed up paperback rights. Title of the novel is "Now, Would You Like to Try for Murder?"

WQXR, N. Y., has signed a contract with the Boston Symphony to broadcast all of the 24 Saturday night concerts beginning Oct. 5.

Contract pro[illegible] that the expense of the broadcasts will be borne by WQXR and [illegible] series will not be offered by the station for commercial spons[illegible]. No other station within an 80-mile radius of Times Square [illegible] have the right to broadcast the series. Deal represents a first [illegible] the New York area, although concerts have been broadcast and [illegible] to be broadcast in the Boston area.

Hazel Markel, [illegible] correspondent for NBC's "Three Star Extra," is currently in [illegible] interviewing U. S. Ambassadors in Spain, Italy, England and [illegible] the Ray Henle airer.

In addition [illegible] chores, Mrs. Markel will also tape the fall fashion [illegible] special events as a bullfight in Madrid, nitery opening[illegible] for "Monitor" and "Night Line." One interesting item [illegible] is a series of interviews with reps of the American [illegible] Rome.

Producer Jayne Sinclaire starts her new TV-Radio Workshop course at the Ballard School of the YWCA on Sept. 23 [illegible] a 12-week session on writing & programming, with the guest-lectur[illegible] up so far including Paul Belanger of BBD&O, Jay Kacin of [illegible] Norman Baer of Lewin, Williams [illegible] York U., Jim Gaylord of Carl Byoir [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Valley News (e)
LEBANON, N. H.
Independent
Circ. 5,337
AUG 28 1957

By Peter Lihatsh

The Rural Diary

While returning from one of our trips to Sentinel Lodge at Wolfeboro, we noted somewhere around near Moultonboro, a car parked next to a cow pasture, and some parents with their youngsters standing close to the fence curiously looking over the cow population in that particular pasture.

It was quite evident by the registration plates of the car that the travelers were from a large city, and the idea dawned on us that here were some children that for the first time were finding out that the wonderful milk that they drink every day doesn't come directly from bottles and cartons, but that there is a strange animal that is the walking factory that produces this most essential of foods.

A recent item in the newspapers pointed out that the Wisconsin Farm Bureau had discovered that far too many children think that their milk comes from the aforementioned containers, and have started a poster campaign to explain that it comes from cows. This condition exists in many of the metropolitan areas of the country, and exhibits such as were recently held on Boston Common during Dairy Month would really do a lot in making these tots more familiar with their bovine friends.

Many strange reactions were noted at this exhibit where several of the more popular breeds of milking cows were on display. One chil said the cow looked like "a big dog." Another asked, "How can a big cow like that get the milk into the bottle?" So, with the campaign being conducted to promote better sale of milk, should be included a similar campaign on aiding the city youngster to become better acquainted with these givers of one of the good things of life.

Well, it seems that the dry spell that has been haunting all of New England has finally caught up with our little section of country. The gardens and the lawns are beginning to show the signs of lack of rain. And what is worse, some of our good neighbors are again beginning the arduous task of hauling water so that they may have the minimum essentials to carry on the necessary duties around the home.

To those of you who note a curling and browning off of some of the leaves on the tomato plant, do not become too alarmed, for many times, the plant has had too succulent a growth, and now nature take care of the plant, by doing away with some of the excessive greenery that grows on these plants when there has been a fairly steady supply of rain.

This week we picked some of the most perfect heads of cauliflower that we have ever grown. Solid, pure white, and nice compact head they disappeared fast at the dinner table.

We note at the same time however, that the cabbage worm is now becoming very active, and again suggest a good dusting of the plants. Our Blue Lake pole beans are now yielding very abundantly, and we should have an excess to can for the winter months. The surecrop hybrid cucumber that we planted as a sort of an afterthought are now really giving out, and what large handsome cukes, will make excellent pickle of several varieties. The shallots have ripened off, and we dug them up today to dry and cure, and shall save most of them for seed, to see if we can build up enough seed stock for next year. They have been very successful.

In the flower garden, we must report that Patty's nasturtiums have finally come into their own, and make a lovely show just in front of the perennial sweet pea vine that decorates our back retaining wall.

There is a little bouquet of these dainty flowers on the table as we sit here and type, and we note that several are of a double variety. The colors are really handsome, and they have just enough of a dainty perfume to make them interesting. There was only one disappointing feature about Patty's garden, and that was that the nasturtiums grow so bountifully that they completely overshadowed and obliterated another row of flowers that she had planted in front of them. This provoked her because of money spent purchasing the seeds.

Our Tuberous Betonias are adding much needed color to the east side flower bed, but we note that evidently there must be two varieties in the bulbs that we got, as about half of them are in full bloom and the other half are just making buds, although they were all started in the same box at the same time. The later ones have leaves that are brighter than the early blooming ones. We regret that we don't have more details on varieties of tuberous begonias, as they are a most attractive flower, and do enhance the border immensely.

A very interesting but disturbing item in our nature notes this week. The old chimney in the front of the house that we do not use, has been the abode of chimney swifts for the past several years. We have enjoyed having them around, and have been amused to hear them sing and chirp in the house through the chimney bole.

Well they took flight sometime during the past week or two, and the other afternoon Sandy called us in to listen to a peculiar noise emanating from the chimney. It was one great big old hum. We hurried outside and looked up at the chimney and sure enough the air around the chimney was thick with bees, flying in, out, and all around the chimney. So now we have some new tenants in the chimney, but we don't care a bit about them staying around. Anybody for a good hive of bees? We'd love to give them away to somebody.

Here is news for the music lovers.

Twenty-four concerts of the Boston Symphony Orchestra will be broadcast for the first time next season by Station WQXR.

The station will carry live all the orchestra's Saturday-night concerts originating in Boston. They will be heard from 8:30 to 10:30 p.m. starting Oct. 5, and ending April 26, 1958. The station will install high-quality telephone lines needed to transmit the music with full fidelity on AM and FM from Boston to New York.

Charles Munch, music director and conductor, will lead most of th concerts, but will have guest conductors including Pierre Monteux, Thomas Schippers, Robert Shaw and associate conductor, Richard Burgin.

Guest soloists will include pianists Gary Graffman, Claudio Arrau and Byron Janis and violinists Zino Francescatti and Leonid Kogan. The last will make his American debut Jan. 11. We will remind our music friends of this series from time to time.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK, N. Y.
HERALD TRIBUNE
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AUG 24 1957

Boston Symphony

Radio station WQXR will this season carry the complete two-hour Saturday night concerts of the Boston Symphony Orchestra, it was announced yesterday. It will be the first time in the New York area that the entire series, which begins Oct. 5 will be broadcast. In all, WQXR will present twenty-four Boston Symphony programs.

30

On radio, perhaps the most important advance news to listeners in and around New York is the announcement that, for the first time, they will have a chance to hear the complete two-hour concerts of the Boston Symphony Orchestra over station WQXR, directly from Symphony Hall in Boston. The radio station of the New York Times has signed a contract to broadcast the twenty-four Saturday night concerts beginning Oct. 5 and extending to April 26, 1958. This includes the orchestra's entire schedule of Saturday night performance from their home auditorium.

We cannot hail this development in terms any better than those of Elliott M. Sanger, executive vice president of WQXR and Thomas D. Perry Jr., manager of the Boston Symphony. Mr. Sanger calls it "an example of what radio can do in public service," adding that "it is our hope that making this great music available to thousands of people at a convenient hour on Saturday night will add to the constantly growing audience for the best in music."

Mr. Perry says that the orchestra "views this alliance with the New York Times Radio Station WQXR as a very welcome opportunity to extend its service to the public. For a number of years we have been happy to have our full concerts broadcast in the Boston area. We are particularly pleased to have our full schedule of Saturday night concerts broadcast 'live' in New York, where the orchestra has given concerts every year since 1885."

When Mr. Sanger speaks of the public service to be rendered by this series, he refers to the fact that the series will not be offered by the station for commercial sponsorship. No other station within an eighty-mile radius of Times Square will have the right to air this series. To make high fidelity reproduction of the performances possible, WQXR will install the necessary high-quality telephone lines from Boston to New York in order to transmit the music over both AM and FM.

Charles Munch, music director and conductor of the Bostonians for the past eight seasons, will be on the podium for most of the broadcasts. Guest conductors will include Pierre Monteux, Thomas Schippers, Robert Shaw, and the associate conductor of the Boston Symphony, Richard Burgin.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

SEP 29 1957

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Listeners in the Connecticut Valley from Hartford to Greenfield will hear these concerts through the facilities of WGBH-FM, over WEDK, 91.7 mc., Springfield.

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The team of musicians who will participate is, unquestionably, all-star: Leonard Bernstein will conduct, and the soloists include Artur Rubinstein, piano, Gregor Piatigorsky, cello, and Isaac Stern, violin. The opening on Oct. 2 will be repeated the following evening in response to an overwhelming demand for tickets.

I. K.

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Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

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Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931

OCT 2 1957

More Symphony Listeners

We are glad to learn that more persons than ever before will be able to listen to the weekly concerts of the Boston Symphony Orchestra.

The size of Symphony Hall is limited but through radio it is possible for thousands to hear this famed orchestra every week throughout its season.

On Friday afternoon at 2:10 o'clock WGBH-FM begins its seventh year of live broadcasts from Symphony Hall.

Beginning with the Saturday evening concert at 8:30 o'clock, Boston's non-commercial station will be joined in these broadcasts by WQXR in New York City and listeners in the Connecticut Valley from Hartford to Greenfield will hear the Boston Symphony over WEDK.

Boston has three educational stations. Besides WGBH there are WBUR operated by Boston University and WERS operated by Emerson College. These three, plus two commercial stations that concentrate on serious music, give the Greater Boston radio audience a greater choice of quality programs than any other radio audience in the country.

It is now encouraging to know that programs such as the Boston Symphony concerts are to be shared with New York and Western Massachusetts audiences.

New England Newsclip Agency, Inc.
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Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,634

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street — New York

WICHITA, KANSAS, BEACON

SEP 8 1957

MUSICAL LEADER
Sept. 1957

MUSIC BOX

By IRVING KOLODIN
Music Editor, The Saturday Review

At the conclusion of another successful season amid the Colorado Rockies, the Music Associates of Aspen have announced the engagement of Izler Solomon as conductor of the Festival Concerts for a two-year period. This is the first time a conductor has been engaged for

IZLER SOLOMON

as long as two years, a bid which Solomon accepted "with great enthusiasm." He will, of course, continue his work with the Indianapolis Symphony, of which he became the musical director a year ago. It is all highly encouraging to the men who are laboring at the grass roots level with the smaller symphony orchestras, for Solomon began his career in Lansing, Mich., and worked up through such organizations as the Columbus (Ohio) Symphony, the New Orleans Symphony and the Chicago Women's Symphony before emerging among organizations in the "major" category.

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The work of Rudolf Serkin and other pioneers of the Marlboro Music Festival in Marlboro, Vt., has been awarded a new accolade of success with the word that a permanent structure seating eight hundred is contemplated for the festival of 1959. A campaign to raise the needed amount of $250,000 was launched recently with the blessings of Joseph B. Johnson, Governor of Vermont. It is planned to call the structure the "Adolf Busch Memorial Hall," in honor of the late violinist and pedagogue who, with Serkin's assistance, conceived the plan of a music school and festival with an emphasis on chamber music.

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One of the oldest cultural centers in the country reports that its 84th year just concluded with one of the most successful seasons in history. This is the Chautauqua Institution, at Chautauqua, N.Y., which was host to more than 60,000 visitors in its eighth week season. On the musical side, the Chautauqua Symphony played 28 concerts to an aggregate audience of 180,000 (an average attendance of 6,400 per concert) under the direction of Walter Hendl, music director of the Dallas Symphony, and the operatic repertory ranged from "Carmen" and "Traviata" to "Boheme" and "Tales of Hoffman." Of special note was the strong representation of youth among the visitors, 30 per cent of those making extended visits being under 25.

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New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

SEP 30 1957

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New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

SEP 29 1957

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Union (m)
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SEP 29 1957

Radio To Carry Hub Symphony

BOSTON, Sept. 28 (AP)—A greatly expanded audience will hear concerts of the famous Boston Symphony Orchestra this fall — broadcast on educational radio programs in Massachusetts and New York.

WBGH-FM, Boston's non-commercial educational station, beginning a seventh season of concert broadcasts from Symphony Hall, announced it will feed the facilities of WQXR AM and FM of New York City.

And WEDK, educational FM station operated under the new Western Massachusetts Broadcasting Council, will pick up and relay the WBGH-FM signal. The New York station plans to use high quality telephone lines to transmit the program to that city.

The WGBH-FM transmissions being Friday afternoon and Saturday evening, Oct. 4 and 5. Director Charles Munch announces he will have distinguished list of foreign and American conductors and soloists, including Russian violinist Leonid Kogan and French saxaphone virtuoso Marcel Mule.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
OCT 2 1957

Traveler Tele-Views

Live Symphony For Channel 2

By JOHN McMAHON

Channel 2, WGBH-TV, has made arrangements that should make serious music lovers very happy.

The station will carry seven "live" concerts by the Boston Symphony Orchestra starting Nov. 20. Each will be two hours long.

FIRST FROM KRESGE AUDITORIUM

The first will be televised from MIT's Kresge Auditorium and the remainder from Sanders Theater in Cambridge.

Charles Munch will conduct them all.

Over $100,000 has been spent on lighting arrangements in Sanders Theater for these presentations.

Television is much like New England weather.

Be patient and it will change.

You don't notice it, but this is a very fluid industry.

Under the serene surface from where you viewers sit it's a veritable whirlpool.

Change, alter, revise, kill and add are all the industry's bywords.

GREY

Each day every television editor in the country receives notices of corrections and additions from the network.

And every station sends out its own revisions.

Some are advanced, others are up to date.

GUEST APPEARANCES ONE OF BUGABOOS

But the end result is the program schedule you see printed in this paper—the correct one.

Guest appearances is one of the bugaboos confronting the networks.

"Lizzie Fish," the actress, for example, is set for a top show. At the last moment she cancels out because of a poor script, movie commitments or a dozen other reasons.

A "Kill" and "Add" correction is sent through and you, the viewer, never know how many ulcers that has caused.

Several weeks ago NBC-TV sent out a release naming comedien Joel Grey as a guest star on the "Dean Martin Show" next Saturday.

On Sept. 16 a correction was sent deleting Grey and inserting Sal Mineo in his place.

On Sept. 20 another correction came through reinstating Joel as a guest and dropping Sal.

And there's still three more days to go before the show is on the air.

Two weeks ago Sugar Ray Robinson was announced as being signed for the role of the King of Babylon in "The Green Pastures."

This is the "Hallmark Hall of Fame" presentation on Oct. 17.

Robinson replaced Cab Calloway, who withdrew because of conflict with movie schedules to which he was committed.

This week William Dillard was named to replace Robinson in that role.

Robinson withdrew because of conflict with Carmen Basilio.

Title changes also are a matter of concern although most occur before the series start.

"Harbourmaster," a CBS-TV show, was alternately changed from "Harbourmaster" to "Scotts Island" to "Harbor Master" and back to its original old New England spelling "Harbourmaster."

"M Squad" was originally called "Manhunt"

NBC-TV's "Club 60" last week changed its name to "The Howard Miller Show."

CART BEFORE HORSE ARRANGEMENT

And Marton Agronsky's interview program "Look Here!" changed drastically. It dropped the exclamation point in the title.

One of the biggest problems of NBC-TV executives was deciding a name for the George Gobel and Eddie Fisher shows.

The original thought was to call it the "Show of Eddie Fisher" and the "Show of George Gobel."

A sort of "cart before the horse" arrangement.

But that could cause a trend like "Funny Are People," "Flicka My Friend" and "Parade Your Hit."

One executive thought it might be good to amalgamate the names such as Desi Arnaz and Lucille Ball have done with "Desilu."

It offered some interesting possibilities.

The Gobel-Fisher show could be called "The Go-Fish Show."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 184,973
OCT 2 1957

BesTView in Town

7 Symphony Shows Set

By ANTHONY LA CAMERA

SURVEYING THE VIDEO SCENE: Serious music-lovers should be happy to learn that Channel 2 has arranged to carry seven (7) full-length, "live" concerts by the Boston Symphony Orchestra this season, each of two-hour duration. The first will be televised the evening of Nov. 20 from MIT's Kresge Auditorium, and the remaining six will originate between December and April from Harvard University's Sanders Theater, with Charles Munch conducting them all.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
OCT 6 - 1957

Hub Symphony Gets New Outlet

Boston — The audience of the Boston Symphony Orchestra will be greatly increased this fall. WGBH-FM, Boston's non-commercial educational station, beginning its seventh season of concerts broadcast direct from Symphony Hall, will feed the facilities of WQXR-AM and FM, New York City. WQXR will install high quality telephone lines to transmit the Saturday evening concerts from Boston to the New York area. Listeners in the Connecticut Valley from Hartford to Greenfield will hear these concerts through the facilities of WGBH-FM, over WEDK, Springfield.

WEDK is an educational FM station operated under the auspices of the newly formed Western Massachusetts Broadcasting Council, Inc. WEDK will pick up the WGHB-FM signal on a highpower FM receiver.

WGBH-FM will begin its Friday afternoon and Saturday evening broadcasts of the Boston Symphony Oct. 4 at 2:10 p.m. The first program is Mozart's Symphony in G minor, K. 550, Von Einem, Symphonic Scenes, Opus 22 (first performance), composed for the 75th anniversary of the Boston Symphony Orchestra, and Brahms, Symphony No. 4 in E minor, Opus 98.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
OCT 5 1957

A 'Live' BSO on the Air

Before the advent of mass television U.S. radio dials, especially on the weekends, offered an astonishingly full diet of "live" symphony programs in whole or in part. For years, the full program of the New York Philharmonic Sunday afternoon concerts in Carnegie Hall could be easily heard over the Columbia network in this area. There was distinguished musical commentary on the works played with a minimum of advertising. And what commercial announcements were aired were invariably brief and in good taste.

A weekend radio listener was also able to hear full length concert broadcasts by the Philadelphia Orchestra (on the Mutual Network, Friday afternoons); the NBC Symphony Orchestra (on Saturday nights, later on Sunday afternoons); the Detroit Symphony (on ABC Sunday evenings); and the Cleveland Orchestra (Saturday afternoons, on CBS).

Strangely, howeven, the musically puissant Boston Symphony Orchestra under Koussevitzky was missing from among this list. For those were the days when non-union status of the orchestra kept it off the national airways.

Because of the nature of the beast, television has given symphony music the go-by. In fact, all serious art, with a few notable exceptions, has been lost in the soap flakes and beer suds. With the exception of the Texas Oil Company which has gallantly stood by the Metropolitan Oil Company, most of the other American industrial giants have dispensed, at least on a national basis, with sponsoring serious music for home listeners and viewers. Whether there is good reason for failing to do so is beside the point; some of them no longer do what they once did.

So it is with great interest that we read that the *New York Times* radio station, WQXR, on both its AM and FM facilities, starts tonight broadcasting from Symphony Hall, Boston, the complete regular Saturday night programs of the Boston Symphony Orchestra. It is nice to see an unfortunate trend reversed. It is gratifying to know that a newspaper which stands aside and apart in excellence of all the world's newspapers, selects the BSO for broadcasting. In Berkshire we have always felt that the orchestra was aside and apart in eminence of all the great artistic organizations in the nation.

To what extent and with what fidelity, the music will be heard tonight in Berkshire is dependent on many factors. But at least in the metropolitan New York listening area which is the greatest American music market we Tanglewood fans know that we are sharing with our more numerous brothers a very precious thing.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
OCT 4 1957

4 Stations To Air Hub Symphony

Saturday Programs

The Saturday evening broadcast of the Boston Symphony Orchestra will be covered by four stations beginning this week. WCRB-AM-FM will observe the beginning of the fourth year of regular weekly stereophonic broadcasting, with a live broadcast of the Boston Symphony Orchestra, Saturday at 8:25 p.m.

The stereophonic broadcast of each Saturday evening's complete concert will be preceded by the Boston Symphony Preview. Robert Stuart-Vail, WCRB's music director, will discuss music for the evening's concert and other Boston Symphony activities, in addition to interviews with special guests. Cyrus Durgin, music critic of the Boston Globe, will provide commentary at intermission.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
OCT 4 1957

Boston Symphony Concerts on WCRB

Regular Saturday evening concerts by the Boston Symphony Orchestra will be broadcast "live" from Symphony Hall over WCBH-AM and FM, in stereophonic sound, starting tomorrow.

By tuning the broadcasts on an AM and an FM radio to 1330 KC and 102.5 megacycles, with proper placement, listeners to the stereo broadcasts will hear the orchestra with an added depth that is not apparent in any kind of monaural (single channel) broadcasting.

Cyrus Durgin, Globe Music Critic, will provide commentary at intermission time. Preceding the concert, a Symphony Preview will take place with Rob Stuart-Vail, WCRB music director, and James Stagliano, who plays first horn. They will discuss the concerts and Symphony activities.

The full evening with the Symphony will start at 8:05 p.m. with the actual concert broadcast beginning at 8:25 p.m.

WCRB-AM and FM will broadcast 24 Saturday evenings concerts in stereophonic sound directly from Symphony Hall.

32

MUSICAL LEADER Nov. 1957

Boston Symphony

The opening Saturday night concert in the Boston Symphony Orchestra's 1957-58 season was broadcast over WQXR, Oct. 5. This was the first of 24 Saturday night broadcasts which will be brought to New York radio listeners in their entirety direct from Symphony Hall in Boston. **Charles Munch** conducted Mozart's Symphony No. 40 in G minor, Sibelius' Symphony No. 7 and Brahms' Fourth Symphony. It was a program of great beauty in music and interpretation. This series promises to be a real treat for radio listeners.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

OCT 3 1957

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Martin Bookspan, director of recorded classical music at WQXR and Jewish Advocate recordcritic in his column "Recordially Yours," will be the commentator for WQXR's audience.

WGBH-FM will begin its Friday afternoon and Saturday evening broadcasts of the Boston Symphony Oct. 4 at 2:10 p.m. The first program is Mozart's Symphony in G minor, K. 550, Sibelius' 7th Symphony, performed in memory of the late master, and Brahms, Opus 98.

Charles Munch, music director, has invited Pierre Monteux, Thomas Schippers and Robert Shaw to be guest conductors. Richard Burgin, the Symphony's associate conductor, will also conduct.

Guest soloists are pianists Gary Graffman, Claudio Arrau and Byron Janis and violinists Zino Francescatti and Leonid Kogan, a Russian who will make his American debut Jan. 11. The French saxophone virtuoso, Marcel Mule, will also make his debut in this series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 305,271
OCT 13 1957

WCRB AM, FM Will Carry 24 Concerts by Symphony

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The first planned stereophonic broadcast of the Boston Symphony Orchestra was carried direct from Symphony Hall by the stations that night, to inaugurate WCRB"s fourth year of regular weekly stereophonic broadcasts.

WCRB AM & FM will carry the 24 Saturday evening concerts by the Boston Symphony this season in stereophonic sound, thus offering listeners a total of 12 hours weekly in stereophonic broadcasting.

Drawing upon its vast stereophonic library of more than 300 tapes (more than half of them produced by WCRB engineers), WCRB offers the only regular stereophonic broadcasting in Boston.

WCRB's stereophonic broadcasts reproduce a performance of music (live or taped) through two separate channels from two separate pick-ups. (occasionally a third microphone is used to emphasize solo work, and is mixed accordingly with the two pick-ups).

The separate pick-ups are broadcast, one through WCRB-AM (right side) 1330 and the other through WCRB-FM (left side) 192.5.

The listener tuning the broadcasts places his FM set to his left, and his AM or standard broadcast set to his right, seven or more feet separating them. He sits mid-way between the two sets, facing them, and forming a triangle with them. What he hears is music in stereophonic sound, the most apparent high fidelity!

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
OCT 18 1957

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

OCT 4 1957

BesTView in Town

New Shows Seen Flops

By ANTHONY La CAMERA

THINKING OUT LOUD: With so few of TV's new shows creating any notable impact, here's a prediction that the start of January will bring a rash of network program cancellations. That's the time for options to be picked up, following the season's first 13-week cycle, but I'm afraid some sponsors will just leave them lying there and switch to even newer entries.

Now that just about every land possibility has been exhausted, television is turning to the sea for its series backgrounds. Channel 7 is introducing Annapolis on Sunday at 6 p. m.; Harbor Command, starring Wendell Corey, on the same day at 7 p. m.; Captain David Grief, starring Maxwell Reed, next Tuesday at 8:30 p. m., and Barry Sullivan's Harbormaster a week from tomorrow at 7 p. m.

Imagine having to listen to World Series sportscaster Mel Allen throughout the regular baseball season. So gabby, and so ready to comment on the obvious . . . Speaking of sportscasters, Jim Britt is coming into this area again —at least vocally and visually—as commentator for ABC-TV's new, hour-long All-Star Golf series. Starting next week, it'll run every Saturday at 4 p. m. on Channel 9.

Channel 2 has some interesting offerings lined up for Sunday. Its Camera Three show, at 11:30 a. m., will concern itself with "The Fred Allen Legend"; Ed Murrow's See It Now, from 5 to 6 p. m., will look into "The Great Billion-Dollar Mail Case," a documentary on the issues confronting the U. S. Post Office; and then Harvard's Dr. Nathan Pusey will "Meet the Press" at 6 p. m.

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The first of the half-dozen shows which Bob Hope will do this season comes up Sunday night at 9 o'clock on Channel 4, and the hour generally will comprise film of a show which he put on for servicemen in Morocco. Eddie Fisher, Marie McDonald, Ann Miller and Gary Crosby will be seen performing therein—along with Hope, of course.

Not only are the Japanese getting the World Series telecasts (via kinescope and on a one-day delay), but they also can look forward to such other American fare as Lassie, Susie, Ramar of the Jungle and The Lone Ranger, all of which Television Programs of America, Inc., has sold to Tokyo telecasters. The same company has peddled Fury, The Count of Monte cristo and Ramar to the TV station in Seoul, Korea.

Put one more notch on your gun-belt, pardner: Another new western, CBS-TV's Trackdown, turns up on Channel 7 tonight—back to back with the season's premiere of the Zane Grey Theater. It's also opening night for NBC-TV's new Court of Last Resort, on Channel 4. As for the Channel 7 movie, "Curse of the Cat People," it definitely is NOT opening night.

June Lockhart Busy

ODDS AND ENDS: June Lockhart's performance in last night's Climax drama was just the beginning of a busy guesting season for her. She has just finished a lady doctor role for the Have Gun, Will Travel series, and U. S. Steel Hour has booked her for three assignments: In "The Locked Door," with Ralph Bellamy, on Nov. 6; "Little Charlie Don't Want a Saddle," on Dec. 18, and a third play to be announced later. Always nice to have the capable June around.

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Storyville's George Wein, director of the Newport Jazz Festival, starts a nightly radio jazz show Oct. 21 over WVDA, from 10:10 to 11 p. m. He'll play jazz records, give commentaries and conduct interviews. You can't say the man doesn't know his subject.

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Independent Republican
Circ. 305,271
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
ROANOKE, VA.
TIMES
Circ. D. 46,672 - S. 84,179
OCT 6 1957

Music for Everybody

Conductor's Lot Not Happy One

By SIGMUND SPAETH

The symphony orchestras of America are now announcing their fall schedules and early programs, and henceforth there will be increasing activity throughout the country in this highly specialized field of music.

Even the so-called "major" orchestras, representing such cities as New York, Philadelphia, Boston, Chicago and Cleveland, have their problems, now shared by a number of communities of perhaps smaller size but equally high ideals and possibly even greater enthusiasm.

THE NUMBER of excellent orchestras now existing in cities of comparatively modest population and resources is positively amazing, and it is in these green oases of culture that the serious orchestral director finds the greatest obstacles to be overcome. One might almost paraphrase the Gilbertian line and say flatly, "A conductor's lot is not a happy one."

The smaller the community, the bigger and more numerous are the difficulties that present themselves. There is, first of all, the vital question of how to create and maintain an audience which will provide at least a fair share of the necessary financial support.

This means not only selling subscriptions and individual tickets but persuading the buyers to use the seats to which they are entitled. Many a conductor has confessed that donations and underwriting were not too hard to get, but that to fill the auditorium for each concert was a real problem, even when all the tickets had been sold.

This brings up the matter of programming, guest soloists and other details of policy. Let no one overlook the fact that countless committee members, underwriters, local artists and music teachers are at all times ready to offer free advice on these important subjects.

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VOGUE NOVEMBER 1, 1957

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OCT 6 1957

Music for Everybody

Conductor's Lot Not Happy One

By SIGMUND SPAETH

The symphony orchestras of America are now announcing their fall schedules and early programs, and henceforth there will be increasing activity throughout the country in this highly specialized field of music.

Even the so-called "major" orchestras, representing such cities as New York, Philadelphia, Boston, Chicago and Cleveland, have their problems, now shared by a number of communities of perhaps smaller size but equally high ideals and possibly even greater enthusiasm.

THE NUMBER of excellent orchestras now existing in cities of comparatively modest population and resources is positively amazing, and it is in these green oases of culture that the serious orchestral director finds the greatest obstacles to be overcome. One might almost paraphrase the Gilbertian line and say flatly, "A conductor's lot is not a happy one."

The smaller the community, the bigger and more numerous are the difficulties that present themselves. There is, first of all, the vital question of how to create and maintain an audience which will provide at least a fair share of the necessary financial support.

This means not only selling subscriptions and individual tickets but persuading the buyers to use the seats to which they are entitled. Many a conductor has confessed that donations and underwriting were not too hard to get, but that to fill the auditorium for each concert was a real problem, even when all the tickets had been sold.

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The World of Music: New Composer Forum

The Composers Forum season for 1957-'58 starts next Saturday night at the McMillin Theater of Columbia University. The composers for the first program are Ester Williamson Ballou and John Edmunds. The series this year has been made possible by a special gift from Mrs. John D. Rockefeller for this purpose. The organization will again work in collaboration with the Recording Industries Trust Funds, a precedent created in last season's series of concerts.

All the events will take place in either the McMillin Theater or the Donnell Library Theater of the New York Public Library. Among the composers to appear during the current series are Kenneth Gaburo, Yehudi Wyner, Keith Robinson, Matt Doran, Isaac Nemiroff, the visiting Turkish composer Ilhan Usmanbas, Tibor Serly and Alvin Etler.

As in the past, Peggy Glanville-Hicks is in charge of of the organization of the Composers Forum and is director of its concerts.

* * *

Choral Survey

The American Concert Choir and Choral Foundation, Inc., began a survey of college, community, professional and religious choruses in the United States on Monday, Sept. 23. In all, 3,000 forms will be distributed to choral leaders in every state between this date and June 30, 1958.

The purpose of this survey is to determine centers of choral activity in the nation, to ascertain the training and needs of choral conductors and choristers and to learn of the repertoire of choral groups. When complete, the information will be published in foundation periodicals and made available to other musical organizations. It will also serve as a basis for the program of the foundation.

The survey will be under the direction of Margaret Hillis, musical director of the foundation, and Milton Goldwin, director of research for the foundation.

* * *

Biggs Anniversary

E. Power Biggs, one of the foremost organists, will observe the fifteenth anniversary of his program on CBS radio this morning at 10:05 a. m. Mr. Biggs' first broadcast for CBS radio was made Sept. 22, 1942, on the Bach-style organ of the Busch-Reisinger Museum in Cambridge, Mass.

During this decade and a half of broadcasts, Mr. Biggs has performed the entire organ literature of J. S. Bach—which took him a year and a half of Sunday morning programs, presented all sixteen of Handel's concertos for organ and orchestra and the complete organ works of Mozart, Mendelssohn, Brahms and Hindemith.

According to his recollection, Mr. Biggs figures that he has presented works by some 250 composers in his broadcasts.

* * *

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* * *

Incidentals

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SYMPHONY OPEN REHEARSAL SERIES EXTENDED

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Originated by Dr. Munch seven seasons ago, at the urging of college students eager to hear the Orchestra, but confronted with the scarcity of tickets for the regular concerts, this innovation soon met with an additional warm response from the general public.

A multiple appeal has been found in the Open Rehearsals. Held at early evening in Symphony Hall, they not only make the Orchestra available to those encountering the sold-out-for-the-season situation in the regular series, but offer a lower subscription rate. Even though individual tickets are higher, they are still considered a bargain. Particularly attractive has been the policy of having all seats unreserved, so that each ticket holder may suit his individual taste as to "the best spot in the hall". Some prefer the front of the floor; others, farther back. Many devotees always choose the balconies, both for listening, and for an "airplane view" of the Orchestra. The doors open at 6:45, the rehearsals start at 7:30.

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Season tickets are now available at the Symphony Hall Box Office at $9.00 for the series of seven concerts.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
SEP 29 1957

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The World of Music: New Composer Forum

The Composers Forum season for 1957-'58 starts next Saturday night at the McMillin Theater of Columbia University. The composers for the first program are Ester Williamson Ballou and John Edmunds. The series this year has been made possible by a special gift from Mrs. John D. Rockefeller for this purpose. The organization will again work in collaboration with the Recording Industries Trust Funds, a precedent created in last season's series of concerts.

All the events will take place in either the McMillin Theater or the Donnell Library Theater of the New York Public Library. Among the composers to appear during the current series are Kenneth Gaburo, Yehudi Wyner, Keith Robinson, Matt Doran, Isaac Nemiroff, the visiting Turkish composer Ilhan Usmanbas, Tibor Serly and Alvin Etler.

As in the past, Peggy Glanville-Hicks is in charge of of the organization of the Composers Forum and is director of its concerts.

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Choral Survey

The American Concert Choir and Choral Foundation, Inc., began a survey of college, community, professional and religious choruses in the United States on Monday, Sept. 23. In all, 3,000 forms will be distributed to choral leaders in every state between this date and June 30, 1958.

The purpose of this survey is to determine centers of choral activity in the nation, to ascertain the training and needs of choral conductors and choristers and to learn of the repertoire of choral groups. When complete, the information will be published in foundation periodicals and made available to other musical organizations. It will also serve as a basis for the program of the foundation.

The survey will be under the direction of Margaret Hillis, musical director of the foundation, and Milton Goldwin, director of research for the foundation.

• • •

Biggs Anniversary

E. Power Biggs, one of the foremost organists, will observe the fifteenth anniversary of his program on CBS radio this morning at 10:05 a. m. Mr. Biggs' first broadcast for CBS radio was made Sept. 22, 1942, on the Bach-style organ of the Busch-Reisinger Museum in Cambridge, Mass.

During this decade and a half of broadcasts, Mr. Biggs has performed the entire organ literature of J. S. Bach—which took him a year and a half of Sunday morning programs, presented all sixteen of Handel's concertos for organ and orchestra and the complete organ works of Mozart, Mendelssohn, Brahms and Hindemith.

According to his recollection, Mr. Biggs figures that he has presented works by some 250 composers in his broadcasts.

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B. S. O. Rehearsals

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SEP 15 1957

THE WORLD OF MUSIC: ORCHESTRAS

By JOHN BRIGGS

THE month of October will see most of the nation's symphony orchestras under way for the winter concert season. Two of the American "Big Three" will be active in New York as well as in their own cities.

The New York Philharmonic will have eleven different conductors during 1957-58. One Philharmonic guest, Fernando Previtali, will be making his New York debut. Ernest Ansermet, Rafael Kubelik and André Cluytens, although heard previously in New York, will be making first appearances with the Philharmonic. So will Aaron Copland and Robert Shaw, the latter conducting a large choral work at Easter.

Returning to the orchestra will be its musical co-directors, Dimitri Mitropoulos and Leonard Bernstein, and André Kostelanetz, Thomas Schippers and Franco Autori.

A familiar face missing this season will be that of Bruno Walter, long associated with the Philharmonic, who is curtailing his activities because of his serious illness last year. A proposed Beethoven cycle led by Otto Klemperer fell through because the conductor and the Philharmonic could not find mutually satisfactory dates.

Conductors for the Boston Symphony Orchestra this season will be its music director, Charles Munch, Pierre Monteux, Mr. Schippers, Mr. Shaw and the orchestra's associate conductor and concertmaster, Richard Burgin. The orchestra's Saturday night concerts originating in Boston will be broadcast by radio station WQXR from Oct. 5 through April 26. The Bostonians will play their usual five Wednesday and five Saturday concerts at Carnegie Hall, beginning Nov. 13, with five Friday concerts scheduled at the Academy of Music in Brooklyn.

The Philadelphia Orchestra's concerts this season will be led by Eugene Ormandy, its music director, Paul Kletzki, Igor Markevitch, Fritz Reiner, Erich Leinsdorf and William Smith, assistant conductor of the orchestra.

The Philadelphians will make their usual ten Tuesday evening appearances in Carnegie Hall, beginning on Oct. 1.

DETROIT: The Detroit Symphony begins rehearsals for its winter season on Oct. 4, under the direction of Paul Paray. A feature of the Detroit orchestral season will be the first hearing of a new $100,000 Aeolian-Skinner organ, with Marcel Dupré as soloist with Mr. Paray and the orchestra.

SAN FRANCISCO: The San Francisco Symphony Orchestra this season will perform under its music director, Enrique Jorda, with Bruno Walter as guest conductor and with Virgil Thomson and Aaron Copland conducting their own compositions. A "pops" series will be led by André Kostelanetz, and a series of Youth Concerts by Earl Murray, associate conductor of the orchestra.

CEDAR RAPIDS: Henry Denecke has been re-engaged for his fifth season as musical director of the Cedar Rapids Symphony Orchestra. A highlight of the forthcoming season will be the performance, on April 28, of Verdi's "La Traviata" in concert form by the orchestra, soloists and the Cedar Rapids Civic Chorus.

CHICAGO: The Chicago Symphony Orchestra will open its sixty-seventh season Oct. 10, with Bruno Walter, as guest conductor, leading the Beethoven Ninth Symphony. Fritz Reiner, music director of the orchestra, will take over the remainder of the season, except for a six-week midseason vacation during which his place will be taken by Leopold Stokowski and Carlo Maria Guilini.

During the first week of March, Mr. Reiner and Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange podiums. Mr. Ormandy will conduct in Chicago on March 6, 7 and 11 and Mr. Reiner will lead the Philadelphians on March 7, 8, 10 and 11. The March 11 concert will take place at Carnegie Hall.

Chicago's training orchestra, the Chicago Civic, will open its thirty-ninth season Oct. 11 under the direction of John Weicher, concertmaster of the Chicago Symphony.

CINCINNATI: Paul Kletzki, making his United States debut, will lead the Cincinnati Symphony Orchestra in its concerts of Jan. 17 and 18. Other concerts of the orchestra's sixty-third season will be led by its music director, Thor Johnson. The Cincinnati season will include twenty matinee and twenty evening concerts.

HARTFORD: Fritz Mahler, music director of the Symphony Society of Greater Hartford, announces plans for eight subscription concerts by the orchestra during the 1957-58 season. The first will be on Oct. 30 and the last on April 16. The season's final offering will be Honegger's "Joan of Arc at the Stake," with Vera Zorina, Martial Singher, the orchestra and the Hartford Symphony Chorale.

HOUSTON: The Houston Symphony Orchestra is expanding its subscription series from twenty to twenty-four concerts this season, offering twelve pairs of Monday-Tuesday concerts. Leopold Stokowski, conductor of the orchestra, will lead sixteen of the twenty-four programs. The others will be conducted by Heitor Villa-Lobos, Igor Stravinsky and Walter Susskind, conductor of the Toronto Symphony.

HEMIDEMISEMIQUAVERS: The South Mountain Association of Pittsfield, Mass., will have autumn chamber music concerts this year for the first time since 1953. The opening concert next Sunday afternoon will feature the Claremont String Quartet and Leopold Mannes, pianist. . . . The Mozart Festival, held annually under the auspices of the German Mozart Society, opens today in Cologne. . . . Four brass bands, an orchestra and the combined choirs of the Los Angeles Bureau of Music will perform Berlioz' Requiem in the 6,500-seat Shrine Auditorium next March as a feature of the biennial convention of the Music Educators National Conference.

Ensembles in U. S. Are Preparing for Busy 1957-58 Season

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News (e)
FRAMINGHAM, Mass.
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SEP 18 1957

Capt. and Mrs. Charles Miller of Framingham, now stationed in Morocco with the U. S. Air Force, accompanied by their daughter, Mary Lou Miller, are enjoying an extended Mediterranean cruise, with visits to Turkey, Libya, Greece and Italy. . . . The Framingham Historical society program chairman, Mrs. Newton Gottshall, and committee are arranging an interesting series of events for the fall, to include a public meeting, on Friday, Oct. 25, with a well-known speaker as guests, and other features, in November, with details to be announced soon. . . . Framingham musicians interested in the Boston Symphony orchestra are informed that the 77th season of concerts opens at Symphony hall, Boston, on Friday afternoon, Oct. 4. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors, Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. . .

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37

New Year At Symphony

The Boston Symphony Orchestra, Charles Munch, Music Director, begins its 77th season Friday afternoon, Oct. 4, in Symphony Hall.

A few good seats are still available for the Sunday afternoon series of six concerts, which opens Nov. 3.

Soloists will include Leonid Kogan, Russian violinist; Marcel Mule, French saxophone virtuoso; Clara Haskil, Claudio Arrau, Zino Francescatti, William Primrose, Pierre Fournier, and Eileen Farrell.

Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts, Berlioz "Requiem."

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SEP 19 1957

Boston Symphony To Open 77th Year On Friday, Oct. 4

Soloists For Friday - Saturday Series Include Russian Violinist Leonid Kogan

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The series of nine Tuesday evening concerts will open on October 8, and Dr. Munch has invited Pierre Monteux, Richard Burgin and Robert Shaw to conduct one concert each. The Sunday afternoon series of six concerts opens on November 3. Guest conductors for this series will include iPerre Monteux and Thomas Schippers.

Soloists Announced

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxaphone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem."

Continued on Page Fourteen

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Music

The string ensemble of the Danbury Symphony will present an evening of chamber music on Friday, September 27, at the Mark Twain Library in Redding. Featured will be music by Pergolesi, Brahms, and Abram Ray Tyler. Admission is $1.00, children 50 cents. The concert starts at 8:15 o'clock.

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News (e)
FRAMINGHAM, Mass.
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SEP 18 1957

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Boston Symphony

Continued from Page One

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

On Tour

The Boston Symphony Orchestra will present during the coming season 1957-58 a series of six concerts in Sanders Theatre, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan, Lexington, Ky., Bloomington, Ind., Cincinnati, Ohio, Northampton, Mass., New Haven, Conn., Newark, N. J., Washington, D. C., Hartford, Conn., Storrs, Conn., Bridgeport, Conn., Worcester, Mass., New London, Conn., Springfield, Mass., and Philadelphia, Pa.

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BSO Season Opens October 4 At Symphony Hall in Boston

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Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. The series of nine Tuesday evening concerts will open Oct. 8. Dr. Munch has invited Mr. Monteux, Mr. Burgin and Mr. Shaw to conduct one concert each. A few good seats are still available at the season ticket office in Symphony Hall for the Sunday afternoon series of six concerts which opens Nov. 3. Guest conductors for this series will include Mr. Monteux and Mr. Schippers.

Soloists

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston. Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem."

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The BSO will present during the coming season of 1957-'58 series of six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Lexington, Ky., Bloomington, Ind., Cincinnati, Ohio, Northampton, Mass., New Haven, Newark, N.J., Washington, D.C., Hartford, Storrs, Conn., Bridgeport Conn., Worcester, New London, Conn., Springfield, and Philadelphia.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
SEP 20 1957

Boston Symphony Announces Autumn, Winter Programs

The Boston Symphony Orchestra, Charles Munch, Music Director, today announces the opening of its 77th season of concerts on Friday afternoon, Oct. 4, at Symphony Hall, Boston. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. The series of nine Tuesday evening concerts will open on Oct. 8, and Charles Munch has invited Pierre Monteux, Richard Burgin and Robert Shaw to conduct one concert each. A few good seats are still available at the Season Ticket Office in Symphony Hall for the Sunday afternoon series of six concerts which opens on Nov. 3. Guest conductors for this series will include Pierre Monteux and Thomas Schippers.

Soloists Announced For Boston Series

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston. Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem."

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony Orchestra will present during the coming season a number of concerts, including one at Smith College.

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Christian Science Monitor (e)
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SEP 21 1957

Symphony 77th Season Plans

5-57
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311
SEP 22 1957

Symphony's Date Is Set

Opening of the 77th season of Boston Symphony Orchestra is announced by Charles Munch, music director, for Friday afternoon, Oct. 4, at Symphony Hall. 24 pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Mr. Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. The series of 9 Tuesday evening concerts will open on Oct. 8. A few good seats are still available for the Sunday afternoon series of six concerts which open on Nov. 3.

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Sun (e)
LOWELL, Mass.
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Circ. 42,535
SEP 21 1957

MUSIC

Boston Symphony to Open Its 77th Season Friday, Oct. 4

By ALFRED W. BURKE

LOWELL — The Boston Symphony orchestra, Charles Munch, music director, has announced the program list for the 77th season, which will open on Friday afternoon, Oct. 4. There will be several guest conductors and artists.

Appearing as guest conductors will be Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. Pierre Monteux is expected to highlight this distinguished list. Both Robert Shaw and Thomas Schippers are leaders in the field of vocal music.

Mr. Shaw has contributed much to the choral side of music while Mr. Schippers has become closely associated with the operatic realm.

The soloist list is quite imposing. Instrumental and vocal music are represented. Two American debuts will be observed. In debut will be Leonid Kogan, Russian violinist and Marcel Mule, saxophone virtuoso.

For vocal music, Eileen Farrell, soprano, will appear. She is ranked high in the school of dramatic singing.

There will be several excellent pianists. Clara Haskill, Claudia Arrau, Gray Graffman and Byron Janis will be heard. Miss Haskill will appear for her second consecutive season. Her two programs last year were overwhelmingly received.

The renowned violinist, Zino Francescatti, is listed. William Primrose, one of the greatest violinists of all time will add priceless hours to the series.

Completing the instrumental list will be Pierre Fournier, 'cellist. His work has added much to this school of instrumentation.

Two programs of vocal music are listed. They include Bach's St. John Passion (Holy Week) and Berlioz's "Requiem", scheduled for late in the season.

Six concerts will be given in Sanders theater, Cambridge. Five concerts will be played in Providence at the Veterans Memorial auditorium.

Two series of five concerts will be played in Carnegie hall. Five are scheduled for the Academy of Music in Brooklyn. Other appearances will be made in Rochester, N. Y., Toronto and Ontario, Canada; Ann Arbor, and Detroit, Mich., Lexington, Ky., Bloomington, Ill.

Cincinnati, Ohio; Northampton, Mass; New Haven, Conn.; Newark, N. J., Washington, D. C.; Hartford, Storrs, Bridgeport, New London, Conn.; Worcester and Springfield, Mass. and Philadelphia, Pa.

Guest Conductors, Soloists, Announced by Munch

The Boston Symphony Orchestra, of which Charles Munch is the music director, will open its 77th season of concerts on Friday afternoon, Oct. 4, at Symphony Hall.

Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Dr. Munch and four guest conductors—Pierre Monteux, Richard Burgin, Robert Shaw, and Thomas Schippers.

The series of nine Tuesday evening concerts will open on Oct. 8, and Dr. Munch has invited Mr. Monteux, Richard Burgin, and Mr. Shaw to conduct one concert each.

A few good seats are still available at the season ticket office in Symphony Hall for the Sunday afternoon series of six concerts, which opens Nov. 3. Guest conductors for this series will include Mr. Monteux and Mr. Schippers.

Soloists on the Friday-Saturday series will include Leonid Kogan, a Soviet violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, violist; Pierre Fournier, cellist; and Eileen Farrell, soprano.

Dr. Munch will present Bach's St. John Passion next Easter, and, at the closing concerts, the Berlioz Requiem.

Mr. Graffman and Mr. Fournier will be heard on the Tuesday evening series; and the Sunday afternoon soloists include Mr. Arrau, Mr. Primrose, and Mr. Mule.

The Boston Symphony will also present six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan; Lexington, Ky.; Bloomington, Ind.; Cincinnati, Ohio; Northampton, Mass.; New Haven, Conn.; Newark, N.J.; Washington, D.C.; Hartford, Conn.; Storrs, Conn.; Bridgeport, Conn.; Worcestor, Mass.; New London, Conn.; Springfield, Mass.; and Philadelphia, Pa.

GLOBE SUNDAY, Sept. 22 1957

Symphony—R

Munch to Begin 77th Season Of Boston Symphony Oct. 4

Charles Munch will begin the 77th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon Oct. 4, at 2:15. The opening program is not yet announced.

Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under Mr. Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will start Oct. 8. Mr. Munch has invited Messrs. Monteux, Burgin and Shaw to conduct one concert each. The Sunday afternoon series of six programs will begin Nov. 3. For this series, whose guest conductors will be Messrs. Monteux and Schippers, a few good seats are still available.

AMONG THE SOLOISTS

Soloists in the Friday-Saturday series will include Leonid Kogan, Russian violinist, and Marcel Mule, French saxaphone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano.

Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts, Berlioz' Requiem.

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series. Sunday afternoon soloists will include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony will present six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence, two series of five concerts each in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Mich., Lexington, Ky., Bloomington, Ind., Cincinnati, O., Northampton, Mass., New Haven, Ct., Newark, N.J., Washington, D.C., Hartford Ct., Storrs, Ct., Bridgeport, Ct., Worcester, Mass., New London, Ct., Springfield, Mass., and Philadelphia, Pa.

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CINCINNATI, OHIO
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SEP 22 1957

Boston Ork Sets Plans

THE BOSTON Symphony Orchestra, Charles Munch, Music Director, today announces the opening of its 77th season of concerts on Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will open on October 8, and Charles Munch has invited Pierre Monteux, Richard Burgin and Robert Shaw to conduct one concert each.

Conductors for the Sunday afternoon series of six concerts which opens on November 3, will include Pierre Monteux and Thomas Schippers. Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano.

Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem."

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

(Ed. Note: The Boston Orchestra will open the Artist Series with a concert at Music Hall, October 21.)

MUSICAL AMERICA Oct. 1957

Boston Symphony Announces Soloists

Boston.—Leonid Kogan, Russian violinist, and Marcel Mulé, French saxophone virtuoso, will make their United States debuts this year with the Boston Symphony. Other soloists scheduled to appear with the orchestra include Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, violist; Pierre Fournier, cellist; and Eileen Farrell, soprano.

As previously announced, the guest conductors will be Pierre Monteux, Richard Burgin, Robert Shaw, and Thomas Schippers. The orchestra, under the direction of Charles Munch, opened its 77th season on Oct. 4.

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Gazzetta
del Massachusetts
BOSTON, Mass.
Weekly Independent
Circ. 13,857
SEP 27 1957

The 77th season of the Boston Symphony Orchestra, will commence on Friday afternoon, October 4, at Symphony Hall.

5-57

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

SEP 22 1957

Munch to Begin 77th Season Of Boston Symphony Oct. 4

Charles Munch will begin the 77th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon Oct. 4, at 2:15. The opening program is not yet announced.

Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under Mr. Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will start Oct. 8. Mr. Munch has invited Messrs. Monteux, Burgin and Shaw to conduct one concert each. The Sunday afternoon series of six programs will begin Nov. 3. For this series, whose guest conductors will be Messrs. Monteux and Schippers, a few good seats are still available.

AMONG THE SOLOISTS

Soloists in the Friday-Saturday series will include Leonid Kogan, Russian violinist, and Marcel Mule, French saxaphone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano.

Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts, Berlioz' Requiem.

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series. Sunday afternoon soloists will include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony will present six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence, two series of five concerts each in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Mich., Lexington, Ky., Bloomington, Ind., Cincinnati, O. Northampton, Mass., New Haven, Ct., Newark, N.J., Washington, D.C., Hartford Ct., Storrs, Ct., Bridgeport, Ct., Worcester, Mass., New London, Ct., Springfield, Mass., and Philadelphia, Pa.

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TACOMA, WASH.
NEWS-TRIBUNE

SEP 22 1957

Boston Symphony Dates Scheduled

BOSTON. (Special)—The Boston Symphony Orchestra will open its 77th season of concerts Oct. 4 at Symphony Hall, Boston. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

27 1957

The Boston Symphony Orchestra opens its 77th season of concerts on Friday afternoon, October 4, at Symphony Hall, Boston. The first evening concert will be presented on Tuesday, October 8. The Sunday afternoon series opens on November 3. Conductors will be Charles Munch, music director of the symphony, and guest conductors, Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippes.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

SEP 23 1957

Symphony In 77th Year

The Boston Symphony Orchestra, Charles Munch, Music Director, today announces the opening of its 77th season of concerts on Friday afternoon, Oct. 4, at Symphony Hall. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will open on Oct. 8, and Charles Munch has invited Pierre Monteux, Richard Burgin and Robert Shaw to conduct one concert each. A few good seats are still available at the Season Ticket Office in Symphony Hall for the Sunday afternoon series of six concerts which opens on Nov. 3. Guest conductors for this series will include Pierre Monteux and Thomas Schippers.

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello, and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem."

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony Orchestra will present during the coming season of 1957-58 series of six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Mich., Lexington, Ky., Bloomington, Ind., Cincinnati, O., Northampton, Mass., New Haven, Conn., Newark, N. J., Washington, D. C., Hartford, Conn., Storrs, Conn., Bridgeport, Conn., Worcester, New London, Conn., Springfield, and Philadelphia, Pa.

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Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 6,159

SEP 27 1957

The Boston Symphony Orchestra, Charles Munch, music director, has announced the opening of its 77th season of concerts on Friday afternoon, October 4, at Symphony Hall, Boston. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. The series of nine Tuesday evening concerts will open on October 8, and Charles Munch has invited Pierre Monteux, Richard Burgin, and Robert Shaw to conduct one concert each. A few good seats are still available at the Season Ticket Office in Symphony Hall for the Sunday afternoon series which opens on November 3. Guest conductors for this series will include Pierre Monteux and Thomas Schippers.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

SEP 22 1957

77TH SYMPHONY SEASON TO OPEN IN BOSTON OCT. 4

Munch, Monteux, Burgin, Shaw, Schippers to Conduct

Boston, Sept. 21—The Boston Symphony Orchestra, Charles Munch, music director, today announces the opening of its 77th season of concerts on Friday afternoon, Oct. 4, at Symphony Hall, Boston. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Dr. Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will open Oct. 8, with Monteux, Burgin and Shaw conducting one concert each. A few good seats are still available at the season ticket office in Symphony Hall for the Sunday afternoon series of six concerts which opens Nov. 3. Guest conductors for this series will include Monteux and Schippers.

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston. Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano.

Dr. Munch will present Bach's "St. John Passion" in Holy Week, and at the closing concerts Berlioz' "Requiem." Gary Graffman pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony will present during the coming season of 1957-58 series of six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N. Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan Lexington, Ky., Bloomington, Ind. Cincinnati, O., Northampton, New Haven, Conn., Newark, N. J., Washington, D. C., Hartford, Conn., Storrs, Conn., Brideport, Conn., Worcester, New London, Conn., Springfield, and Philadelphia, Pa.

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Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

SEP 23 1957

Boston Symphony Lists Program For 77th Season

The Boston Symphony Orchestra, Charles Munch, music director, has announced the opening of its 77th season of concerts on Friday afternoon, October 4, at Symphony Hall, Boston. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Charles Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will open on October 8, and Charles Munch has invited Pierre Monteux, Richard Burgin and Robert Shaw to conduct one concert each. A few good seats are still available at the Season Ticket Office in Symphony Hall for the Sunday afternoon series of six concerts which opens on November 3. Guest conductors for this series will include Pierre Monteux and Thomas Schippers.

Soloists on the Friday-Saturday series will include Leonid Kogan, the Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston. Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano. Dr. Munch will present Bach's St. John Passion in Holy Week, and, at the closing concerts Berlioz "Requiem".

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series, and Sunday afternoon soloists include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony Orchestra will present during the coming season of 1957-58 series of six concerts in Sanders Theatre, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan, Lexington, Ky., Bloomington, Ind., Cincinnati, Ohio, Northampton, Mass., New Haven, Conn., Newark, N. J., Washington, D.C., Hartford, Conn., Storrs, Conn., Bridgeport, Conn., Worcester, Mass., New London, Conn., Springfield, Mass., and Philadelphia, Pa.

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RICHMOND, VA.
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SEP 22 1957

BOSTON—The 77th season of concerts by the Boston Symphony Orchestra, Charles Munch, musical director, will open on Friday afternoon, October 4, at Symphony Hall. Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

A series of nine Tuesday evening concerts will open on October 8, and Munch has asked Monteaux, Bergin and Shaw to conduct one concert each. The Sunday afternoon series will open on November 3, and guest conductors will include Monteux and Schippers.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
SEP 28 1957

Symphony Opening Next Week

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
SEP 21 1957

Sibelius Dead at 91; Giant in Music World

HELSINKI (UP) — Finland mourned today the death of composer Jean Sibelius whose stirring music helped inspire the nation in its struggle for freedom from Russia more than 60 years ago.

Sibelius, who would have been 92 on Dec. 8, died of a brain hemorrhage at his country home Friday night even as British conductor Sir Malcolm Sargent was lifting his baton to conduct Sibelius' Fifth Symphony at University Hall in Helsinki.

Flags fluttered at half staff today throughout Finland and a state funeral was planned for the man who was revered as the country's leading citizen as well as one of the great composers of all time. Telegrams of condolence poured in from throughout the world.

'Finlandia' Poem

Sibelius, a tall, bald man had a stern face that seemed hewn out of granite and he usually was smoking a cigar. He burst upon the Finnish scene when the country was swept by a wave of nationalism aimed at making it an independent nation.

His tone poem "Finlandia," which helped inspire his countrymen in their struggle to loosen Russian bonds, speaks of the nationalistic feelings of that period more than 60 years ago.

Sibelius was eating a late breakfast about noon when he suffered the fatal hemorrhage, his physician Dr. Laine Ylijoki, reported. He remained conscious until about 4 p.m.

Dr. Ylijoki said the brain hemorrhage was not expected and the aging composer had been in good health in past months following his long illness. His wife, Aino, and close relatives were present when he died.

Seventh in 1924

He was considered by many as the greatest composer of symphonies since Beethoven. His last symphony, the Seventh, appeared as far back as 1924, but there were recurrent rumors in musical circles the old master was working on his eighth. It hasn't appeared.

His last years had been spent at Ainola, the home he built 50 years ago in the mountain fastness outside Helsinki and which became a shrine for music lovers though he received only a chosen few in his later years.

(A massive and craggy man, Sibelius spoke five languages and was a student of literary classics. He was only 24 when the Finnish state—then under Russian rule—gave him a grant of about $300 for study. His mother pushed him toward law, but he adopted music.

(He started in 1897 to receive an annual stipend from his government, and it was increased over the years, though much of his life he suffered the financial worries of most composers.

His native land was a key factor in much of his music. Next in importance to his seven symphonies, most musicians place the Sibelius tone poems, many of them based on ancient Finnish legends. Among the more substantial tone poems are such compositions as "The Swan of Tuonela," "En Saga" and "The Return of Lemminkainen."

(Other Sibelius work includes one concerto for violin and incidential music for many plays.)

Saw First Indian Here in 1914

Composer Sibelius made only one trip to the United States. One of the relatively few places he visited was Pittsfield, and it was here he saw his first American Indian, something he had put on his list of things to do.

UP Telephoto
Jean Sibelius

The visit was in 1914. Sibelius came to Connecticut to conduct some of his work at Carl Stoeckel's Litchfield County Choral Festival, at Norfolk. Part of the Stoeckel household at the time was Laura Tappan Safford, later well known as a Berkshire musician.

Past Tanglewood

Mrs. Safford told in a special Eagle article in 1955 how the Stoeckels drove Sibelius around the Berkshires, one day going past what later became Tanglewood (where his music often was performed), and coming to Pittsfield for lunch at the old Maplewood Hotel.

"While we were chatting and waiting for our order," Mrs. Safford wrote, "we heard a band. Every one got up and went out on the porch to see what it was all about, when, lo, coming up the street was a circus procession headed by an American Indian in full regalia. He was the Indian, we heard later, who had served as model for the Indian head on our nickel."

BSO's Role Cited In Sibelius Music

BOSTON (UP)—Richard Burgin, associate conductor of the Boston Symphony Orchestra, said today he remembers the late Jean Sibelius as "a grand old man" and a "great composer."

Burgin last met with the Finnish composer at his home following a concert in Helsinki in 1949.

Burgin said Sibelius "enriched musical literature enormously."

Monteux, Koussevitzky

Conductors Pierre Monteux and Serge Koussevitzky introduced the music of Sibelius to Boston concert-goers.

Monteux presented the Finnish composer's fifth symphony to Boston in 1922 and the late Koussevitzky was a champion of Sibelius' music during his 25-year tenure as conductor of the Boston Symphony Orchestra.

Koussevitzky conducted the American premiere of Sibelius' work, "The Captive Queen," in Boston Dec. 31, 1937.

The same program included Sibelius' "Origin of Fire," a work for baritone, chorus and orchestra, which was played from microfilmed scores dispatched to Boston by radiofoto.

Munch to Open 77th Year With von Einem Première

The Boston Symphony Orchestra, under the direction of its music director, Charles Munch, will present the opening pair of Friday afternoon and Saturday evening concerts in its 77th season at Symphony Hall next Friday and Saturday, Oct. 4 and 5.

The world première of a new work by the Austrian composer, Gottfried von Einem, will be featured in this first program. Mr. Von Einem wrote his Symphonic Scenes for Orchestra on a joint commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary. The work is in three movements and is dedicated to Serge and Natalie Koussevitzky.

Dr. Munch will open the program with Mozart's Symphony in G Minor, K. 550, and will close it with the Fourth Symphony of Brahms.

The first concert in the orchestra's Tuesday evening series will be given Oct. 8. Dr. Munch will present a program consisting of Mozart's Symphony in G minor, Stravinsky's "Jeu de Cartes" ("Card Game"), and Franck's Symphony in D minor.

At the second pair of Friday-Saturday concerts on Oct. 11-12, Dr. Munch will offer the first Boston performance of Vaughan Williams' Symphony No. 8. Also on the program will be the Concerto Grosso, Op. 6, No. 12, by Handel; Mendelssohn's Fifth Symphony ("Reformation"), and Dukas' "Sorcerer's Apprentice."

The concerts of Friday afternoon and Saturday evening will, as in previous years, be broadcast by WGBH-FM for Boston listeners, and, for the first time this season, Saturday evening concerts will be heard by New York listeners live from Symphony Hall over station WQXR, AM and FM.

Open Rehearsals Extended

The popularity of the Boston Symphony Orchestra's annual series of open rehearsals has increased so steadily that Charles Munch has decided to extend the series. Season tickets, at less cost than tickets obtained singly, will now cover seven rehearsals (instead of the former six), starting Thursday evening, Oct. 31.

Originated by Dr. Munch seven seasons ago, the open rehearsals offer a multiple appeal. Held at early evening in Symphony Hall, they not only make the orchestra available to those encountering the sold-out-for-the-season situation in the regular series, but offer a lower subscription rate. Even though individual tickets are higher, they are still considered a bargain. Particularly attractive has been the policy of having all seats unreserved, so that each ticket holder may suit his individual taste. The doors open at 6:45, and rehearsals start at 7:30.

Each rehearsal is a preview of the weekend concerts, with the privilege retained by the conductor to make occasional repetitions. This season the rehearsals will be held on Thursday evening, Oct. 31; Thursday, Dec. 5; Wednesday, Jan. 8; Wednesday, Jan. 29; and the three Thursdays of Feb. 27, March 25, and April 24.

Season tickets are now available at the Symphony Hall Box Office at $9.00 for the series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
SEP 30 1957

Symphony Season

The Boston Symphony Orchestra will present the opening pair of Friday afternoon and Saturday evening concerts in its 77th season this Friday and Saturday.

The concerts will be presented at Symphony Hall under direction of music director Charles Munch, recently returned from Europe.

The world premiere of a new work by the Austrian composer, Gottfried Von Einem, will be featured in this program. The composer wrote his "Symphonic Scenes for Orchestra" on a joint commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
SEP 29 1957

Boston Symphony Opens 77th Season on Friday

The Boston Symphony Orchestra under the direction of its Music Director, Charles Munch, will present the opening pair of Friday afternoon and Saturday evening concerts in its 77th season at Symphony Hall next Friday afternoon and Saturday evening. Dr. Munch recently returned from Europe where he fulfilled conducting engagements at the Baalbeck Festival in Lebanon, and in Athens.

The world premiere of a new work by the Austrian composer, Gottfried Von Einem, will be featured in this first program. Mr. Von Einem wrote his "Symphonic Scenes for Orchestra" on a joint commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the Orchestra's 75th Anniversary. The work is in three movements and is dedicated to Serge and Natalie Koussevitzky. Dr. Munch will open the program with Mozart's Symphony in G minor, K. 550, and will close it with the Fourth Symphony of Brahms.

The first concert in the Orchestra's Tuesday evening series will be given on October 8th. Charles Munch will present a program consisting of Mozart's Symphony in G minor, Stravinsky's "Jeu de Cartes" ("Card Game") and Franck's Symphony in D minor.

At the second pair of Friday-Saturday concerts on October 11-12, Charles Munch will present the first Boston performance of Vaughan Williams' Symphony No. 8. Also on the program will be the Concerto Grosso Op. 6, No. 12 by Handel, Mendelssohn's Fifth Symphony ("Reformation") and Dukas' "Sorcerer's Apprentice."

The concerts of Friday afternoon and Saturday evening will, as in previous years, be broadcast by WGBH-FM for Boston listeners, and, for the first time this season, Saturday evening concerts will be heard by New York listeners live from Symphony Hall over station WQRX, AM and FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-42
Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179
SEP 29 1957

A Look At the Arts

By E.J.D.

So far, the muses be praised, there are no rumors afoot that anyone is planning to tear down Symphony Hall to make way for a parking lot or an eating place glorifying the hamburger.

Consequently, it is a pleasure to report that the Boston Symphony Orchestra, under the baton of Charles Munch, will open its 77th season on Friday afternoon. This season's schedule calls for 24 pairs of Friday afternoon and Saturday night concerts, nine Tuesday night programs, and six concerts in the popular Sunday afternoon series.

Guest conductors for the 1957-58 programs will include Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers. Among the season's soloists will be two artists who will be making their American debuts—the Russian violinist, Leonid Kogan, and the French saxophone virtuoso, Marcel Mule. Other soloists will be pianists Clara Haskil, Claudio Arrau, Gary Graffman and Byron Janis; violinists Zino Francescatti; violist William Primrose; cellist Pierre Fournier, and soprano Eileen Farrell.

During Holy Week Dr. Munch will offer Bach's St. John Passion, and, at the closing concerts, Berlioz' "Requiem."

Incidentally, Symphony Hall informs us there are still some good seats left for the Sunday afternoon series.

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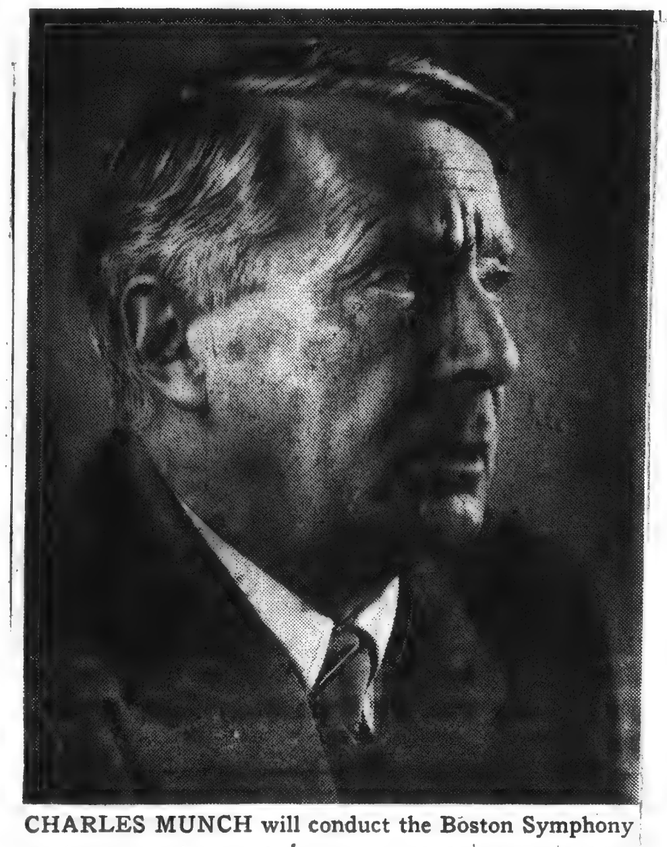
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

SEP 29 1957

Symphony Resumes



CHARLES MUNCH will conduct the Boston Symphony Orchestra at the opening concerts of the season Friday afternoon and Saturday evening.

Munch to Play Commissioned Work by Gottfried Von Einem

Boston Symphony

Charles Munch will begin the 77th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15. His initial program will feature first performance anywhere of Gottfried von Einem's "Symphonic Scenes for Orchestra." The remainder of the program will consist of Mozart's G minor Symphony (K. 550), and the Fourth Symphony of Brahms. The program will be repeated Saturday at 8:30.

★ ★ ★

Von Einem's new score was written on a joint commission by the Boston Symphony and the Koussevitzky Music Foundation for performance during the Orchesestra's 75th Anniversary season, but was not completed in time. "Symphonic Scenes for Orchestra" is in three movements and is dedicated to the memory of Serge and Natalie Koussevitzky.

TUESDAY SERIES

The first concert in the Tuesday evening series will be Oct. 8, at 8:30. Mr. Munch then will present Mozart's G minor Symphony (K. 550), Stravinsky's "Card Game" ("Jen de Cartes" and the D minor Symphony of Cesar Franck.

First Boston performance of Vaughan Williams' Eighth Symphony will feature the program of the second pair of Friday afternoon-Saturday evening concerts, Oct. 11-12, Mr. Munch then will also conduct Handel's Concerto Grosso, Op. 6, No. 12; the Fifth, or "Reformation," Symphony by Mendelssohn, and "The Apprentice Sorcerer" by Dukas.

The concerts of Friday afternoon and Saturday evening, as in previous years, will be broadcast by WGBH-FM for Boston listeners. For the first time, Saturday evening concerts this season will be heard by New York listeners "live" from Symphony Hall over station WQXR, AM and FM.

OPEN REHEARSALS

The popularity of the Boston Symphony Orchestra's annual series of Open Rehearsals has increased so steadily that Charles Munch has decided to extend the series. Season tickets, at less cost than tickets obtained singly, will now cover seven rehearsals (instead of the former six) starting Thursday evening, Oct. 31.

Originated by Dr. Munch seven seasons ago, at the urging of college students eager to hear the orchestra, but confronted with the scarcity of tickets for the regular concerts, this innovation soon met with an additional warm response from the general public.

A multiple appeal has been found in the Open Rehearsals. Held at early evening in Symphony Hall, they not only make the orchestra available to those encountering the sold-out-for-the-season situation in the regular series, but offer a lower subscription rate. Particularly attractive has been the policy of having all seats unreserved, so that each ticket holder may suit his individual taste as to "the best spot in the hall." The doors open at 6:45, the rehearsals start at 7:30.

Each Open Rehearsal is a preview of the week-end concerts and an actual rehearsal. This season's series will be as follows: Thursday, Dec. 5; Wednesday, Jan. 8; Wednesday, Jan. 29; and the three Thursdays of Feb. 27, March 25, and April 24. Season tickets are now available at the Symphony Hall boxoffice.

BOSTON IS

TUESDAY, OCTOBER 1

SIBELIUS BURIED AT FINNISH HOME

Wreaths From All Over the World Sent in Tribute—Throngs Line Streets

Special to The New York Times.

HELSINKI, Finland, Sept. 30—Jean Sibelius was buried today in the garden of his home, Ainola, in Järvenpää, north of Helsinki.

Thousands of silent onlookers lined the streets when the slow procession started its way from the Church of St. Nicholas in Helsinki back to Ainola after the funeral service.

Hundreds of wreaths were placed by Sibelius' pine-wood coffin at the altar of the church. They came from all parts of the world. Some of Simelius' music was played at the service.

The noted composer died Sept. 20. His body was brought from Ainola to Helsinki in a slow procession last night. In three hours 17,000 Finns filed past the coffin. Four high school students stood by it.

This morning the wreaths were laid around the coffin. They included tributes from the composer's widow, the Finnish Government and the diplomatic corps. The wreath of United States Ambassador John D. Hickerson read: "From the Government and People of the United States of America."

There were also wreaths from the Philadelphia Orchestra and its conductor, Eugene Ormandy; the Chicago Sibelius Male Chorus, Broadcast Music, Inc., and Associated Music Publishers, Inc., of New York.

The church service was attended by President Urho K. Kekkonen, K. A. Fagerholm, chairman of the Diet; Premier V. J. Sukselainen and other members of the Government (Parliament).

The Archbishop of Finland, Ilmari Salomies, conducted the service.

The procession from the church to Ainola moved with lines of hundreds of students with their white student caps, while about 50,000 Finns silently stood on the sidewalks.

Flags of the student unions were carried at the head of the procession. Then came a black car carrying the coffin. Following this were the cars of the relatives.

At his home, in the garden he loved, the composer was buried in the presence of his family.

Final Services Held for Sibelius

HELSINKI, Finland (UP)—Finland paid final tribute today to its greatest composer, Jean Sibelius.

Following the state funeral service in Helsinki, the body of the composer was taken to his home 20 miles north of here fo burial on the grounds.

Burial services was private.

Sibelius died Sept. 20 at the age of 91.

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

OCT 2 - 1957

Tribute to Sibelius

Boston Symphony Programs To Honor Finnish Composer

Boston — (AP)—Dr. Charles Munch, director of the Boston Symphony Orchestra, announced last night that he will include a tribute to the great Finnish composer, Jean Sibelius, at the opening of the orchestra's 77th season Friday afternoon and Saturday evenings.

Dr. Munch will conduct the Seventh Symphony of Sibelius in his memory in Symphony Hall.

Sibelius died last Friday.

The Boston director rearranged a previously announced program to include the tribute to Sibelius.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

OCT 2 1957

Sibelius Tribute Slated By Boston Symphony

Dr. Charles Munch, director of the Boston Symphony Orchestra, announced last night that he will include a tribute to the great Finnish composer, Jean Sibelius, at the opening of the orchestra's 77th season Friday afternoon and Saturday evening.

Dr. Munch will conduct the Seventh Symphony of Sibelius in his memory in Symphony Hall.

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Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

OCT 2 1957

Symphony Change

Charles Munch has announced a change in the program for the opening concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening. In memory of Jean Sibelius he will play the Sibelius Seventh Symphony, rather than the Symphonic Scenes for Orchestra by Gottfried von Einem. The Symphonic Scenes will be heard the following week.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

OCT 2 1957

Sibelius Tribute

A tribute to the Finnish composer Jean Sibelius, who died recently, will be paid at the opening concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening.

Charles Munch, conductor, announced last night that Sibelius' Seventh Symphony will replace the scheduled world premiere of Gottfried von Einem's "Symphonic Scenes for Orchestra." This work will be done at the concerts of the following week. The remainder of this week's program will be Mozart's G minor Symphony (K.550) and the Fourth Symphony of Brahms.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

OCT 2 1957

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

OCT 2 1957

Important Change In Symphony Program

This program for the opening concerts of the Boston Symphony Orchestra's 77th season this Friday afternoon and Saturday evening has been changed. In place of the first performance of Gottfried von Einem's Symphonic Sketches, Charles Munch will conduct a performance of Sibelius' Symphony No. 7, in honor of the great Finnish composer who died on Sept. 20.

The world premiere of the Einem work will take place the following week, at the concerts of Oct. 11 and 12.

5-57

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

OCT 5 1957

MUSIC

By RUDOLPH ELIE

It is curiously difficult to convey the special atmosphere that surrounds the opening concerts of the symphony season, but it is there, palpable, persuasive, and wonderfully refreshing to the spirit.

It is, I suppose, a ceremony of renewal, for it is to the musical and esthetic sense what Labor Day is to the academic year. Where hitherto affairs in the arts seem still aligned to the informalities of the summer season, with the first concerts the new season receives its benedictory salutation: the time has come, it seems to say, to turn more to the inward values of the days ahead.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of its 77th season in Symphony Hall yesterday afternoon, performing the following program:

Symphony in G minor (K.550) . Mozart
Symphony No. 7, Op. 105 . . . . Sibelius
Symphony No. 4 in E minor, Op. 98 Brahms

Not for Critics

Yesterday's concert was not what might be termed a critic's concert, for its is not easy to find a new turn of phrase for Bhahms' Fourth, or even for Mozart's incomparable G minor symphony, certainly one of the most beautiful works a season could possibly begin with. Nor is it possible to find in Mr. Munch's conception of them the source of a long essay in interpretation; he plays Mozart exquisitely, but with a contemporary sweep and a sense of drama doubtless unknown in Mozart's day. It is certainly to be doubted, in any case, that any orchestra known to Mozart could have done the finale with the

Screen Review, Page 20

speed and exactitude Mr. Munch and the orchestra attained yesterday, or have caught the sustained repose of the andante.

The Brahms, heard only last season in a somewhat less than admirable conception by a guest conductor, regained all its stature in Mr. Munch's performance yesterday. More and more he calls for the deeper, richer, more glowing string tones of the orchestra in contrast to the lighter, drier French style of his early years here. This was evident throughout, but most remarkably so in the slow movement of the Brahms, which seemed to me one of the most attractive performances I ever heard. As for the passacaglia, it had force and momentum and an overall urgency, yet its variations were never hurried into one another: each stood forth as an individual transmutation of the eight bar theme that opens the finale, yet all blended to give if its towering cumulative effect.

Considering the intensity of Mr. Munch's conviction in playing the Sibelius Seventh, programmed in memory of the composer who died Sept. 20 in his 92d year, it is very odd that he has little sympathy for the other works in the form. This may only be inferred from the fact he doesn't play them; I've never heard him quoted as saying he doesn't like them. But he did the Seventh two seasons ago and he gave it a sombre eloquence and, in fact, a sense of unity and cohesiveness it had long been thought to lack hereabout. He did it again yesterday even more eloquently.

Apt Descriptions

Sibelius originally called the Seventh symphony a "fantasia sinfonica," which is an apt description of the work despite the four definite sections contained within the one-movement framework of the composition. The overall mood is one of melancholy though not of gloom, and it often rises to climaxes of stirring gravity in the brass; pronouncements in which the harmonic tensions are particularly striking.

As a memorial performance, the Symphony received a comparatively restrained reception on the part of the audience, but enough to indicate that it had found this curious and curiously effective work a rich musical experience.

As for the orchestra itself, it began the season in mid season form, a fact hardly surprising considering the enormous experience reflected in every chair. It might be added three musicians new to the orchestra made their first appearance at these concerts: Ortiz Walton, who plays double bass; Winifred Winograd, the first woman cellist the orchestra has ever had, and Leslie Martin, a bass player, known to his colleagues as "Tiny." This is because Mr. Martin must touch the scale at 300 pounds.

So the 77th season of the Boston Symphony is under way again in a program most appropriate to the occasion. And next week the Einem Symphonic Scenes, first scheduled for this concert, will be performed, along with Handel's Concerto Grosso, Op. 6 No. 12; Mendelssohn's Reformation Symphony and Dukas' "Sorcerer's Apprentice."

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

OCT 5 1957

BOSTON SYMPHONY ORCHESTRA

Munch Memorializes Sibelius At Start of 77th Season

By CYRUS DURGIN

Charles Munch, long white baton in hand, strode smiling from backstage at Symphony Hall yesterday afternoon. As he neared the conductor's stand, the audience, as usual upon such occasions, rose in greeting. So did the orchestra. There was a hearty ruffle of applause, bows from Dr. Munch, and then he spun about and addressed himself to the Orchestra. So began the 77th season of the Boston Symphony.

Dr. Munch had scheduled for this concert first performance anywhere of the new Symphonic Scenes by Gottfried von Einem, commissioned for the Orchestra's 75th anniversary season but not completed in time. The death of Jean Sibelius, on Sept. 20, demanded a suitable memorial for the great Finnish composer. Dr. Munch, not doing anything by half, put over Einem's work a week, and replaced it with the Seventh Symphony of Sibelius.

No finer memorial to Sibelius could have been conceived than this, evidently his last, work in the form of a symphony. Short, concise, in one movement, the Seventh is to my mind a summation of the entire symphonic art of the Solitary Finn. It represents a lifelong process toward condensed musical expression, an orchestra stripped down to Beethoven size and character (lacking even a bass bassoon). It is very "lean" music, except when the strings, much divided, soar into a melodically glorious slow section. Rhythmically the Seventh Symphony is muscular, although upon occasion there are so many rhythms going on at once that, taken together, they sound less pulsating than is actually the case.

Most of all, the Seventh is perhaps the supreme example of that creative method so peculiar to Sibelius: the unfolding of a musical tissue out of short themes. A plain scale in A minor was enough for the initial material of the Seventh, and out of it flowers a remarkable profusion of musical substance.

How much better it was to have performed the Seventh Symphony in memory of Sibelius than a short piece, like "The Swan of Tuonela," or whatever, which would have shown but a single facet of his musical nature. The Seventh, too, always has impressed me as peculiarly elegiac. (Abstract music can mean many things to as many people; the composer said of it "joy of life and vitality with appassionato passages"; Dr. Munch in private conversation with me a couple of years ago, when first he conducted it here, said he considered it a tragic symphony.)

Dr. Munch has been quoted as not being fond of Sibelius. Yet his reading of the Seventh is remarkably in character and style, very correct in its observance of score markings. Yesterday's performance had a true glory of eloquence; it unfolded clearly, progressed steadily. There were no moments tentative or uncertain.

Takes the Honors

It was a little odd that a work the conductor has done so seldom should have taken the honors of the afternoon, but it did. Mozart's classic went well, but the first movement was overly intense, especially with the strings. For reasons obscure to me, there were places during the course of Brahms' E Minor Symphony when the balance between sections was off, and the texture coarsened. Conversely, there were other pages when the beauties of this Autumnal Symphony could not have been set forth with finer style or greater clarity.

The explanation may lie in the sometimes improvisatory nature of Dr. Munch's conducting; when the music fires him he can be swept from the calculated effects of rehearsal into a passion which is easily understandable but not always conducive to the finest execution.

Next week, the program will contain Einem's Symphonic Scenes, as aforementioned; Handel's Concerto Grosso No. 12 in Op. 6; the "Reformation" Symphony by Mendelssohn, and that latterly overworked trifle by Dukas, "The Apprentice Sorcerer."

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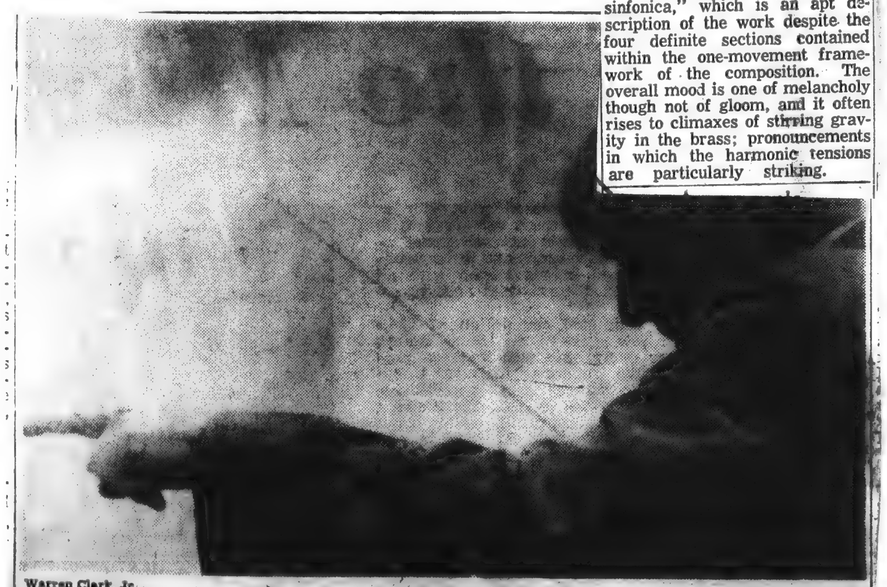
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

OCT 5 1957



Warren Clark, Jr.
Charles Munch, beginning ninth season with the Boston Symphony Orchestra this weekend.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 131,485

OCT 6 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

OCT 5 1957

MUSIC

By RUDOLPH ELIE

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Screen Review, Page 20

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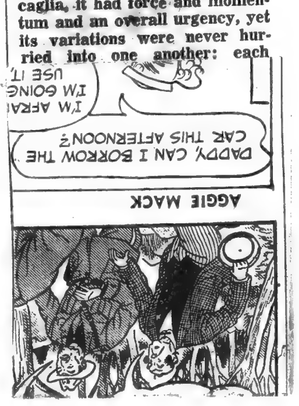
As for the orchestra itself, it began the season in mid season form, a fact hardly surprising considering the enormous experience reflected in every chair. It might be added three musicians new to the orchestra made their first appearance at these concerts: Ortiz Walton, who plays double bass; Winifred Winograd, the first woman cellist the orchestra has ever had, and Leslie Martin, a bass player, known to his colleagues as "Tiny." This is because Mr. Martin must touch the scale at 300 pounds.

So the 77th season of the Boston Symphony is under way again in a program most appropriate to the occasion. And next week the Einem Symphonic Scenes, first scheduled for this concert, will be performed, along with Handel's Concerto Grosso, Op. 6 No. 12; Mendelssohn's Reformation Symphony and Dukas' "Sorcerer's Apprentice."



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Evening Globe
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OCT 5 1957

BOSTON SYMPHONY ORCHESTRA

Munch Memorializes Sibelius At Start of 77th Season

By CYRUS DURGIN

Charles Munch, long white baton in hand, strode smiling from backstage at Symphony Hall yesterday afternoon. As he neared the conductor's stand, the audience, as usual upon such occasions, rose in greeting. So did the orchestra. There was a hearty ruffle of applause, bows from Dr. Munch, and then he spun about and addressed himself to the Orchestra. So began the 77th season of the Boston Symphony.

Dr. Munch had scheduled for this concert first performance anywhere of the new Symphonic Scenes by Gottfried von Einem, commissioned for the Orchestra's 75th anniversary season but not completed in time. The death of Jean Sibelius, on Sept. 20, demanded a suitable memorial for the great Finnish composer. Dr, Munch, not doing anything by half, put over Einem's work a week, and replaced it with the Seventh Symphony of Sibelius.

No finer memorial to Sibelius could have been conceived than this, evidently his last, work in the form of a symphony. Short, concise, in one movement, the Seventh is to my mind a summation of the entire symphonic art of the Solitary Finn. It represents a lifelong process toward condensed musical expression, an orchestra stripped down to Beethoven size and character (lacking even a bass bassoon). It is very "lean" music, except when the strings, much divided, soar into a melodically glorious slow section. Rhythmically the Seventh Symphony is muscular, although upon occasion there are so many rhythms going on at once that, taken together, they sound less pulsating than is actually the case.

Most of all, the Seventh is perhaps the supreme example of that creative method so peculiar to Sibelius: the unfolding of a musical tissue out of short themes. A plain scale in A minor was enough for the initial material of the Seventh, and out of it flowers a remarkable profusion of musical substance.

How much better it was to have performed the Seventh Symphony in memory of Sibelius than a short piece, like "The Swan of Tuonela," or whatever, which would have shown but a single facet of his musical nature. The Seventh, too, always has impressed me as peculiarly elegiac. (Abstract music can mean many things to as many people; the composer said of it "joy of life and vitality with appassionato passages"; Dr. Munch in private conversation with me a couple of years ago, when first he conducted it here, said he considered it a tragic symphony.)

Dr. Munch has been quoted as not being fond of Sibelius. Yet his reading of the Seventh is remarkably in character and style, very correct in its observance of score markings. Yesterday's performance had a true glory of eloquence; it unfolded clearly, progressed steadily. There were no moments tentative or uncertain.

Takes the Honors

It was a little odd that a work the conductor has done so seldom should have taken the honors of the afternoon, but it did. Mozart's classic went well, but the first movement was overly intense, especially with the strings. For reasons obscure to me, there were places during the course of Brahms' E Minor Symphony when the balance between sections was off, and the texture coarsened. Conversely, there were other pages when the beauties of this Autumnal Symphony could not have been set forth with finer style or greater clarity.

The explanation may lie in the sometimes improvisatory nature of Dr. Munch's conducting; when the music fires him he can be swept from the calculated effects of rehearsal into a passion which is easily understandable but not always conducive to the finest execution.

Next week, the program will contain Einem's Symphonic Scenes, as aforementioned; Handel's Concerto Grosso No. 12 in Op. 6; the "Reformation" Symphony by Mendelssohn, and that latterly overworked trifle by Dukas, "The Apprentice Sorcerer."

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Warren Clark, Jr.
Charles Munch, beginning ninth season with the Boston Symphony Orchestra this weekend.

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Morning Globe
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Independent
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By GERALD A. BERLIN

BSO: 77TH SEASON COMMENCES

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The 7th, his last known Symphony, seems to continue to impress many as disjointed, abrupt and abstruse. To me, though, it is a work of beauty and even of nobility, whose wide ranges of mood and color are encompassed with astonishing orderliness. Though by tradition and temperament Mr. Munch could hardly be expected to be completely at one with the Finnish giant, the transparency of his music and the radiance of his orchestration do lend themselves far more readily to Mr. Munch's talents than one would expect. In fact on this occasion there was the same feeling of agreeable surprise often encountered in a Munch performance of Tchaikowsky.

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The Music World

NORTHEASTERN NEWS
Oct. 4, 1957

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Social Chatter

By Alison Arnold

Symphony Orchestra Opening Heralds New Social Season

BOSTON'S WINTER SEASON began officially yesterday, although the calendar says it's autumn. For it was the first concert of the 77th season of the Boston Symphony Orchestra. From now until spring, luncheon will be early and tea late on Fridays, and no social events will be planned for Friday afternoons. Season tickets for the Symphony are treasured, are handed down with the family portraits and silver, and many youngsters sit in the same seats their great-grandparents occupied. Yesterday's program included Mozart, Brahms and Sibelius. Among those in the huge audience were Mrs. George Lewis Jr., Mrs. Thomas Storrow, Mrs. Francis B. Crowninshield, Mrs. Francis P. Sears, Mrs. William C. Cox, Mrs. Jasper Whiting, Mrs. Moses Williams, Mrs. Arthur T. Bradlee, Mrs. F. Wadsworth Busk, Mrs. Phineas W. Sprague, Mrs. Otis T. Russell, Mrs. Robert Montgomery, Mrs. Houghton Carr, Mrs. Robert Millar, Miss Amy Sacker, Mrs. Charles B. Rugg, Mrs. Carl Weyerhaeuser, Mrs. Clement Stodder, Mrs. Harold H. Blanchard, Mrs. H. Roderick Nordell and Mrs. Albert Goodhue Jr.

MRS. GOODHUE

* * *

A NEW MUSICAL ORGANIZATION recently has been formed. Called The Concert Ensemble, it will present unusual concerts for the benefit of various charities. Early this summer, at the home of Mrs. John A. Sargent in Chestnut Hill and before two charter members, Mrs. Stephen R. Casey and Mrs. Robert W. Boas, left for the Salzburg Music Festival and an extended European visit, a committee was organized and the coming season planned. Walter Wheeler, founder and president of the former Little Symphony, is co-chairman of the committee. It consists of the two charter members and Mrs. Paul Hastings Allen, Miss Edith Bullard, Mrs. George H. Faxon, Miss Laura C. Hagar, the George H. Longstreets, Mrs. Frank J. Ludwig, Mrs. Robert H. Montgomery, Mrs. Willis Munro, Mrs. Frederic A. Turner and Miss Florence Viaux. The performing artists will include a smart new women's chorus under the direction of Burton A. Cleaves, professor of music at Simmons College, and a string ensemble.

* * *

THE FIRST EVENT of the Concert Ensemble will be a formal reception and musicale, by invitation, at the Isabella Stewart Gardner Museum, Tuesday evening, Dec. 3, for the purpose of introducing the new talent to the sponsors. On Tuesday evening, April 15, the Concert Ensemble Chorus and Quartet will present a concert at Jordan Hall for the benefit of the New England Peabody Home for Crippled Children. In early June, the musicians of the Concert Ensemble will offer a garden musicale at "Sunset Acres," the Lincoln estate of Mr. and Mrs. Casey, for the benefit of the Waltham Hospital.

* * *

A SONG RECITAL by Jean Lunn, soprano, will be the third in a series of Sunday evening concerts at the Radcliffe Graduate Center tomorrow. The concert, which will be held in the living-room of the Center, beginning at 7 o'clock, is open to graduate students and friends of the college. Jean, post-deb daughter of the John A. Lunns of Cambridge, made her debut in the 1951-52 season. She's a graduate of Radcliffe College, where she majored in music. As an undergraduate she was a member of the Radcliffe Choral Society and sang with student organizations, as well as professionally. She has studied with Frederick Jagel at the New England Conservatory of Music and is now studying with Martial Singher at the Mannes College of Music in New York. Included in the program will be "Nuits d'Ete," by Hector Berlioz; "Warble for Lilac Time," by Elliott Carter; "Vier Lieder," by Johannes Brahms; and five songs from "Das Marienleben," by Paul Hindemuth. Jean will be accompanied by Jonathan Thackery, a senior at Harvard College and accompanist for the Harvard Glee Club.

MISS LUNN

* * *

CALYPSO ENTHUSIASTS will have another opportunity to enjoy the Talbot Brothers of Bermuda at Wellesley Alumnae Hall the evening of Nov. 29. This concert, on the night after Thanksgiving, will benefit the Wellesley Smith Club scholarship fund, and will be the last appearance in this area this year of the popular calypso group. Mrs. John McConchie of Wellesley, chairman of the Wellesley Smith Club ways and means committee, is in charge of the committee, which met yesterday at her home for morning coffee and to discuss plans for the concert. They were Mrs. Lee Barrett, Mrs. Luther A. Breck Jr., Mrs. Russell S. Clymer, Mrs. Donald Fleming, Mrs. Stephen W. Grant, Mrs. John Meissner, Mrs. Robert Nason, Mrs. Jack S. Parker, Mrs. Robert S. Hoffman Jr., Mrs. W. James Parker and Mrs. Richard W. Foster.

* * *

SAILING FOR NAPLES last Wednesday on the SS Christoforo Columbo, Lorraine Caulifield, post-deb daughter of the Martin J. Caulfields of Waban and Grand Beach, Me., will spend a year in Europe. Her parents gave a large cocktail party for her Tuesday at the St. Moritz in New York as a bon voyage party. Lorraine, who made her debut in the 1947-48 season, spent her coming-out year at school in Switzerland, instead of staying home and having the conventional debutante whirl here. While in Europe she'll visit her alma mater, Chateau Brillantmont at Lausanne.

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Society: Notable Audience at Opening Of Symphony's 77th Season

By MARJORIE W. SHERMAN

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Morning Globe
BOSTON, Mass.
Independent
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OCT 5 1957

(Davidson)

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Circ. 201,107

OCT 5 1957

Social Chatter

By Alison Arnold

Symphony Orchestra Opening Heralds New Social Season

BOSTON'S WINTER SEASON began officially yesterday, although the calendar says it's autumn. For it was the first concert of the 77th season of the Boston Symphony ~~Orchestra~~. From now until spring, luncheon will be early and tea late on Fridays, and no social events will be planned for Friday afternoons. Season tickets for the Symphony are treasured, are handed down with the family portraits and silver, and many youngsters sit in the same seats their great-grandparents occupied. Yesterday's program included Mozart, Brahms and Sibelius. Among those in the huge audience were Mrs. George Lewis Jr., Mrs. Thomas Storrow, Mrs. Francis B. Crowninshield, Mrs. Francis P. Sears, Mrs. William C. Cox, Mrs. Jasper Whiting, Mrs. Moses Williams, Mrs. Arthur T. Bradlee, Mrs. F. Wadsworth Busk, Mrs. Phineas W. Sprague, Mrs. Otis T. Russell, Mrs. Robert Montgomery, Mrs. Houghton Carr, Mrs. Robert Millar, Miss Amy Sacker, Mrs. Charles B. Rugg, Mrs. Carl Weyerhaeuser, Mrs. Clement Stodder, Mrs. Harold H. Blanchard, Mrs. H. Roderick Nordell and Mrs. Albert Goodhue Jr.

MRS. GOODHUE

* * *

A NEW MUSICAL ORGANIZATION recently has been formed. Called The Concert Ensemble, it will present unusual concerts for the benefit of various charities. Early this summer, at the home of Mrs. John A. Sargent in Chestnut Hill and before two charter members, Mrs. Stephen R. Casey and Mrs. Robert W. Boas, left for the Salzburg Music Festival and an extended European visit, a committee was organized and the coming season planned. Walter Wheeler, founder and president of the former Little Symphony, is co-chairman of the committee. It consists of the two charter members and Mrs. Paul Hastings Allen, Miss Edith Bullard, Mrs. George H. Faxon, Miss Laura C. Hagar, the George H. Longstreets, Mrs. Frank J. Ludwig, Mrs. Robert H. Montgomery, Mrs. Willis Munro, Mrs. Frederic A. Turner and Miss Florence Viaux. The performing artists will include a smart new women's chorus under the direction of Burton A. Cleaves, professor of music at Simmons College, and a string ensemble.

* * *

THE FIRST EVENT of the Concert Ensemble will be a formal reception and musicale, by invitation, at the Isabella Stewart Gardner Museum, Tuesday evening, Dec. 3, for the purpose of introducing the new talent to the sponsors. On Tuesday evening, April 15, the Concert Ensemble Chorus and Quartet will present a concert at Jordan Hall for the benefit of the New England Peabody Home for Crippled Children. In early June, the musicians of the Concert Ensemble will offer a garden musicale at "Sunset Acres," the Lincoln estate of Mr. and Mrs. Casey, for the benefit of the Waltham Hospital.

* * *

A SONG RECITAL by Jean Lunn, soprano, will be the third in a series of Sunday evening concerts at the Radcliffe Graduate Center tomorrow. The concert, which will be held in the living-room of the Center, beginning at 7 o'clock, is open to graduate students and friends of the college. Jean, post-deb daughter of the John A. Lunns of Cambridge, made her debut in the 1951-52 season. She's a graduate of Radcliffe College, where she majored in music. As an undergraduate she was a member of the Radcliffe Choral Society and sang with student organizations, as well as professionally. She has studied with Frederick Jagel at the New England Conservatory of Music and is now studying with Martial Singher at the Mannes College of Music in New York. Included in the program will be "Nuits d'Ete," by Hector Berlioz; "Warble for Lilac Time," by Elliott Carter; "Vier Lieder," by Johannes Brahms; and five songs from "Das Marienleben," by Paul Hindemuth. Jean will be accompanied by Jonathan Thackery, a senior at Harvard College and accompanist for the Harvard Glee Club.

MISS LUNN

* * *

CALYPSO ENTHUSIASTS will have another opportunity to enjoy the Talbot Brothers of Bermuda at Wellesley Alumnae Hall the evening of Nov. 29. This concert, on the night after Thanksgiving, will benefit the Wellesley Smith Club scholarship fund, and will be the last appearance in this area this year of the popular calypso group. Mrs. John McConchie of Wellesley, chairman of the Wellesley Smith Club ways and means committee, is in charge of the committee, which met yesterday at her home for morning coffee and to discuss plans for the concert. They were Mrs. Lee Barrett, Mrs. Luther A. Breck Jr., Mrs. Russell S. Clymer, Mrs. Donald Fleming, Mrs. Stephen W. Grant, Mrs. John Meissner, Mrs. Robert Nason, Mrs. Jack S. Parker, Mrs. Robert S. Hoffman Jr., Mrs. W. James Parker and Mrs. Richard W. Foster.

* * *

SAILING FOR NAPLES last Wednesday on the SS Christoforo Columbo, Lorraine Caulfield, post-deb daughter of the Martin J. Caulfields of Waban and Grand Beach, Me., will spend a year in Europe. Her parents gave a large cocktail party for her Tuesday at the St. Moritz in New York as a bon voyage party. Lorraine, who made her debut in the 1947-48 season, spent her coming-out year at school in Switzerland, instead of staying home and having the conventional debutante whirl here. While in Europe she'll visit her alma mater, Chateau Brillantmont at Lausanne.

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OCT 5 1957

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Sunday Globe
BOSTON, Mass.
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OCT 6 - 1957

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Morning Globe
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OCT 12 1957

BOSTON SYMPHONY ORCHESTRA

New Einem Score Excellent

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday-Saturday series. Charles Munch conducted. The program: Handel: Concerto Grosso in B minor, Op. 6, No. 12; Gottfried von Einem: Symphonic Scenes, Op. 22 (composed upon commission for the 75th Anniversary of the Boston Symphony Orchestra, first performance); Mendelssohn: "Reformation" Symphony; Dukas: "The Apprentice Sorcerer."

By CYRUS DURGIN

The Symphonic Scenes of Gottfried von Einem, commissioned for the Boston Symphony's 75th Anniversary two years ago, but not completed in time, were worth waiting for. First performance yesterday indicated a composer, hitherto unknown here, strongly personal and independent, who has a genuine creative gift. This is music of substance, much skill and no little stature.

As the composer wrote for the program notes, with a fine, informative simplicity, the Symphonic Scenes do not make a symphony but a work of symphonic development with a feeling of dance music always present. Classic and abstract dance music, that is, nothing to which you could essay a whirl about the floor. There are three movements, maestoso, andante con moto and allegro vivace, all written for an orchestra of not much more than late Beethoven proportions.

The texture is largely modern contrapuntal, well-defined parallel instrumental lines; the harmonic idiom ranges from a surprising conservatism in the first movement to an easy and logical and very musical use of dissonance in the second and third. This is lean, stripped-down music, closely and masterfully organized, with little or no instrumental color as such, and no extraneous decoration whatever.

Man of Courage

Einem, still three months under 40, is a man of courage. He had to be to fashion this first movement in such a mild manner which goes directly back to Gustav Mahler's way of melodic writing, but without Mahler's frequent, sudden and nervous modulations. There are places, even, where you think of Beethoven! Real independence, this!

Einem must have learned from giants of the age, like Stravinsky and Hindemith, for all composers do learn from elder contemporaries. What Einem learned has been thoughly assimilated. In general, the Symphonic Scenes do not sound like anyone but Einem.

This Austrian composer evidently is resistant to the influences of academic schools, cliques and artistic pressure groups, influences which have resulted in many a dry, abstract and mechanical composition. Einem's music is free from eccentricity and shock value. It moves and sings, though it is not romantic; it is clear in melodic contours and rhythmic outlines; it is emotional and human.

The Symphonic Scenes should not only be repeated soon, but should be recorded by this Orchestra before the season is out.

Exalted Best

Dr. Munch obviously had prepared this work with much loving care. I would judge the performance to have been superlative. Indeed, yesterday's concert showed the Boston Symphony at its exalted best, in the clear sweetness of tone, the prevailing fine balance of sections (except in the faster portions of the "Reformation" Symphony when the texture got a little coarse) and in the superb excellence of instrumental detail.

Handel's Concerto Grosso was accorded a fine accuracy of style and just the right speed; there was no forcing either of string tone or of pace. Consequently the music had a fine glow and flexibility. The concert could have ended with Mendelssohn. "The Apprentice Sorcerer" added little more than glittering virtuosity and it was a wrench from the evangelical exhortations of Mendelssohn's old rouser to the fairy tale tinsel of Dukas. All the same, Dr. Munch now makes "The Apprentice Sorcerer" a real show of fireworks!

The Orchestra will be out of town next week. Richard Burgin will conduct Oct. 25 and 26, presenting Liadov's "Baba Yaga," "The Enchanted Lake" and "Kikimora"; Mozart's Sinfonia Concertante (K. 364) with Ruth Posselt, violin, and Joseph DePasquale, viola, as soloists, and, for the first time in Boston, Hindemith's Symphony, "The Harmony of the World."

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BOSTON, Mass.
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OCT 10 1957

Dr. Munch Plans First Playing Of Einem's 'Scenes'

Dr. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the second pair of Friday afternoon and Saturday evening concerts of the 77th season tomorrow afternoon and Saturday evening October 11 and 12 at Symphony Hall.

After opening the program

Continued on Page Thirteen

The first in the series of Tuesday evening concerts was given at Symphony Hall on October 8th. Charles Munch presented a program consisting of Mozart's Symphony in G minor, K. 550; Stravinsky's "Card Game" and Franck's Symphony in D minor.

The Orchestra will be out of town from October 14 to October 21 performing in the following cities: Rochester, New York; Toronto, Ontario; Ann Arbor and Detroit, Michigan; Lexington, Kentucky; Bloomington, Indiana; and Cincinnati, Ohio. The third pair of Friday and Saturday concerts will be presented on October 25 and 26.

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Christian Science
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BOSTON, Mass.
Non-partisan
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OCT 5 1957

Symphony Programs

Charles Munch, music director of the Boston Symphony, will conduct the second pair of Friday afternoon and Saturday evening concerts of the 77th season on Friday afternoon and Saturday evening, Oct. 11 and 12, at Symphony Hall.

After opening the program with Handel's Concerto Grosso for String Orchestra, Op. 6, No. 12, Dr. Munch will present the first performance of Gottfried Von Einem's "Symphonic Scenes for Orchestra," postponed from the concerts of Oct. 4-5.

The second half of the program will include Mendelssohn's Symphony No. 5 in D minor ("Reformation") and "The Sorcerer's Apprentice" by Paul Dukas.

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Herald (m)
BOSTON, Mass.
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OCT 12 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 2d program of the 77th season in Symphony Hall yesterday afternoon, performing the following program:
Concerto Grosso, Op. 6 No. 12...Handel
Symphonic Scenes, Op. 22...von Einem
Symphony No. 5 in D minor, Op. 107 Mendelssohn
Sorcerer's Apprentice.....Dukas

BY RUDOLPH ELIE

A minute or two after the opening measures of Gottfried von Einem's Symphonic Scenes for Orchestra, yesterday receiving its world premiere, I found myself reeling back in my chair in astonishment.

For there appeared one of the most beautiful and beautifully sustained melodies I have heard from the pen of a contemporary composer in some 25 years. And, wonder, it was not the only one: the first movement had several other equally lovely phrases while the slow movement was a symphonic adagio that carried one back Mahler.

Indeed, had I not the program on my lap and didn't know what was being played, I would have guessed that is was a recently discovered posthumous symphony by Mahler—at least until the finale. In that there were echoes of everything from a Hungarian rhapsody to gypsy tunes, from contemporary rhythmic complexities to American jazz. And, to cap it all off, the audience loved the work, calling Mr. Munch back for three bows. Imagine, contemporary music doing that!

Curious Points

All this brings up several curious points, not the least of which is, what on earth did Mr. Von Einem have in mind when he sat down to write a symphony that was for the here and now and not for the generations yet unborn? As we all know, the contemporary composer finds this a repugnant task: he nourishes himself on the gloomy thought that They Will Understand Some Day. So his works get a first hearing, if he is lucky and has connections, but when does it get a second?

But Mr. Von Einem, who is only 39 and consequently should be up to his ears in the dissonant protestations at the sorry state of the world, apparently is not ashamed of the fact that he can write melodies that compare with the finest of the other symphonic masters of the world, nor is he ashamed to do so. I firmly believe that many of his contemporaries can write equally fine melodies but do not dare to for fear of being labelled either reactionary or old fashioned or both. And in a day when composers belong to unions and receive most of their recognition from other composers, this is fatal.

Good for All Time

Something tells me it is not fatal to Mr. Von Einem, who clearly goes his own way. He has conceived these three symphonic scenes in terms of the human ear as it is, which is to say that while the ear can and does adjust to harmonic changes through the years, it will not accept a profound change in melodic concepts. To be sure concepts do change in melody and have, but the essential fact is that what was a good melody a thousand years ago is a good melody today.

The composer, who did this work for the 75th anniversary of the orchestra, evidently fully understands this and, without pretense or apology offers us one of the most truly musical works in a good many years. There have been others of greater importance and certainly of greater originality, but few have brought out a symphonic work that made such a direct appeal to the ear as this. It is, in fact, so steeped in the tradition and even the sounds and procedures of Mahler, that it might well be entitled Mahler's 11th Symphony by Gottfried von Einem. It will be around, I am confident, for a long time to come.

The concert opened with a perfectly beautiful performance of Handel's 12th Concerto Grosso of Op. 6, a work of poised and limpid eloquence, and ended with another performance of Dukas "Sorcerer's Apprentice," which is, it would seem to me, about ready for the shelf despite its glittering virtuosity in Mr. Munch's hands.

In between there was a very impressive performance of Mendelssohn's "Reformation" Symphony, which deserves a little more comment than possible due to the surprising—but wonderfully welcome—competition offered by the new work on the program. The orchestra is out of town next week, returning October 25 and 26 in a program conducted by Richard Burgin. It features Mozart's Sinfonia Concertante for Violin and Viola with Ruth Posselt and Joseph De Pasquale as soloists.

INFORMATION OBSCURED

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As the composer wrote for the program notes, with a fine, informative simplicity, the Symphonic Scenes do not make a symphony but a work of symphonic development with a feeling of dance music always present. Classic and abstract dance music, that is, nothing to which you could essay a whirl about the floor. There are three movements, maestoso, andante con moto and allegro vivace, all written for an orchestra of not much more than late Beethoven proportions.

The texture is largely modern contrapuntal, well-defined parallel instrumental lines; the harmonic idiom ranges from a surprising conservatism in the first movement to an easy and logical and very musical use of dissonance in the second and third. This is lean, stripped-down music, closely and masterfully organized, with little or no instrumental color as such, and no extraneous decoration whatever.

Man of Courage

Einem, still three months under 40, is a man of courage. He had to be to fashion this first movement in such a mild manner which goes directly back to Gustav Mahler's way of melodic writing, but without Mahler's frequent, sudden and nervous modulations. There are places, even, where you think of Beethoven! Real independence, this!

Einem must have learned from giants of the age, like Stravinsky and Hindemith, for all composers do learn from elder contemporaries. What Einem learned has been thoughly assimilated. In general, the Symphonic Scenes do not sound like anyone but Einem.

This Austrian composer evidently is resistant to the influences of academic schools, cliques and artistic pressure groups, influences which have resulted in many a dry, abstract and mechanical composition. Einem's music is free from eccentricity and shock value. It moves and sings, though it is not romantic; it is clear in melodic contours and rhythmic outlines; it is emotional and human.

The Symphonic Scenes should not only be repeated soon, but should be recorded by this Orchestra before the season is out.

Exalted Best

Dr. Munch obviously had prepared this work with much loving care. I would judge the performance to have been superlative. Indeed, yesterday's concert showed the Boston Symphony at its exalted best, in the clear sweetness of tone, the prevailing fine balance of sections (except in the faster portions of the "Reformation" Symphony when the texture got a little coarse) and in the superb excellence of instrumental detail.

Handel's Concerto Grosso was accorded a fine accuracy of style and just the right speed; there was no forcing either of string tone or of pace. Consequently the music had a fine glow and flexibility. The concert could have ended with Mendelssohn. "The Apprentice Sorcerer" added little more than glittering virtuosity and it was a wrench from the evangelical exhortations of Mendelssohn's old rouser to the fairy tale tinsel of Dukas. All the same, Dr. Munch now makes "The Apprentice Sorcerer" a real show of fireworks!

The Orchestra will be out of town next week. Richard Burgin will conduct Oct. 25 and 26, presenting Liadov's "Baba Yaga," "The Enchanted Lake" and "Kikimora"; Mozart's Sinfonia Concertante (K. 364) with Ruth Posselt, violin, and Joseph DePasquale, viola, as soloists, and, for the first time in Boston, Hindemith's Symphony, "The Harmony of the World."

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Concerto Grosso for String Orchestra, Op. 6, No. 12, Mr. Munch will present the first performance of Gottfried Von Einem's "Symphonic Scenes for Orchestra" postponed from the concerts of October 4-5.

The second half of the program will include Mendelssohn's Symphony No. 5, in D minor ("Reformation") and "The Sorcerer's Apprentice" by Paul Dukas.

The first in the series of Tuesday evening concerts was given at Symphony Hall on October 8th. Charles Munch presented a program consisting of Mozart's Symphony in G minor, K. 550; Stravinsky's "Card Game" and Franck's Symphony in D minor.

The Orchestra will be out of town from October 14 to October 21 performing in the following cities: Rochester, New York; Toronto, Ontario; Ann Arbor and Detroit, Michigan; Lexington, Kentucky; Bloomington, Indiana; and Cincinnati, Ohio. The third pair of Friday and Saturday concerts will be presented on October 25 and 26.

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OCT 5 1957

Symphony Programs

Charles Munch, music director of the Boston Symphony, will conduct the second pair of Friday afternoon and Saturday evening concerts of the 77th season on Friday afternoon and Saturday evening, Oct. 11 and 12, at Symphony Hall.

After opening the program with Handel's Concerto Grosso for String Orchestra, Op. 6, No. 12, Dr. Munch will present the first performance of Gottfried Von Einem's "Symphonic Scenes for Orchestra," postponed from the concerts of Oct. 4-5.

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Herald (m)
BOSTON, Mass.
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OCT 12 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 2d program of the 77th season in Symphony Hall yesterday afternoon, performing the following program:

Concerto Grosso, Op. 6 No. 12 . . . Handel
Symphonic Scenes, Op. 22 . . von Einem
Symphony No. 5 in D minor, Op. 107 . . . Mendelssohn
Sorcerer's Apprentice . . . . . Dukas

BY RUDOLPH ELIE

A minute or two after the opening measures of Gottfried von Einem's Symphonic Scenes for Orchestra, yesterday receiving its world premiere, I found myself reeling back in my chair in astonishment.

For there appeared one of the most beautiful and beautifully sustained melodies I have heard from the pen of a contemporary composer in some 25 years. And, wonder, it was not the only one: the first movement had several other equally lovely phrases while the slow movement was a symphonic adagio that carried one back to Mahler.

Indeed, had I not the program on my lap and didn't know what was being played, I would have guessed that is was a recently discovered posthumous symphony by Mahler—at least until the finale. In that there were echoes of everything from a Hungarian rhapsody to gypsy tunes, from contemporary rhythmic complexities to American jazz. And, to cap it all off, the audience loved the work, calling Mr. Munch back for three bows. Imagine, contemporary music doing that!

Curious Points

All this brings up several curious points, not the least of which is, what on earth did Mr. Von Einem have in mind when he sat down to write a symphony that was for the here and now and not for the generations yet unborn? As we all know, the contemporary composer finds this a repugnant task: he nourishes himself on the gloomy thought that They Will Understand Some Day. So his works get a first hearing, if he is lucky and has connections, but when does it get a second?

But Mr. Von Einem, who is only 39 and consequently should be up to his ears in the dissonant protestations at the sorry state of the world, apparently is not ashamed of the fact that he can write melodies that compare with the finest of the other symphonic masters of the world, nor is he ashamed to do so. I firmly believe that many of his contemporaries can write equally fine melodies but do not dare to for fear of being labelled either reactionary or old fashioned or both. And in a day when composers belong to unions and receive most of their recognition from other composers, this is fatal.

Good for All Time

Something tells me it is not fatal to Mr. Von Einem, who clearly goes his own way. He has conceived these three symphonic scenes in terms of the human ear as it is, which is to say that while the ear can and does adjust to harmonic changes through the years, it will not accept a profound change in melodic concepts. To be sure concepts do change in melody and have, but the essential fact is that what was a good melody a thousand years ago is a good melody today.

The composer, who did this work for the 75th anniversary of the orchestra, evidently fully understands this and, without pretense or apology offers us one of the most truly musical works in a good many years. There have been others of greater importance and certainly of greater originality, but few have brought out a symphonic work that made such a direct appeal to the ear as this. It is, in fact, so steeped in the tradition and even the sounds and procedures of Mahler, that it might well be entitled Mahler's 11th Symphony by Gottfried von Einem. It will be around, I am confident, for a long time to come.

The concert opened with a perfectly beautiful performance of Handel's 12th Concerto Grosso of Op. 6, a work of poised and limpid eloquence, and ended with another performance of Dukas "Sorcerer's Apprentice," which is, it would seem to me, about ready for the shelf despite its glittering virtuosity in Mr. Munch's hands.

In between there was a very impressive performance of Mendelssohn's "Reformation" Symphony, which deserves a little more comment than possible due to the surprising—but wonderfully welcome—competition offered by the new work on the program. The orchestra is out of town next week, returning October 25 and 26 in a program conducted by Richard Burgin. It features Mozart's Sinfonia Concertante for a Violin and Viola with Ruth Posselt and Joseph De Pasquale as soloists.

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Symphonic Scenes Conducted by Munch

By Harold Rogers

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Working on the basis that "concert music in general has grown out of music for the dance," Herr von Einem opens with a movement marked Maestoso. It begins with a series of brass fanfares of dissonant nature contrasted with string passages of consonant nature. This is an interesting idea, especially when the fanfares take on something of a glorious brilliance.

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But this is soon over, and we find ourselves in the midst of the most ordinary romantic conventionalism—a balletic mood that is the pale reflection of a Straussian orchestra with some Mahlerian countermelodies. Before long our interest is again jogged by more of the fanfares, after which the romanticism is resumed on a less compelling level—something that might be suitable for a pas de deux—bringing the movement to a quiet close.

The Andante con moto is an unabashed waltz, songful and a little sentimental, which is then worked through a dissonant development section. After a few rather strong contrasts of dissonance with consonance, this movement also comes to a listless end.

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The final section, Allegro vivace, changes its character altogether from the first two and goes bump - bump - bumping along in the manner of a Russian symphonic scherzo. But here again the colors are pale and the interest quotient low. The whole work is eclectic and unoriginal.

If there were others in the audience who hoped that the inclusion of pieces by Handel, Mendelssohn, and Dukas would serve to ameliorate the fiasco of the von Einem, perhaps these listeners were—as was this one—disappointed.

Charles Munch, true enough, gave the Handel Concerto Grosso for Strings, Op. 6, No. 12, a fine, sturdy, and upright reading; and his traversal of Mendelssohn's "Reformation" Symphony was altogether admirable. There is no question, too, that his version of Dukas' "The Apprentice Sorcerer," with which he brought the concert to a close, is one of the most dramatically entertaining things he has done.

The Handel has a high style that will always be in favor; the Mendelssohn is a good if not a great symphony; and the Dukas is a piece of French pastry that has languished too long on the tray. Yet in the case of any symphonic program, it is not always the effect made by the components that counts, but the total effect that sends a listener singing on his way.

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(Continued from last week)

Mr. Lipson, backstage, spoke coolly about The Method, pointing out that like every other artist, the actor must have a fundamental technique. He granted that the Actor's Studio approach is unrivalled as far as public interest is concerned, but that it is not the only method, nor necessarily the best one. The fact that the majority of rising young movie stars have come from Actor's Studio and other homes of The Method does not indicate that this is the only approach used successfully today. The classical English style, a more objective and calculated approach, can be found in the stage action of Mr. Lipson and his musical comedy cohorts, as well as in the work of Eric Portman, Margaret Leighton, Wilfrid Hyde White, Emlyn Williams and other Britishers who have been responsible for many current Broadway hits. Like Rex Harrison in "My Fair Lady", Mr. Lipson does not actually sing in "Bells Are Ringing" (but then he is not required to); his sense of timing and a consciousness of the total effect give his stage presence a flair lacking in even the most reserved Method actor or actor-singer in "West Side Story".

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The opera, composed to a libretto by John Latouche, is the story of the rise and fall of Horace Tabor, an Easterner who made a fortune in silver at the turn of the century in Colorado. The series of events in the opera tell his life in relation to Augusta Tabor, his hard-working and self-reproachful first wife. who could never fully accustom herself to Horace's erratic flamboyance, and to Baby Doe, a voluptuous, romantic young woman who seizes opportunity when Tabor is attracted to her and then falls deeply in love with him. Tabor won a divorce from Augusta, but in so doing ostracized himself and Baby Doe from the Colorado society that might have elected him governor. Several years after his second marriage, Tabor lost his fortune (when silver was demonetarized) and his thirst for life. When he died, Baby Doe began a recluse existence in th eabandoned, worthless "Matchless Mine" and was found there twenty years ago, frozen to death.

The Tabor saga has all the color, the gambling with life, the full-blown emotionalism of any decadent, late romantic novel, as well as a roughness and humor characteristic of any frontier tale. What was heard at South Mountain was only the passion of the three leading characters. The opera was given in concert excerpts, with the composer as narrator, with a piano transcription of the score, and with indicative gestures rather than full-scale acting by the singers — Martha Lipton as Augusta, Clifford Harvuot as Horace, Leyna Gabrielle as Baby Doe and Patricia Kavan as Silver Dollar (the daughter of Horace and Baby Doe, who appears as a vision when Tabor is fast declining).

Moore's music can only be appraised on the basis of arias and duets, the only parts left fully intact in concert form. The melodic line is always dominant, but does not obscure the lyrics. The musical delineation of Baby Doe's emotions is alternately poignant and provocative. Her wedding aria, in which she appeases the Washington rabble-rousers who have come half in jest to the ceremony, is a lyrical triumph not only as far as melody is concerned, but also because of Latouche's poetry. The fullest expression of the primitive lyricism in Baby Doe's fancies lies in this aria.

Lesser reflections of the rapport between composer and librettist are evidenced in the elegant tunes which Baby Doe sings at the spinet while enticing Tabor, and also in the aria for Silver Dollar, who emerges as a fragile, deranged figment, singing over and over again the same syncopated, broken tune. Augusta's arias are rich and forceful in their projection of her intensity; there is an undeniable, homely strength and later vengeance in her clipped sounds. Tabor's arias are, in comparison to the imaginative treatment of the two women, bland nearly like recitative in their simplicity. In the duets with Augusta, and in one especially effective duet with Baby Doe, Tabor's music flies higher than the range of folk music. Tabor is the only character who has not been given full operatic treatment. There is a somewhat pedestrian ease and familiarity in his emotional expressions. This ease is totally out of place in a work which pulses with life and variety. Perhaps the concentrated passion of the excerpts was unfair to the musical characterization of Tabor, who may have reached fuller musical reality in his stage relationship to the Colorado people.

"The Ballad of Baby Doe" is being groomed for Broadway production this winter. From what little I saw, it looks like a companion piece to last season's musical-opera "Candide", with lyrics once again by Latouche and music this time by Leonard Bernstein. "Candide" was a succes d'estime; the public found it too musically unified for lazy consumption in a song here and there. "Candide" was quickly relegated to Broadway history. Perhaps the Metropolitan Opera House would have been a more appropriate place for that production; perhaps this will prove to be the case with "Baby Doe". Yet, "Baby Doe" has been successfully telecast, so its fate, due to its native material, may prove happier than that of the still untelevised "Candide". "The Ballad of Baby Doe" has just begun to live; let us hope that "Candide" has not died so quickly and uneventfully. The genius of the late John Latouche is in both, and his work is surely worth preserving on stage as well as on paper.

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Dr. Munch was in an extraordinarily effusive mood, and fortunately not hampered by feeling a necessity for a fast tempo. The "Reformation" Symphony was performed with clarity and vigour, and the commanding organ-like sonorities were allowed to linger before a change in orchestration. "The Apprentice Sorcerer" was performed in a similarly unhurried manner, with sharp accent on all the comic exchanges between orchestral groups as the apprentice's dilemma grows worse and worse.

The between-seasons romp ended with the October 12th BSO concert. As Sputnik was hurled into the heavens; the ship of seasons came home. A new season looms on the horizon.

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PROGRAMS AND PLACES BETWEEN SEASONS

By Marlene A. Burns

(Continued from last week)

Mr. Lipson, backstage, spoke coolly about The Method, pointing out that like every other artist, the actor must have a fundamental technique. He granted that the Actor's Studio approach is unrivalled as far as public interest is concerned, but that it is not the only method, nor necessarily the best one. The fact that the majority of rising young movie stars have come from Actor's Studio and other homes of The Method does not indicate that this is the only approach used successfully today. The classical English style, a more objective and calculated approach, can be found in the stage action of Mr. Lipson and his musical comedy cohorts, as well as in the work of Eric Portman, Margaret Leighton, Wilfrid Hyde White, Emlyn Williams and other Britishers who have been responsible for many current Broadway hits. Like Rex Harrison in "My Fair Lady", Mr. Lipson does not actually sing in "Bells Are Ringing" (but then he is not required to); his sense of timing and a consciousness of the total effect give his stage presence a flair lacking in even the most reserved Method actor or actor-singer in "West Side Story".

Fall foliage, in full majesty, and deserted streets gave me welcome back to Pittsfield. Most of the musicians and dancers had packed up instruments and leotards and headed for the city I had just left. Carola Goya and Matteo were busy chorcography for Manuel de Falla's "El Amor Brujo", an opera recently given at the City Center. The Boston Symphony Orchestra was preparing for and beginning its season in Carnegie Hall, Symphony Hall and various Eastern cities and college towns. The one place which had not yet been dismantled for the winter was South Mountain. At the very last moment, October 6th, Mrs. Willem Willeke chose to present Douglas Moore's "The Ballad of Baby Doe".

The opera, composed to a libretto by John Latouche, is the story of the rise and fall of Horace Tabor, an Easterner who made a fortune in silver at the turn of the century in Colorado. The series of events in the opera tell his life in relation to Augusta Tabor, his hard-working and self-reproachful first wife. who could never fully accustom herself to Horace's erratic flamboyance, and to Baby Doe, a voluptuous, romantic young woman who seizes opportunity when Tabor is attracted to her and then falls deeply in love with him. Tabor won a divorce from Augusta, but in so doing ostracized himself and Baby Doe from the Colorado society that might have elected him governor. Several years after his second marriage, Tabor lost his fortune (when silver was demonetarized) and his thirst for life. When he died, Baby Doe began a recluse existence in th eabandoned, worthless "Matchless Mine" and was found there twenty years ago, frozen to death.

The Tabor saga has all the color, the gambling with life, the full-blown emotionalism of any decadent, late romantic novel, as well as a roughness and humor characteristic of any frontier tale. What was heard at South Mountain was only the passion of the three leading characters. The opera was given in concert excerpts, with the composer as narrator, with a piano transcription of the score, and with indicative gestures rather than full-scale acting by the singers — Martha Lipton as Augusta, Clifford Harvuot as Horace, Leyna Gabrielle as Baby Doe and Patricia Kavan as Silver Dollar (the daughter of Horace and Baby Doe, who appears as a vision when Tabor is fast declining).

Moore's music can only be appraised on the basis of arias and duets, the only parts left fully intact in concert form. The melodic line is always dominant, but does not obscure the lyrics. The musical delineation of Baby Doe's emotions is alternately poignant and provocative. Her wedding aria, in which she appeases the Washington rabble-rousers who have come half in jest to the ceremony, is a lyrical triumph not only as far as melody is concerned, but also because of Latouche's poetry. The fullest expression of the primitive lyricism in Baby Doe's fancies lies in this aria.

Lesser reflections of the rapport between composer and librettist are evidenced in the elegant tunes which Baby Doe sings at the spinet while enticing Tabor, and also in the aria for Silver Dollar, who emerges as a fragile, deranged figment, singing over and over again the same syncopated, broken tune. Augusta's arias are rich and forceful in their projection of her intensity; there is an undeniable, homely strength and later vengeance in her clipped sounds. Tabor's arias are, in comparison to the imaginative treatment of the two women, bland nearly like recitative in their simplicity. In the duets with Augusta, and in one especially effective duet with Baby Doe, Tabor's music flies higher than the range of folk music. Tabor is the only character who has not been given full operatic treatment. There is a somewhat pedestrian ease and familiarity in his emotional expressions. This ease is totally out of place in a work which pulses with life and variety. Perhaps the concentrated passion of the excerpts was unfair to the musical characterization of Tabor, who may have reached fuller musical reality in his stage relationship to the Colorado people.

"The Ballad of Baby Doe" is being groomed for Broadway production this winter. From what little I saw, it looks like a companion piece to last season's musical-opera "Candide", with lyrics once again by Latouche and music this time by Leonard Bernstein. "Candide" was a succes d'estime; the public found it too musically unified for lazy consumption in a song here and there. "Candide" was quickly relegated to Broadway history. Perhaps the Metropolitan Opera House would have been a more appropriate place for that production; perhaps this will prove to be the case with "Baby Doe". Yet, "Baby Doe" has been successfully telecast, so its fate, due to its native material, may prove happier than that of the still untelevised "Candide". "The Ballad of Baby Doe" has just begun to live; let us hope that "Candide" has not died so quickly and uneventfully. The genius of the late John Latouche is in both, and his work is surely worth preserving on stage as well as on paper.

My wanderings ended in Boston, where I naturally looked for the Boston Symphony Orchestra. The October 12th concert, given in Symphony Hall, consisted of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 12; Einem's Symphonic Scenes, Op. 22; Mendelssohn's "Reformation" Symphony, Op. 107; and Dukas' "The Apprentice Sorcerer". Due to an excursion around the Boston suburbs, in a misguided search for Symphony Hall, I missed the Handel and Einem.

Dr. Munch was in an extraordinarily effusive mood, and fortunately not hampered by feeling a necessity for a fast tempo. The "Reformation" Symphony was performed with clarity and vigour, and the commanding organ-like sonorities were allowed to linger before a change in orchestration. "The Apprentice Sorcerer" was performed in a similarly unhurried manner, with sharp accent on all the comic exchanges between orchestral groups as the apprentice's dilemma grows worse and worse.

The between-seasons romp ended with the October 12th BSO concert. As Sputnik was hurled into the heavens; the ship of seasons came home. A new season looms on the horizon.

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Von Einem Music in World Première

Symphonic Scenes Conducted by Munch

By Harold Rogers

We can now add one more to the long list of ineffectual pieces composed on commission for the 75th anniversary of the Boston Symphony Orchestra. It is the Symphonic Scenes for Orchestra, Op. 22, by Gottfried von Einem, and its world première was delayed for two seasons until yesterday afternoon in Symphony Hall.

Working on the basis that "concert music in general has grown out of music for the dance," Herr von Einem opens with a movement marked Maestoso. It begins with a series of brass fanfares of dissonant nature contrasted with string passages of consonant nature. This is an interesting idea, especially when the fanfares take on something of a glorious brilliance.

♪ ♪ ♪

But this is soon over, and we find ourselves in the midst of the most ordinary romantic conventionalism,—a balletic mood that is the pale reflection of a Straussian orchestra with some Mahlerian countermelodies. Before long our interest is again jogged by more of the fanfares, after which the romanticism is resumed on a less compelling level —something that might be suitable for a pas de deux—bringing the movement to a quiet close.

The Andante con moto is an unabashed waltz, songful and a little sentimental, which is then worked through a dissonant development section. After a few rather strong contrasts of dissonance with consonance, this movement also comes to a listless end.

♪ ♪ ♪

The final section, Allegro vivace, changes its character altogether from the first two and goes bump - bump - bumping along in the manner of a Russian symphonic scherzo. But here again the colors are pale and the interest quotient low. The whole work is eclectic and unoriginal.

If there were others in the audience who hoped that the inclusion of pieces by Handel, Mendelssohn, and Dukas would serve to ameliorate the fiasco of the von Einem, perhaps these listeners were—as was this one —disappointed.

Charles Munch, true enough, gave the Handel Concerto Grosso for Strings, Op. 6, No. 12, a fine, sturdy, and upright reading; and his traversal of Mendelssohn's "Reformation" Symphony was altogether admirable. There is no question, too, that his version of Dukas' "The Apprentice Sorcerer," with which he brought the concert to a close, is one of the most dramatically entertaining things he has done.

The Handel has a high style that will always be in favor; the Mendelssohn is a good if not a great symphony; and the Dukas is a piece of French pastry that has languished too long on the tray. Yet in the case of any symphonic program, it is not always the effect made by the components that counts, but the total effect that sends a listener singing on his way.

The total effect yesterday added up to one word: mediocrity; but one can hope that this concert is in no way indicative of Dr. Munch's plans for the rest of the season.

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Gazette (e)
WORCESTER, Mass.
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OCT 12 19..

LEADING BRITISH COMPOSER MARKS HIS 85th BIRTHDAY IN LONDON

LONDON (AP) — Britain's leading composer, Dr. Ralph Vaughan Williams, planned to spend his 85th birthday today working as usual at his home here. His wife, Ursula, whom he married four years ago, said "he would have liked to hear the Boston Symphony Orchestra play his eighth symphony tonight."

Boston symphony officials said tonight's program originally had included Williams' eighth symphony but because of a reshuffle of programs to permit inclusion of works of Finnish composer Jean Sibelius, who died recently, the Williams composition will be heard Nov. 1-2 instead.

WILLIAMS' COMPOSITION TO BE PLAYED HERE

Williams' "Toward the Unknown Region" will be performed by The Worcester Festival Chorus and The Philadelphia Orchestra at the concluding concert of the 98th Worcester Music Festival next Saturday night in the Auditorium.

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Jewish Advocate
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OCT 17 1957

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: NEW EINEM WORK

A somewhat belated arrival among the works commissioned especially to commemorate the orchestra's seventy-fifth anniversary had its premiere last week in the guise of Gottfried von Einem's Symphonic Scenes, Opus 22.

Einem is a thirty-eight-year-old Swiss-born German-trained Austrian, who, if the first two movements of the Symphonic sketches are any indication, has so uncannily reproduced the art of Gustav Mahler that a casual listener would experience some difficulty in distinguishing the idioms of master and disciple. And, as the third movement revealed, this composer has thoroughly assimilated the style of the later Prokofieff. In the new work are also to be heard unmistakable influences of Bruckner and Stravinsky, and even of Goldmark. As a wit in the orchestra put it during the intermission, "von Einem ist von vielen."

Now ordinarily a new composition which is not only completely derivative but derives in large part from an epoch long closed could expect some pretty caustic commentary, certainly from this quarter. Not in this instance, though. For one thing I have to confess a weakness for any Mahler, even Mahler of the ersatz variety. For another, the Symphonic Scenes' broad, romantic melodic line, coupled with its rhythmic incisiveness and lush orchestral textures, made the first listening too frankly and enjoyably sensual to dismiss it out of hand. Second rate music to be sure, but easy to take.

The program opened with Handel's Concerto Grosso for string orchestra, Opus6, No. 12. I do not know of any other of the concerti grossi than the present one, which shows up every few years, that has been played at these concerts in recent times. The relative popularity of the Sixth is probably due in large part to the magnificence of the Larghetto e piano, which is as fine an example of baroque slow movement writing as is likely to be found in the literature. Mr. Munch's rendition was commendably straightforward. He chose to use almost the whole string orchestra, Opus 6, No. 12. I do not know of any other of precision and refinement for added depth and power.

Also on the program was Mendelssohn's Symphony No. 5, the "Reformation." Mr. Munch has a certain capacity for throwing himself into some of the less inspired creations of Mendelssohn, Schumann, Saint-Saens and the like with the devotion that most conductors reserve for an Eroica or a B minor Mass. As a consequence these works on such occasions reveal a good deal more substance than one would have credited them with. And so here with the "Reformation," which at first blush seems a monument to the commonplace and the banal, but which last week shone with the brilliance, refinement and sparkle that characterize Mendelssohn and Munch at their best.

The concert concluded with Dukas' "The Sorcerer's Apprentice."

This week the orchestra has departed for its annual mid-West tour. The next regular pair of concerts will take place next week-end under the direction of Richard Burgin and will include Liadov's "Three Pieces for Orchestra;" Mozart's Sinfonia Concertante for Violin and Viola, with Ruth Posselt violinist, and Joseph de Pasquale violist, as soloists; and the first Boston performance of Hindemith's "Die Harmonie der Welt."

IL CORRIERE DEL BERKSHIRE — 8 N

...UEZ

...di feste, per le quali era stata ...di la composizione dell'opera ...il passaggio della prima nave ...mente, dopo secoli di speranze, ...a il disegno di una comunica... ...ttraverso la più breve via dal ...

...olo della "civilizzazione", agli ...ecnico e scientifico e a rappre... ...contributo nella storia presen... ...la realizzazione tecnica dell'o... ...attribuita al francese Lesseps, ...sione, alla capacità e al decisi... ...de Negrelli che fu proprio co... ...vi e redasse i disegni necessari ...

...uesti studi, questi disegni che ...ttrentanta tenacia furono soste... ...bero la sanzione degli studiosi ...one internazionale che da anni ...a compimento la grande spe...

...lmente costituita tra i paesi di ...r il canale di Suez della quale ...essa si recò a compiere in Egit...

...appresentante francese Lesseps ...ilterra, il progetto minacciò di ...o nel 1855 non venne costitui... ...onale di attuazione alla quale ...ortando il frutto della sua rara ...

...ne di studio doveva esaminare ...rdui erano i problemi da risol... ...

...che dovevano sostenere la po... Palmerston — avverso al pro... ...e in esso vedeva facilitato l'ac... ...ee nel Mar Rosso e una minac... 'India — sostenevano la mag... ...he unisse i porti del Mediterra...

...neo a quelli del Mar Rosso a ... Route'' da essi seguita per ra... Quelli francesi e quelli belg... una canalizzazione indiretta ... tratti del corso del Nilo. Solo ... la possibilità di tagliare l'istm... tando altresì la presenza dei ... tando le inopportune canalizz... tri architetti.

Il de Negrelli infatti soste... renza di livello tra i due mari ... minante perchè, come risulta... una differenza irrilevante. ... centodue anni può sembrare ... nessun conto fu invece quello ... la realizzazione, poichè se la ... ti interessi soprattutto di or... ostilità, non si fosse trovata ... tino, che era di più facile e m... le si sarebbe costruito assai d...

Ma come spesso accade, il ... realizzazione di quella sua o... primo battello percorse tra i ... que del Canale, egli era già ... tutta del Lesseps, l'avventu... convincere il Sultano a concec... messo per i lavori. Il Lesse... tà di un amico comune, sott... tutte le carte, i disegni e i ... ricompensa non aveva saput... dova la sola metà della parte... fondatore come il de Negrell... di 20 mila franchi in conside... del marito riguardo all'imp...

Ed anche il lunghissimo ... pagnia dalla figlia del de N... allo scoppio della prima gue... e per togliere dalla ristrette... grande ingegnere trentino, i... a questi una pensione.

fratello gemello. Lo stesso viso, gli stessi biondi capelli ricciuti. E le medesime vesti. Ma il figlio del visconte aveva una voglia di cioccolata sotto l'ascella sinistra, che il cadaverino non rivelava.

il benvenu...
alla nuova
stagione . .

MUSICAL AMERICA
NEW YORK, N. Y.
NOV 1 1957

Munch Leads Boston Symphony In von Einem Premiere

Boston.—The "Symphonic Scenes", by Gottfried von Einem, commissioned for the Boston Symphony's 75th anniversary two years ago, but not completed in time, were well worth waiting for. Charles Munch and the orchestra at length gave the score first performances at Symphony Hall on Oct. 11 and 12, at the second concerts in the Friday-Saturday series. The "Symphonic Scenes" indicated a composer, hitherto unknown here, strongly personal and independent, who has a genuine creative gift. This is music of substance and not a little stature.

Einem did not write a symphony, as he himself pointed out, but a work of symphonic development, always with a feeling of classic, abstract dance music present. The three movements, Maestoso, Andante con moto, and Allegro vivace, were written for an orchestra of not much more than late Beethoven proportions. The texture is largely modern contrapuntal, well-defined parallel instrumental lines; the harmonic idiom ranges from a surprising conservatism in the first movements to an easy and logical and very musical use of dissonance in the second and third. This is lean, stripped-down music, closely and masterfully organized, with little or no instrumental color as such, and no extraneous decoration whatever. Yet the music is free from eccentricity, dry abstraction and shock value. It moves and sings, though it is not romantic; it is clear in melodic contours and rhythmic outlines. It is emotional and human.

The "Symphonic Scenes", on this program, followed Handel's B minor Concerto Grosso, No. 12 of Op. 6, and was in turn followed by Mendelssohn's "Reformation" Symphony and Dukas's "The Apprentice Sorcerer". The afternoon showed the orchestra at its exalted best, except for some coarsening of texture during the faster pages of Mendelssohn's old evangelical rouser.

77th Season Opens

Mr. Munch began the orchestra's 77th season at Symphony Hall an Oct. 4., with Mozart's G minor Symphony (K. 550) as actual opening number. The conductor memorialized the late Jean Sibelius with the Finnish composer's Seventh Symphony, and ended the program with the E minor Symphony of Brahms.

For one reputed not to be fond of the music of Sibelius, Mr. Munch's reading of the Seventh Symphony was one of remarkable eloquence and seeming sympathy. It was also correct in its observance of score markings. No finer tribute to Sibelius could have been made, I believe, because the Seventh—evidently the last Sibelius symphony—is to my mind an elegiac work.

Four new members have been engaged to fill vacancies caused by death and retirement. Winifred Winograd, cellist, joined the orchestra for the Berkshire Festival in Tanglewood. Ortiz M. Walton, double bass from the Buffalo Philharmonic, is the first Negro musician ever engaged by the Boston Symphony. Andre Come, 23, is the new second trumpet; Leslie Martin is a double bass formerly of the Seattle Symphony.

The second annual Baltic Concert Series brought the Boston debut of a resourceful but unostentatious young pianist, at Jordan Hall on Oct. 4. He is Andrius Kuprovicius, who now teaches in Cleveland. The Liszt B minor Sonata and Prokofieff's Seventh Sonata were the high points of his program, which included samplings from Debussy and Ravel. He played sensitively and poetically and, when that was demanded, with digital virtuosity.

Two new piano pieces by Alan Hovhaness, composed only last June and July, were introduced by Luise Vosgerchian, when she played at Jordan Hall on Oct. 6. Titled "Meditation on Zagreus" and "Meditation of Poseidon", the pieces are darkly colored, somber and intermittently stormy. Rhythmically they are complex. The composer was in the audience and bowed to cordial applause. Brahms's Paganini Variations, Scarlatti sonatas, and a Schubert sonata were on Miss Vosgerchian's list. Six Rustic Dances by Komitas Vartabed were examples of a different style of Armenian music. —Cyrus Durgin

50

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OCT 29 1957

Chamber Music Group On Tour

LENOX, Mass. — (UP)— The Zimbler Sinfonietta, a chamber group of Boston Symphony Orchestra members, is touring 24 Latin and South American cities before the start of the regular concert season in October.

Josef Zimbler heads the ensemble which left here at the conclusion of the 1957 Berkshire Music Festival on a tour sponsored by the State Department in association with the President's Special International Program.

Concerts feature music by Boyce, Tansman, Boccherini, Mozart, and Shostakovich, but each will include one American work.

The Zimbler orchestra is playing in Jamaica, Venezuela, Brazil, Uruguay, Argentina, Chile, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, Guatemala and Mexico.

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165 Church Street - New York
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SEP 8 1957

Eight Notable Concerts, Four Lectures On '57-'58 Coliseum Program

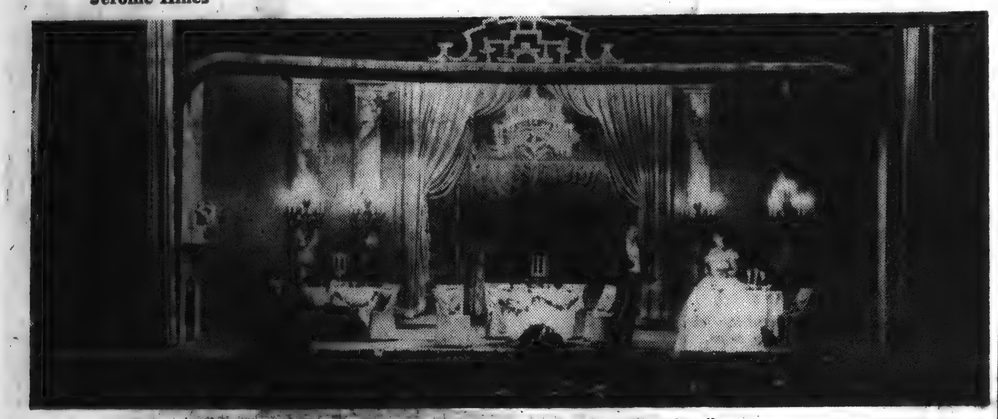
The Boston Symphony Orchestra, Charles Munch directing.

Jerome Hines

Concert And Lecture Schedule

October 19 ..... The Boston Symphony Orchestra
October 30 ..... Supreme Court Justice William O. Douglas
November 18 ..... The Black Watch Band and Pipers of Ireland
November 25 ..... Ballet Russe de Monte Carlo
December 10 ..... Nuclear Scientist Ralph Lapp
January 10, 1958 ..... Jerome Hines
February 11, 1958 ..... Hollywood Actor Vincent Price
February 19, 1958 ..... Roberta Peters
March 18, 1958 ..... James Reston of The New York Times
March 28, 1958 ..... Pianist Glenn Gould
April 10, 1958 ..... The Roger Wagner Chorale
April 15, 1958 Wagner Opera Company in "La Traviata"

Roberta Peters



International Opera Company in "La Traviata"

The Black Watch Band and Pipers of Ireland

Black Watch Piper

Glenn Gould

William O. Douglas

Memberships in the Central Kentucky Concert and Lecture Association formally will go on sale Monday, Sept. 16 at special headquarters in the Lafayette Hotel with fewer series places open than at previous campaign openings.

Without sales effort, close to 40 per cent of the 5,000 memberships available to the public have been claimed by unsolicited orders sent through the mails to Mrs. I. D. Best, association executive secretary.

Eight concerts and four lectures are included on the program for the 1957-58 season, which opens at Memorial Coliseum in six weeks—on Oct. 19.

Anyone may join the concert and lecture association and this policy may create problems for association officials when membership sales approach the 5,000-limit mark. Members of the association are permitted to renew their own memberships and purchase additional admission cards, but this year they are advised to place their orders early.

New members may send their applications now without restriction but, if they delay placing orders, they may find themselves on a waiting list instead of on the "ticket-assured" roster, which is now open to them.

Mail orders for adult cards at $8 each and children's cards at $5 each, entitling the holders to admission to all 12 concert and lecture attractions, may be placed now in advance of the campaign opening. These should be sent to Mrs. I. D. Best, 293 South Ashland Avenue. Details of the sales operation at the Lafayette Hotel will be published later this week in the Lexington newspapers to guide those who want to wait until the membership drive formally opens.

Attractions for the 1957-58 concert and lecture season include:

Boston Symphony Orchestra (Oct. 19) under direction of Charles Munch—This organization is perhaps the busiest symphony orchestra in the world. In addition to an annual tour, the orchestra fills a schedule including 30 weeks during the Winter season at Symphony Hall, 60 concerts under Arthur Fiedler for "Pops" season, two weeks of free open-air concerts on the Charles River Esplanade and six weeks of concert work at the Berkshire Festival in Tanglewood.

Supreme Court Justice William O. Douglas (Oct. 30)—Famous American jurist and author who was named to the U. S. Supreme Court in 1939 by President Franklin Delano Roosevelt.

Black Watch Band and Pipers of Ireland (Nov. 18)—This famous organization is on tour of the United States, with most of its appearances scheduled in cities that are much larger than Lexington. Admission prices charged for this attraction in other cities will approach in prior in some instances the amount charged for the entire concert and lecture series here. Both pipers and dancers of Queen Elizabeth's Royal Highland Regiment—The Black Watch—will be featured on the program here.

Ballet Russe de Monte Carlo

The Roger Wagner Chorale

Ballet Russe de Monte Carlo (Nov. 25)—This is America's oldest and most popular ballet company, with the world's leading ballet stars, a brilliant corps de ballet, symphony orchestra, and largest repertoire of popular classical and contemporary ballet. The stars in the company include Nina Novak, Yvonne Chouteau, Irina Borowska, Alan Howard, Miguel Terekhov, Eugene Slavin, Deni Lamont, Kenneth Gillespie and Igor Youskevitch. Sergi Denham is the director.

Dr. Ralph Lapp (Dec. 10)— Dr. Lapp, the organizer and director of Nuclear Science Service, is a consultant to industry on the uses of nuclear energy. He frequently contributes cover-feature articles to Saturday Evening Post, Life, Reader's Digest and other leading magazines. He is a fluent, pleasant and interesting speaker who treats both the somber and the bright sides of the atomic problem, giving background on each so the audience may visualize what the future holds.

Jerome Hines (Jan. 10)—This 28-year-old star of concert and opera is a dynamic personality welcomed everywhere. His impressive figure, regal bearing and brilliant singing excite audiences and critics alike. He's the winner of the Metropolitan Opera's Caruso Award. The New York Times calls him "one of the most gifted of the young American artists."

Vincent Price (Feb. 11)—Hollywood actor with a tremendous following. He has appeared in a number of television dramas.

Roberta Peters (Feb. 19)—This skyrocketing coloratura soprano of the Metropolitan Opera Company is young and beautiful. She possesses unusual talents and has been widely acclaimed for grand opera, concert, stage, radio and television appearances.

James Reston (March 18)—Famous news correspondent of the New York Times and winner of the Pulitzer Prize.

Glenn Gould (March 28)—Gould, now 24, advanced to international fame in the space of a few months. Critics showered universal praise on the young pianist after the release of his first recording for Columbia Records. Life magazine called him "The Young Wonder."

Roger Wagner Chrorale (April 10)—This group of 26 American singers, directed by a colorful French-born organist, has drawn praise from both American and European critics. The Chorale, invited to take part in Coronation Festivities in Britain, appeared during a European tour in London's Royal Festival Hall, Paris' Salle Gaveau and in Amsterdam and The Hague, in addition to presenting special radio broadcasts in Britain, France and The Netherlands.

International Opera Company in "La Traviata" (April 15)—Talented young artists present haunting and colorful melodies in a favorite opera from the pen of Giuseppe Verdi.

52

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SEP 29 1957

Famed Boston Symphony Coming Here Oct. 15

CHARLES MUNCH, director of the Boston Symphony Orchestra, has programmed music by Mozart, Stravinsky and Franck for the Boston Symphony Orchestra's concert Oct. 15 in the Eastman Theater.

On the list are Mozart's Symphony in G Minor, Stravinsky's "Jeu de Cartes" and Franck's Symphony in D Minor.

The Boston Symphony, long one of the world's most famous orchestras, is this year celebrating its 76th anniversary. Since its founding in 1881, it has maintained a rigid standard of excellence.

Munch, born in Alsatia, became conductor of the orchestra in 1949, following the death of Serge Koussevitzky.

The concert will be the second event in the Artist Series at the Eastman Theater.

* * *

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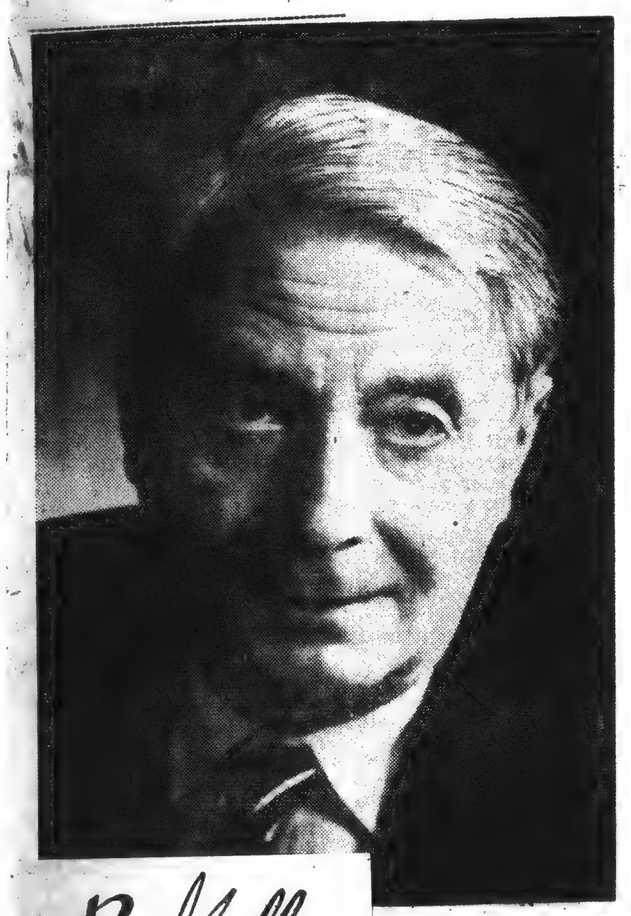

will conduct a season- ymphony Orchestra at In- mington, Oct. 20. This auditorium series of eight a new celebrity series of

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Set Oct. 30:

Boston Symphony Leads Off Auditorium Series At I.U.

The celebrated Boston Symphony Orchestra, with Charles Munch conducting, will open Indiana University's 1957-58 auditorium series Sunday afternoon, Oct. 30, at 3 o'clock.

Last fall the Boston Orchestra, which was celebrating its 75th anniversary, was the first American orchestra ever to play in the USSR. The European tour, undertaken in cooperation with the International Exchange program of the American National Theatre and Academy, included concerts in Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany, Switzerland, France and England.

The Boston Symphony is known as the busiest symphony in the world. The winter season of 30 weeks in Symphony Hall, the orchestra's Boston home, ends with April, and then begins, under Arthur Fielder, the Pops season of 60 concerts. Then follow two weeks of free open-air concerts on the Charles River Esplanade, and the six weeks of the Berkshire Festival at Tanglewood in Lenox, Mass.

Munch took over the conductorship of the Boston Symphony in 1949, succeeding Serge Koussevitzky, who had conducted the orchestra for 25 years.

Burrelle's
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SEP 15 1957

Boston Ork Le... Season's Artis...

THE APPEARANCE of the Boston Symphony Orchestra on October 21 promises a sell-out at Music Hall for the first attraction of the 1957-58 Artist Series.

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* * *

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165 Church Street - New York
LEXINGTON, KY.
LEADER
SEP 16 1957

City's New Residents Welcome To Share In Concert Series

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Of unusual interest will be the appearance here of the British Black Watch Regimental band with Highland pipers, which begins a 10-week tour of the United States in Washington Sept. 19. The Black Watch, formed into a regiment in 1739, was the pioneer of the Highland battalions. It has a long, colorful history.

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The Roger Wagner Chorale; Roberta Peters, a favorite with Coliseum audiences; Glenn Gould, pianist, and Jerome Hines, bass-baritone, round out the musical program. Three lectures also are included in the series.

The Lexington concerts have the distinction of playing before "the largest organized audience in the United States." Few cities even have facilities for seating an audience that can number up to 12,000. New residents will be welcomed to share the enjoyment of a brilliant season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 305,271
OCT 13 1957

Musical Events

During the coming week the Boston Symphony Orchestra, under the direction of Charles Munch, will be out of town on a tour which will include performances in Rochester, N. Y.; Toronto, Ontario; Ann Arbor and Detroit, Michigan; Lexington, Kentucky; Bloomington, Indiana and Cincinnati, Ohio.

The Orchestra will return in the following week to present the third pair of Friday afternoon and Saturday evening concerts at Symphony Hall on October 25 at 2:15 and October 26 at 8:30. Richard Burgin, the Orchestra's Associate Conductor will direct these concerts, and soloists Ruth Posselt, violin, and Joseph de Pasquale, viola, will be heard in Mozart's Sinfonia Concertante for Violin and Viola, K .364. Miss Posselt has been a frequent soloist with the Orchestra and Mr. de Pasquale is its principal viola.

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SEP 10 1957

AUDITORIUM SERIES TO OPEN AT I. U. WITH SYMPHONY

The celebrated Boston Symphony Orchestra with Charles Munch conducting, will open Indiana University's 1957-58 auditorium series Sunday afternoon, Oct. 30, at 3 o'clock.

Last fall, the Boston Orchestra, which was celebrating its 75th anniversary, was the first American orchestra ever to play in the USSR, included in the European trip.

Munch took over the conductorship of the Boston Symphony in 1949, succeeding Serge Koussevitzky, who had conducted the orchestra for 25 years.

This will be Munh's second appearance at Indiana University.

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ROCHESTER, N. Y.
Democrat & Chronicle
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SEP 29 1957

Famed Boston Symphony Coming Here Oct. 15

CHARLES MUNCH, director of the Boston Symphony Orchestra, has programmed music by Mozart, Stravinsky and Franck for the Boston Symphony Orchestra's concert Oct. 15 in the Eastman Theater.

On the list are Mozart's Symphony in G Minor, Stravinsky's "Jeu de Cartes" and Franck's Symphony in D Minor.

The Boston Symphony, long one of the world's most famous orchestras, is this year celebrating its 76th anniversary. Since its founding in 1881, it has maintained a rigid standard of excellence.

Munch, born in Alsatia, became conductor of the orchestra in 1949, following the death of Serge Koussevitzky.

The concert will be the second event in the Artist Series at the Eastman Theater.

* * *

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Circ. D. 96,513 - S. 102,338
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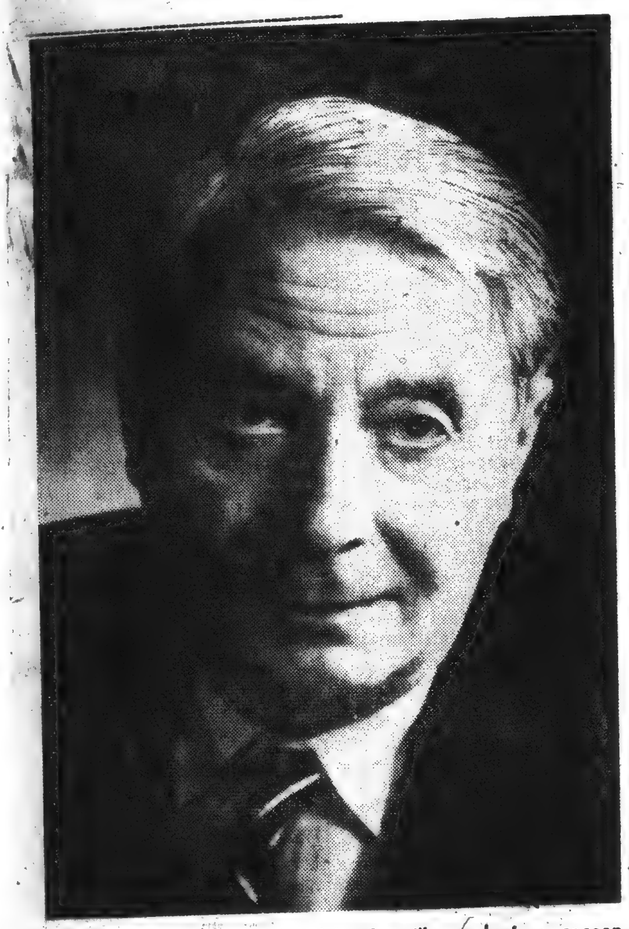

ON IU SERIES — Charles Munch will conduct a season-opening concert by the Boston Symphony Orchestra at Indiana University auditorium, Bloomington, Oct. 20. This program will start the 18th annual auditorium series of eight attractions, to be supplemented by a new celebrity series of four events.

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LEADER
SEP 16 1957

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...ony Leads Off ...eries At I.U.

...phony Orchestra, with Charles ... Indiana University's 1957-58 ...noon, Oct. 30, at 3 o'clock.

...taken in cooperation with the International Exchange program of the American National Theatre and Academy, included concerts in Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany, Switzerland, France and England.

The Boston Symphony is known as the busiest symphony in the world. The winter season of 30 weeks in Symphony Hall, the orchestra's Boston home, ends with April, and then begins, under Arthur Fielder, the Pops season of 60 concerts. Then follow two weeks of free open-air concerts on the Charles River Esplanade, and the six weeks of the Berkshire Festival at Tanglewood in Lenox, Mass.

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Boston Symphony Inspiring

By A. J. WARNER

Any visit by the Boston Symphony makes musical news of superlative import.

Last night, in the Eastman Theater, this illustrious and incomparable orchestra, Charles Munch, conducting, gave a concert of surpassing splendor, the program, the director, and the whole ensemble transporting a great audience to the heights of tonal magnificence. There was nothing save beauty of sound, as the bewildering complexities of the present-day world faded away in the presence of all that is lovely and inspiring.

Since, quite properly, no latecomer was seated during the opening number, those who were delayed, although even for a moment, had to be content to hear the initial offering from the rear of the house, which was not without its special reward, as one of Mozart's most delicious symphonies, the G Minor, K. 550, became a fairy garden portrayed in sound.

Full of unhappy agitation the symphony may be, but in its glistening pages one sees the dawn of romanticism in music, in the full flood of its sunrise. Weber, Berlioz, Schumann, Liszt and Chopin developed that which is romantic to hitherto unimagined lyrical expansiveness, but this G Minor Symphony by Mozart, Child of the Sun, stands forever at the crossroads where classicism and romanticism meet in flawless equilibrium.

The miracle was performed last night by Mr. Munch and his musicians with a patrician touch, perfect in its balance, and in its fidelity to the Mozartean spirit.

• • •

IN INFINITE CONTRAST was the brilliant performance of Igor Stravinsky's "Jeu de Cartes, Ballet en Trois Donnes," written for the American Ballet in 1937. Although not the equal of the composer's masterpieces, "The Firebird" and the incomparable "Petrouchka," this score is, nevertheless, full of kaleidoscopic orchestral color, as there is vividly painted a game of poker, played by the characters in the ballet, with the third deal becoming more and more tonally exciting. It is the kind of virtuosic piece in which the skill of the Boston Symphony achieves a spectacular triumph, and last night's performance was dazzling.

• • •

YET EVERYTHING that had gone before was dimmed by the monumental proclamation of Cesar Franck's "majestic, plastic, and perfectly beautiful Symphony in D Mnior," as Vincent d'Indy has so succinctly described it. Here the listener was carried heavenward, even as the great Belgian-French musical mystic was wont to let his soul soar upward from the organ-loft of Sainte Clotilde in Paris, where he became choirmaster in 1858.

Cesar Franck has been called "The" genius of improvisation, everything he wrote having this inexplicable quality of spontaneity. Dreamer and genius, that Franck was, came to the consciousness of everyone with ears to hear during last night's glorious performance of his symphony, which goes through periods of neglect, only to emerge, as does the sun, after many dark days, into greater effulgence. Who, hearing it, as Mr. Munch sees it, and as the Boston orchestra played it, can forget its soaring ecclesiastical mysticism?

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OCT 16 1957

Noted Boston Symphony Scores under Munch

By HARVEY SOUTHGATE

THE BOSTON Symphony Orchestra, Dr. Charles Munch conducting, carried a large audience to the heights of musical splendor last night at the Eastman Theater, as it returned after an absence of a number of years. At the end the audience rose and called back Dr. Munch with prolonged applause for the performance of the Cesar Franck D Minor Symphony.

Year after year, notwithstanding changes in personnel and minor letdowns here and there, this orchestra maintains its traditional place among the world's finest. One was made aware again last night of the size, depth and sonority that help to make it a real champion. More than one hundred musicians were on the stage last night, assuring a richness and four square dimension to every section, as well as an evenness of tone quality that keeps every detail perfectly in place.

* * *

NO ORCHESTRA program probably ever pleased every listener, and no doubt Dr. Munch's program last night would have been differently arranged by some persons in the audience. Yet in representing three different musical periods it seemed to this writer to be almost ideally chosen. First a Mozart Symphony (the enchanting No. 40); then the "Jeu de Cartes" ballet music of Stravinsky, and finally the great Cesar Franck symphony, which has survived its early critics to take its place in the company of Beethoven, Brahms, Tschaikowsky although it resembles none of them.

Dr. Munch's Mozart interpretation is his own, rather away from the orthodox style. Phrases are often turned abruptly rather than extended in the more familiar legato style. The No 40 symphony sounded different from the way that Toscanini, for example, conducted it, but that is a personal matter and certainly Dr. Munch made it charming to hear.

The Stravinsky "Jeu de Cartes" (Game of Cards) was written as a ballet, in which dancers represented cards. The music reflects the changing moods of the game, all set to ingenious rhythmic pattern and with a richly variegated and sometimes noisy score. We could not find much warmth in it, notwithstanding the technically excellent performance. Stravinsky has written more interesting, more understandable and more exciting music.

In the Franck symphony Dr. Munch and the orchestra cooperated in evoking the spaciousness, the sense of dimension of this noteworthy score. At first hearing one hears it as music directed mainly at the head; after many hearings, one hears it as an eloquent, intense expression of the heart. Franck went his own way, followed his own convictions in his development of a moving theme into a musical tapestry of many colors. Dr. Munch, who conducts quietly and without mannerisms, seemed to find this an especially congenial score. And one heard the individual excellence of the various instruments with great delight. This is an orchestra of virtuoso players and as such gave a memorable performance.

Concert Season Sponsors Stars

Choral Union, Extra Concert Series To Feature Lily Pons, NBC Opera

Lily Pons, foremost prima donna of the Metropolitan Opera Company, will inaugurate the 79th annual Choral Union Series on Thursday, Oct. 3 in Hill Auditorium.

Other world renowned performers appearing this season under the sponsorship of the University Musical Society will be the Boston Symphony Orchestra conducted by Charles Munch, violinist Yehudi Menuhin, the Cleveland Orchestra and baritone William Warfield.

Paul Paray will conduct the Detroit Symphony during its February appearance, followed by the Obernkirchen Children's Choir. After the Chicago Symphony Orchestra, pianist Myra Hess will appear in March. Vienna on Parade, conducted by Capt. Julius Herrmann, will conclude the 1956-57 season.

Returns to Ann Arbor

The Boston Symphony will appear in Ann Arbor on Oct. 17. This orchestra has appeared here annually since 1930 and on previous occasions since 1890.

Yehudi Menuhin will perform in the third concert of the Choral Union Series on October 29. He has returned to Ann Arbor many times since his first rectial here in his early teens.

Returning after a tour through Europe, the Cleveland Orchestra, George Szell conducting, will appear on Feb. 17. William Warfield, baritone, will perform on Nov. 26, followed by the Detroit Symphony Orchestra under the baton of Paul Paray on Feb. 17.

Introduced to Ann Arbor two years ago, the Obernkirchen Children's Choir will return Feb. 25 with a program of popular folk songs in German and English.

Reiner Directs

One of the highest ranked orchestras of America, The Chicago Symphony under the direction of Fritz Reiner will perform on March 2. The March 8th concert will feature the renowned pianist Myra Hess.

Closing the Choral Union season on a light note, "Vienna on Parade" will feature a variety of music in songs, strings and the "Deutschmeister" Band. Singing boys and girls in national costumes, an operetta from old Austria, a Ball scene and a potpourri of popular Viennese waltzes, marches and overtures will compose the program.

The 12th annual Extra Concert Series will open Oct. 6 with the NBC Opera Company's production of Mozart's "Marriage of Figaro."

Tours Country

The Florence Festival Orchestra will appear Oct. 24 during its first tour in this country. The pianist, Rudolf Serkin, will be heard in his seventh Ann Arbor concert on Nov. 15.

In an afternoon concert on Jan. 12, the Vienna Choir Boys will appear in Ann Arbor during the 500th anniversary of the founding of their world-famous organization.

Mantovani and his New Music returns to Hill Auditorium for the final concert of the season on March 11.

59

TORONTO GLOBE + MAIL
Oct. 17, 1957

MUSIC IN TORONTO

By JOHN KRAGLUND

Few of the orchestras in the United States have been able either to match or maintain the high standard of excellence that has been achieved over the years by the Boston Symphony Orchestra. That this ensemble continues in top form was amply illustrated last night when it presented the first concert in the International Artists Greater Artists Series at Massey Hall, under the direction of Charles Munch.

Familiar symphonies by Mozart and Brahms, together with the music from a Stravinsky ballet, provided a balanced program. The outstanding qualities of all three were clarity and precision, but only the Stravinsky Jeu de Cartes (Card Game)—described as a ballet in three deals—was wholly convincing in its interpretation.

This work, composed in 1937 for the American Ballet, does not seem to have appeared previously on the Toronto scene. Yet for those familiar with the composer's music, there must have been little that was startlingly new, except perhaps the almost visual vividness of descriptive details. This characteristic, missing in some of Stravinsky's earlier ballet scores, was doubtless enhanced by Mr. Munch's detailed conducting.

At any rate, Mr. Munch made real drama of the world of make believe, in which playing cards are the characters and the joker, the malignant force. His interpretation imparted movement and color, whether in the shuffling action of the introductions or in the superbly balletic music of the variations. And he brought out the bittersweetness, reminiscent of Petrouchka, in the Waltz-Minuet.

Mr. Munch's Mozart was quite another thing. Symphony No. 40 in G minor, played by a greatly reduced orchestra, lacked tonal warmth and interpretative [illegible]. We doubt that any notes were out of place, despite the tempo which was consistently too fast. As a result there was little left to do but admire the orchestra's ability to play so superbly, while we wished the gloss would wear away sufficiently to allow us to glimpse the real texture of the music.

There was considerably more excitement in Brahms' Symphony No. 4 in E minor. Even here we felt results would have been more stirring if Mr. Munch had allowed himself to be carried away by the rich melodies and harmonies of the score, instead of insisting upon an inflexible control of the proceedings.

However, his skilful development of dynamic contrasts gave the symphony a measure of emotional intensity in the opening and closing movements, superb balance throughout and bumptious good humor in the third movement. We should have preferred to be more closely involved in the music, but that would probably only have been possible if Mr. Munch had been.

Despite our disappointment in interpretations, we must confess we have lost none of our admiration for the orchestra that opened our new symphonic season for us.

ANN ARBOR
MICHIGAN DAILY Oct. 18, 1957

CHORAL UNION SERIES:

Boston Symphony Concert Outstanding

THE BOSTON Symphony Orchestra under the direction of Charles Munch played before a capacity audience last evening at Hill Auditorium. Munch, who conducted with his usual conservative style, directed an outstanding performance.

The program represented a question mark. It began with the "Symphony in G minor" by Mozart, continued with "Jeu de Cartes" by Stravinsky and closed with the "Symphony No. 4" by Johannes Brahms. The first and last works were ones with underlying sadness. And what of the Stravinsky? This was the surprise, and quite a pleasant one.

The Mozart symphony is one of the three brilliant works of this type written during the summer of 1788. It is a composition which elicits interpretation. Most recent performances emphasize its dramatic possibilities. This was the type of performance renedered by the Boston Symphony.

* * *

THE orchestra played from the very beginning with a determination and drive. The second movement, played after a long and distracting pause caused by late comers ,is Mozart in his best lyric form.

The Minuet truly exemplifies the true spirit of this music. Munch's reading of this section emphasized the certain basic power in the music, yet always had melancholy. This is not a delicate dance, but rather music merely set in this form and straining in its confinement. The interpretation of this movement was one of the high points of the concert.

The final movement of this symphony is based on a theme of almost folk song simplicity. But in the development section, indecision seems to take hold as exemplified in the constant repetition of one musical idea.

* * *

THE music for the ballet "The Card Game" was composed in 1936. The ballet is built around three deals in a game of poker. Th dances represent the cards.

The music is in many ways typically modern, dissonant and yet not atonal, light and humorous.

Here is a composition that deserves more playings than it has received. It is a pleasure to hear something played at Hill that is not an "old stand-by."

The final composition is one which can only be appreciated in a live performance. In defending this composition after a two-piano performance, Brahms stated that it can only be appreciated in an orchestral setting.

* * *

THIS composition by the leading symphonic composer of the last half of the nineteenth century was performed with great warmth and feeling. Charles Munch's reading of this music left little to be desired.

The performance of the third movement was most colorful, the finale, brilliant.

Of special interest were a number of excellent flute and bassoon solos, played by Doriot Dwyer and Sherman Walt. Munch graciously acknowledged the former's playing.

This reviewer felt that there was a certain lack of dynamic contrast. The soft passages were occasionally louder than one might wish. This was especially true of the Mozart.

—Leroy Jaffe

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OCT 19 1957

Munch, Boston Symphony Exciting

By Harvey Taylor
Detroit Times Music Editor

AN EXCITED audience in Masonic Auditorium last night shouted their approval of Charles Munch and the Boston Symphony after their performance of the rugged Brahms Fourth Symphony.

Munch's fieryness and drive do not in any way impede his keen sense for details in counterpoint and tonal subtleties and, although he does not achieve the clarity of exposition that Paray does, his approach to music remains typically French.

Munch Scrupulous

The massiveness of Brahms' works lends itself too often to the sacrifices of the inner voices to the main course of the melodic line. Munch was scrupulous in letting each voice be heard in its proper value. It was a very satisfying interpretation and performance.

The s... vinsky ... Card Gar... portion o... is Strav... hearted, ... far remo...

tivism of "Petrouchka" and "Le Sacre du Printemps." He was already swinging into the more refined style of his later works.

The little dances of "The Card Game" have, it is true, the characteristically tricky rhythmic patterns which Stravinsky handles so well, but the melodies are for the most part gay and light and the harmony fairly orthodox.

Spirited Reading

Stravinsky is not above sounding like Handel in a puckish mood and, in one dance near the end, he lifts a whole passage almost intact from a Rossini overture.

... the score a ... and the or... it elegantly.

... opened with a ... erformance of ... nor symphony.

DETROIT, MICH.
NEWS
Circ. D. 453,579 - S. 566,471
OCT 10 1957

Boston Symphony Here Oct. 18

When the Boston Symphony appears at Masonic Temple next Friday, (Oct. 18) at 8:20 p.m., music lovers will hear what is contended one of the world's finest orchestras conducted by one of the world's greatest musicians, Charles Munch.

It is sometimes claimed that the culture of Alsace, lying between those two great musical countries, France and Germany, bred in the traditions of both, has a balance and fullness of its own. Munch, who was born and grew up in Strasbourg, is the personification of this double culture.

* * *

HIS FATHER was a staunch Alsatian with a name derived from the German Monch, meaning "Monk." His mother, Celestine Simon, was of pure French blood—the daughter of a Protestant minister in Paris.

To those who know Munch personally, he is Gallic to his fingertips. His devotion to the music of Berlioz, Debussy, Roussel or Honegger is well known. On the other hand, the music of Bach is his Bible, a natural result of a boyhood closely surrounded by the music of that master, conducted by his father Ernest in Strasbourg, his uncle Eugene in Mulhouse, performed and studied by Albert Schweitzer as organists in both towns.

Munch was conscripted as technically a German citizen in the First World War. During the Second War he held his post as conductor of the Paris Conservatoire Orchestra with complete independence, secretly contributing to the underground resistance. He holds the Legion of Honor badge.

His musical training benefited by the classical tradition at Strasbourg, and at Leipzig where he had valuable experience in the Gewandhaus Orchestra. Yet he had studied violin with Lucien Capet in Paris, became a conductor in Paris, presiding over the Lamoureux, Conservatory and French National Broadcasting Orchestras.

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165 Church Street - New York
DETROIT, MICH.
FREE PRESS
Circ. D. 444,193 - S. 469,816
OCT 19 1957

IN TEMPLE CONCERT

Music Lovers Thrilled By Stravinsky Tunes

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Masonic Temple opened its concert season Friday night with the Boston Symphony Orchestra under the direction of Charles Munch.

As in previous visits by the distinguished group, Munch included a work that is strictly of our time and that bears high promise of longevity.

* * *

THE NOVELTY was Stravinsky's "Jeu de cartes" (Card Game), made up of music to a fantastic ballet which was created some 20 years ago for the American Ballet. It had been heard here only once before, to my knowledge, and then as a dance work of much color and gayety,

Stripped of the color and action of the ballet stage, the Stravinsky music is even more interesting than in the original presentation.

It is the sort of music in which the composer reveled at that time, and which still gives the listener a lift.

Strangely enough, it does not depend as much on the use of revolutionary harmonies as on the employment of unusual sonorities from the conventional instruments.

It is, in point of fact, quite conventional, even to the point of romanticism.

* * *

STRAVINSKY'S inimitable orchestral textures were given fortunate play by the Boston orchestra, and equally fortunate rhythmic pulse by the conductor.

It is a work that will be recalled with much the same sense of well being that Munch's presentation of the Honegger Fifth Symphony gave us some seasons ago.

The program opened with Mozart Symphony No. 40 in G minor, which is so infrequently played as to be something of a novelty itself. The Brahms Fourth Symphony closed the concert.

The classicism of the Mozart and the clarity of its construction bore easy company with the Stravinsky work.

In the Brahm"s Symphony, the orchestra rose to the nobility of expression which has long been its distinguishing characteristic.

Burrelle's
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NEWS
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OCT 19 1957

Boston Symphony Rises to Summit With Mozart

By JOSEF MOSSMAN

Had the Boston Symphony Orchestra closed its program in Masonic Auditorium last night after its opening number, the audience of more than 4,000 could have gone home fully satisfied that it had received its money's worth.

That first number was Mozart's symphony No. 40 in G minor, a work of joy as eternal as the proverbial hills. Age and custom have never staled this gem among symphonies, and the Boston Symphony's performance was the loving care lavished upon a priceless work of art.

Elegant and immaculate in phrasing and tone, the G minor was a gently-sloping mountain, its summit gleaming in perpetual sunlight.

A SECOND PEAK

At the far end of the program was another symphonic mountain, this one of crags and rocks, its heights blanketed in brooding clouds. Brahms' symphony No. 4 in E minor is an enigmatic work in many respects, with numerous pitfalls for the unwary explorer.

Munch, profound scholar of music that he is, surprisingly conducted the work for its array of effects rather than as an entity. Here the phrasing, notably in the first movement, was punctuated with periods when semicolons would have served better, leaving loose connections in the narrative development.

The tunes were winnowed with a syrup-sweetness and emphasis that turned the rest of the ensemble into a flabby surplus.

LIGHT INTERLUDE

As to the tonal effects, few orchestras could rival Munch and his men in the finale's skillful chaconne, the woodwinds dancing the wonderful transition into the key of E major, the majestic trombone pronouncement, the sad little teardrop of a coda.

Sandwiched between Mozart and Brahms was Stravinsky's "Card Game" ballet, an enchanting bit of frippery played with artful sense of high comedy and ironic wit.

The Boston Symphony's concert opened Masonic Auditorium's visiting symphony series. A symphonic "extra" will be tonight's concert by the Florence, Italy, Festival Orchestra.

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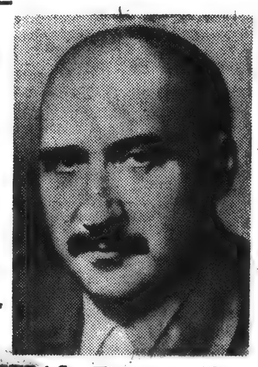

HEAD NOTED ORCHESTRAS—The venerable Charles Munch will conduct the Boston Symphony, opening the symphony series at Masonic Auditorium Friday evening. On the following night in the same auditorium Carlos Zecchi will conduct the Symphony Orchestra of the Florence Festival, making its first tour of the United States.

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OCT 19 1957

Munch, Boston Symphony Exciting

By Harvey Taylor
Detroit Times Music Editor

AN EXCITED audience in Masonic Auditorium last night shouted their approval of Charles Munch and the Boston Symphony after their performance of the rugged Brahms Fourth Symphony.

Munch's fieryness and drive do not in any way impede his keen sense for details in counterpoint and tonal subtleties and, although he does not achieve the clarity of exposition that Paray does, his approach to music remains typically French.

Munch Scrupulous

The massiveness of Brahms' works lends itself too often to the sacrifices of the inner voices to the main course of the melodic line. Munch was scrupulous in letting each voice be heard in its proper value. It was a very satisfying interpretation and performance.

The seldom heard Stravinsky ballet score, "The Card Game," closed the first portion of the program. This is Stravinsky in a lighthearted, pseudo-classic mood far removed from the primitivism of "Petrouchka" and "Le Sacre du Printemps." He was already swinging into the more refined style of his later works.

The little dances of "The Card Game" have, it is true, the characteristically tricky rhythmic patterns which Stravinsky handles so well, but the melodies are for the most part gay and light and the harmony fairly orthodox.

Spirited Reading

Stravinsky is not above sounding like Handel in a puckish mood and, in one dance near the end, he lifts a whole passage almost intact from a Rossini overture. Munch gave the score a spirited reading and the orchestra played it elegantly.

The concert opened with a virtuoso performance of Mozart's G-minor symphony.

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culture.

* * *

HIS FATHER was a staunch Alsatian with a name derived from the German Monch, meaning "Monk." His mother, Celestine Simon, was of pure French blood—the daughter of a Protestant minister in Paris.

To those who know Munch personally, he is Gallic to his fingertips. His devotion to the music of Berlioz, Debussy, Roussel or Honegger is well known. On the other hand, the music of Bach is his Bible, a natural result of a boyhood closely surrounded by the music of that master, conducted by his father Ernest in Strasbourg, his uncle Eugene in Mulhouse, performed and studied by Albert Schweitzer as organists in both towns.

Munch was conscripted as technically a German citizen in the First World War. During the Second War he held his post as conductor of the Paris Conservatoire Orchestra with complete independence, secretly contributing to the underground resistance. He holds the Legion of Honor badge.

His musical training benefited by the classical tradition at Strasbourg, and at Leipzig where he had valuable experience in the Gewandhaus Orchestra. Yet he had studied violin with Lucien Capet in Paris, became a conductor in Paris, presiding over the Lamoureux, Conservatory and French National Broadcasting Orchestras.

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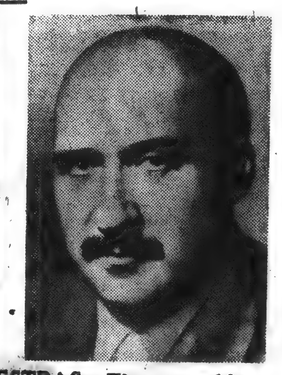
OCT 13 1957



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LEXINGTON, KY.
HERALD - LEADER
OCT 13 1957

Boston Symphony Orchestra

Boston Symphony Opens Coliseum Concerts Saturday

Central Kentucky's concert-lecture season will be inaugurated next Saturday night with the appearance of the world-famed Boston Symphony Orchestra in Memorial Coliseum. It will be the first Lexington visit by this distinguished organization.

The local management stresses again that no tickets will be sold for a single concert or lecture. The membership campaign was closed two weeks ago after due notice was given that the sale of season tickets would end at the close of the campaign. This has long been the policy of the Central Kentucky Concert - Lecture Association. For the benefit of newly-arrived residents, it is stated no seats in the Coliseum are reserved.

Now in its 77th season, the Boston Symphony is on a tour that will take it to Rochester, Toronto, Ontario; Ann Arbor and Detroit, Mich., Lexington, Bloomington, Ind., Cincinnati, Washington, Hartford, Conn., Philadelphia, Worcester, New London and Springfield, Mass., New Haven and Bridgeport, Conn.

Charles Munch, the orchestra's conductor, was born in Strasbourg Sept. 26, 1891. His father was a member of a musical family, an organist, string player and leader of the St. Guillaume Choir in the Strasbourg Cathedral, professor in the Conservatory and the first teacher of his son, Charles.

At 21, Charles Munch contemplated a medical career and went to Paris to study. But he soon was devoting all his time to his violin under Lucien Capet. His musical career was launched.

He was engaged in 1948 to succeed Serge Koussevitsky as regular conductor of the Boston Orchestra. He still conducts, when time allows, other orchestras in France, Austria, Belgium and Holland. In May, 1952, he took the Boston Symphony on its first tour of Europe, opening in Paris and including, among other cities, his native Strasbourg. In July and August he presides over the orchestra in the now famous Berkshire Music Festivals.

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LEXINGTON, KY,
HERALD - LEADER
OCT 6 1957

Concert-Lecture Membership Campaign Achieves Its Goal

The Central Kentucky Concert-Lecture Association has just completed another successful campaign in obtaining membership to insure continuance of programs of a high caliber. To those persons who have enjoyed the concerts and lectures over the years, this will be gratifying news.

A new season will begin Oct. 19 with the appearance at the Coliseum of the Boston Symphony Orchestra, with Charles Munch as conductor. It will be the first visit to Lexington by the world-famous organization.

An event anticipated by many patrons will be the appearance of Queen Elizabeth's Black Watch, consisting of regimental band, massed pipers and Highland dancers. The 100-man musical-marching outfit already is in this country. The famed Scots Guards band and dancers were acclaimed for their performance here two years ago.

Persons in charge of obtaining memberships were gratified with the response from new patrons, the majority of whom are recent arrivals in Lexington. The out-of-town response also held up well, assuring that the audiences will be representative of Central Kentucky.

For more than 20 years the "organized audience," said to be the largest of its kind in the United States, has been eminently successful in Lexington.

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INDIANAPOLIS, IND.
TIMES
Circ. D. 96,513 - S. 102,338
OCT 21 1957

Boston Symphony Excites IU Audience

By HENRY BUTLER
Times Staff Writer

BLOOMINGTON, Oct. 21—Yesterday's concert by Charles Munch and the Boston Symphony in Indiana University auditorium was a triumph of programming.

With no orchestral items from the conventional touring repertoire, Mr. Munch and the Bostonians nevertheless managed to give a tremendous sweep of a superb ensemble's possibilities.

The program began with Stravinsky's ingenious ballet "Jeu de cartes" (card game), written in 1936 for the American Ballet Theater.

On a first hearing, this work, which makes prodigious demands of every orchestral department, seemed more clever than substantial. It seemed to need the visual help of dancing, and sounded occasionally arid and lost in the concert hall.

A FINE performance of Debussey's "La Mer" followed. Here the score came across with great clarity, so that you could almost visualize the pages. But I found myself wondering what has happened to the legendary Boston sonority.

It can't be just fond illusion or sentimental nostalgia that makes the current tonal output seem less stirring. This is not to say the precision is impaired. Far from it. The orchestra, both together and separately in departments, retains an astounding virtuosity.

But something seems missing. I want to commend certain effects in "La Mer," however, notably a quite wonderful cooperative business by the percussion, which came closest to reality of any orchestrally imitated surf I've yet heard.

A SPLENDID and sensational performance of Berlioz' "Symphonie Fantastique" concert. In this work, for some odd reason, the orchestra began sounding more massively authoritative than it had earlier.

Following Mr. Munch's vigorous direction, the musicians negotiated the formidable difficulties of the big score with amazing aplomb.

In fact, the "Witches' Sabbath" finale — music once deemed merely melodramatic, but now more admired—reached a terminal velocity and volume that raised the roof and brought the visitors a prolonged ovation.

A great climactic cymbal crash was done with such strength that you could see the cymbals vibrating in what seemed dangerously long patterns. For a while, it seemed likely the orchestra might crack the sound-barrier.

I'm glad to report that didn't happen. But the subsequent deserved applause certainly broke some IU auditorium records.

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LEXINGTON, KY.
LEADER
OCT 10 1957

Symphony Appearance Here Brings Musician 'Home'

When the Boston Symphony appears here Oct. 19, it will bring a French horn player for the first time to the city founded with the help of his great-great-grandfather.

Symphony member O. W. McConathy, born in New Jersey and never before a visitor in Kentucky, is a great-great-grandson of Capt. Jacob McConathy, a founding city father of Lexington, friend of Henry Clay and captain in the 10th Regiment of the 1810 Militia.

The musician's great-grandfather, Herbert McConathy, on the staff of "The Kentucky Reporter," moved to Louisville in 1838, and his grandfather, born in Lexington, was superintendent of Louisville city schools more than 40 years.

McConathy's father, Osbourne McConathy, became known as an authority in music and served twice as president of the National Music Teachers Association and edited a school music book series widely used in America.

The Boston Symphony's performance Oct. 19 in the University of Kentucky Memorial Coliseum, first in the Central Kentucky Concert and Lecture Series, will be across the street from the home of McConathy's great-great-grandfather, located at Mill and Drill Ground (now Stoll Field).

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CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314
OCT 9 19

CHARLES MUNCH, world-famed maestro, will be on the podium to conduct the likewise-world-famed Boston Symphony Orchestra at Music Hall Monday, Oct. 21, the opening concert of the 1957-58 Artist Series season.

Glenn Gould, pianist; Leonard Warren, Claramae Turner and John Alexander, singers; and Benno Moiseiwitsch, pianist, will present the remaining four concerts in the series. Tickets at Baldwin's.

A SPLENDID and sensational performance of Berlioz' "Symphonie Fantastique" con-

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OCT 6 1957

CONDUCTOR — Charles Munch will conduct the Boston Symphony Orchestra in its concert at Music Hall Monday, October 21, opening date for the Artist Series.

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MUNCH CONDUCTS HERE TOMORROW—Charles Munch will conduct the Boston Symphony Orchestra in concert tomorrow night at 8:30 at Music Hall for the first program of the Cincinnati Artist Series. The Franck D Minor Symphony is the major work scheduled.

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COLUMBUS, OHIO
DISPATCH
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OCT 13 1957

MUNCH CONDUCTS IN CINCINNATI

Charles Munch, music director of the Boston Symphony Orchestra, will direct that internationally famous orchestra in a concert at Cincinnati's Music Hall the evening of Monday, Oct. 21. This concert inaugurates the city's Artist Series which is sponsored annually by the Cincinnati College Conservatory of Music. The second concert on Nov. 20 will feature the spectacular young Canadian pianist, Glenn Gould. Tickets are available at Baldwin's, 415 Race St., Cincinnati.

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 93,290 - S. 182,238
OCT 12 1957

ic, Art and Books

Merab Eberle, Editor

CHARLES MUNCH, conductor of the Boston Symphony, will be presented with his internationally famous orchestra in concert at Music Hall, Cincinnati, Monday evening, Oct. 21. This is the opening concert of the Artists Series which is sponsored annually by the Cincinnati College-Conservatory of Music.

Young People To Give Program Tomorrow

Dance And Music Students Are Afforded Opportunity To Appear In Concert

Youth of Dayton will be presented in a dance and music recital at 2:30 p.m. tomorrow in Memorial hall by the Dayton Music club.

This club has gone to a great deal of expense to make it possible for children of elementary and high school age to experience the thrill of concert artists in appearing on a big stage in a beautiful hall.

What money may be left over after expenses are met will be devoted to one of the Dayton Music club's pet projects, a scholarship fund.

Taking part on the program will be the Philharmonic Training orchestra, conducted by Marjorie Kline; the Dayton Boys choir, directed by S. Norman Park; the Dayton Ballet Theatre, directed by Josephine Schwartz two eight-piano ensembles.

Members of one eight-piano ensemble are of elementary school age. Members of the other ensemble are high school pupils. Both groups have been directed, for their performance, by Alverda Sinks Fitzgerald, accomplished pianist.

Today, tickets may be procured at Reeders Piano company, 1968 North Main street; Charles McLean, Bookseller, 111 North Jefferson street until noon, and at Central Ticket Office, 15 East First street before noon. Tomorrow they may be procured at the Memorial hall boxoffice.

Artist Series

Cincinnati's 1957-1958 Artist Series will get underway at Music hall Monday evening, Oct. 21, with a concert presented by Charles Munch and the Boston Symphony orchestra.

58

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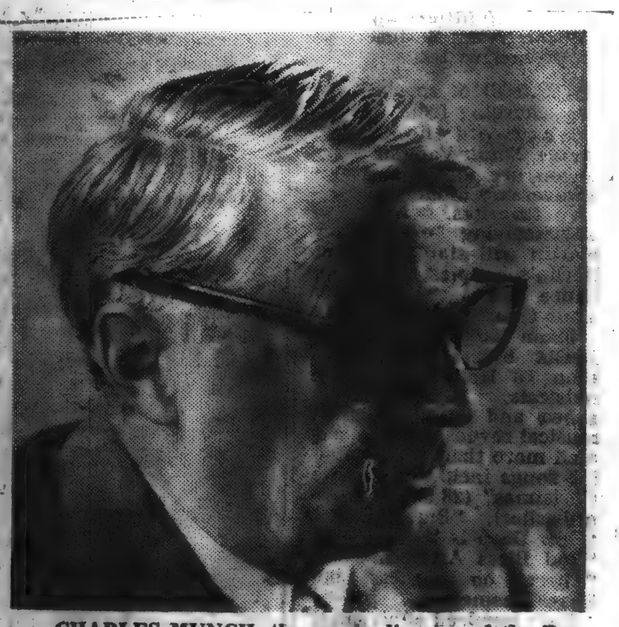

CHARLES MUNCH, the music director of the Boston Symphony, will conduct his famous orchestra at Music Hall, Monday, in the first presentation tation of this season's Artist Series. Tickets may be purchased daily, including Saturday, from 10 a. m. to 4:30 p. m. at Baldwin's, 415 Race st. Phone, Cherry 1-1038.

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IN Society

MRS. ALBERT JAMES BELL is being welcomed home, following an extended summer and early autumn sojourn in the East.

As has been her custom, Mrs. Bell spent most of her summer holiday at the Lake Placid Club, Lake Placid, New York. She first went to Rochester, N. Y., where her son-in-law and daughter, Mr. and Mrs. Clarence S. Lunt, reside. She and the Lunts and their daughters then motored to Lake Placid, where the Lunt family spent a month at a cottage they have in connection with the Lake Placid Club.

Mrs. Bell was established at the club itself for two months. The presence at Lake Placid of Mrs. Bell, and Mr. and Mrs. Lun and their children and two grandsons represented a total of five generations of the family who have spent consecutive years there since before 1920. The two grandsons are Gordon and Robert Douglas Small, the sons of Mr. and Mrs. Gordon Small (Edith Lunt) of Rochester.

At the end of her Lake Placid sojourn, Mrs. Bell returned to Rochester. She and Mrs. Lunt then went to Boston, where they enjoyed delightful reunions with other members of the family. One of Mr. and Mrs. Lunt's five daughters, Miss Ruth Lunt, is now residing in Boston. Mrs. Bell's nephew, Mr. Standish Meacham Jr., and his bride are living in Cambridge, Mass., while Mr. Meacham does post graduate work at Harvard.

Mrs. Bell flew from Boston to Cincinnati, arriving home Wednesday evening.

Artist Series To Open

When the Boston Symphony Orchestra presents a program on Monday evening at Music Hall the occasion will mark the first of five concerts the College-Conservatory Artist Series will sponsor during the 1957-58 season.

Occupying Box 1 at the concert wil be Dr. J. Laurence Willhide, the Rev. Julian Charles, Mrs. Eleanor Allen, Mr. Willis Beckett and Mr. and Mrs. Spencer Shank. Mrs. Frank. Mrs. Francis X. Siegel will have Box 3.

In Box 4 will be Mr. and Mrs. James M. E. Mixter, Mr. Philip Wyman, Mr. and Mrs. Craig Hutchison, and Mr. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. Mr. Lucien Wulsin has taken Box 8 for the concert.

Mr. and Mrs. J. Ralph Corbett will be joined in Box 5 by Mr. and Mrs. Robert Sidell, Mrs. Charles P. Taft and Mr. Thomas Corbett. Those in Box 6 will be the Rev. Victor B. Nieporte, S.J., the Rev. John J. Wenzel, S.J., Mr. and Mrs. J. Bert Reynolds and Mr. and Mrs. William R. Seidensaden.

Mr. and Mrs. Clarence R. Reeves, Dr. Joseph Link Jr., Mr. and Mrs. Stanley G. McKie and Mrs. J. Harry Dornheggen will be in Box 7.

Enjoying the concert from Box 9 will be Mrs. Benedict Smith, Miss Helen Meyer, Dr. Thor Johnson, Mr. Carl Meyer, Miss Marie Krehbiel, Miss Bertha Krehbiel. In Box 10 will be Mr. and Mrs. George Fee, Miss Elizabeth Dolle, Mr. Walter Grote and Mr. and Mrs. Howard J. Morgens.

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OCT 21 1957

World of Music

October Ends In Blaze of Glory

By HENRY HUMPHREYS
TIMES-STAR Music Critic

If you think the scarlets and burnt umber and Van Gogh yellows of this sun-blessed October weather are glorious, you should take a look at the music calendar for the last days of this October. (Yes—I know we've had Asiatic influenza and Russian sputniks—but let's not forget our blessings, all our blessings!).

The list should bowl you over—the Boston Symphony, Eugene Conley, Johanna Martzy (wait 'til you hear this Hungarian Erica Morini!) all this week; and just around the corner, and still in October, that Royal Ballet from London which made its world-fame under the name of Sadler's Wells. (By Hallowe'en a music critic should really "give up the ghost." Too much, too fast, too sublime. . . .!).

Start with the Boston Symphony. That's tonight (Monday) at Music Hall. Under the eminent, ever-youthful and imaginative Charles Munch, this great orchestra will present the Mozart "G Minor," Stravinsky's "Game of Cards" and the Franck "D Minor." Some music patrons have commented that they have heard the Franck almost too often, but if there is one gram of mystical sublimity left in that masterpiece, Maestro Munch will squeeze it out. I hope no music lover will miss this concert—a red-letter event.

EUGENE CONLEY, a tenor whose recital Thursday forenoon at the Hall of Mirrors will open the Matinee Musicale season, has long been a favorite of Zoo Opera fans—not to mention the indefatigable Cincinnatians who travel all the way to New York City and the "Met" to hear him sing. His program will offer arias by Handel, lieder by Schubert and Strauss, songs by Rachmaninoff, two famed tenor arias from Massenet's "Manon" and Puccini's "Tosca" and an English language group. Walter Hatcheck will be at the piano.

As for Johanna Martzy, who will make her American debut with the Cincinnati Symphony Orchestra under Thor Johnson Friday afternoon in Music Hall (playing the Brahms Violin Concerto), if you are a record collector you will know her name and fame. well—especially her newest Angel recordings of the Schubert sonatinas.

The Royal Ballet arrives next Sunday and will give three performances. See this page for more details about their programs, etc.

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OCT 21 1957

Arrive by Bus, Cars

Boston Symphony Here for Concert

By HENRY HUMPHREYS
Times-Star Music Critic

The Boston Symphony, 112 strong, arrived in Cincinnati by bus and rented automobile Monday and readied themselves for an evening concert in Music Hall.

Conductor Charles Munch commented that he was delighted to arrive in "so beautiful a city in such beautiful weather."

MR. MUNCH had his first sample of "Hoosier cooking" Sunday afternoon in Brown County, Ind., the Boston Symphony presented a sell-out concert in the Indiana University auditorium, Bloomington, Sunday afternoon).

The Alsatian-born conductor admitted his preferred Parisian dishes—he lived in Paris most of his life—but "I love that Brown County apple butter."

THE CURRENT Boston Symphony tour is what they call their annual "western trip." Manager Thomas D. Perry reminded that Cincinnati—to Bostonians—is just this side of the Rockies.

The orchestra has played in six U. S. and Canadian cities, Cincinnati being the seventh, and most of the organizations will fly to Boston tomorrow as they have concerts in their home city this week end.

The famed orchestra, which has only three women members, will feature the Franck "Symphony in D Minor" at the concert at 8:30 p.m.

The balance of the program will be devoted to Mozart and Stravinsky.

THE CONCERT will open the Artist Series season and is expected to draw a record crowd of music lovers.

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Amusements

STAGE..SCREEN..MUSIC..NIGHT CLUBS

Boston Program

The Boston Symphony Orchestra, Charles Munch, conductor, will open the Artist Series tomorrow night with a concert at Music Hall. At 8:30 p. m. Munch will conduct the following program:

Symphony No. 40 in G Minor, K. 550 ..... Mozart
Game Of Cards ..... Stravinsky
Intermission
Symphony in D Minor ..... Franck

Seats are on sale at the Baldwin Piano store, 415 Race St.

Other events in the Artist Series include a piano recital by the young Canadian Pianist Glenn Gould, a voice recital by Leonard Warren, a recital by John Alexander and Claramae Turner and a piano program by Benno Moiseiwitsch.

HERE TOMORROW—Charles Munch will conduct the Boston Symphony Orchestra in the Franck D Minor Symphony tomorrow night at Music Hall as first Artist Series program.

TIGHT BINDING

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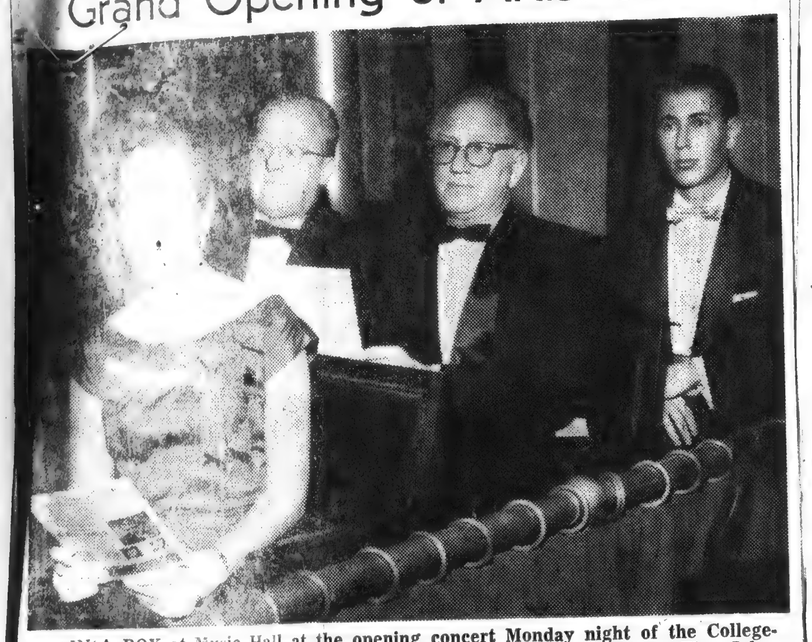
OCT 22 1957

Grand Opening of Artist Series



IN A BOX at Music Hall at the opening concert Monday night of the College-Conservatory Artist Series, Mrs. J. Ralph Corbett, left, is pictured with Dr. Thor Johnson, music director of the Cincinnati Symphony Orchestra; Mr. Corbett and the Corbett's son, Thomas Corbett. Music Hall was crowded for the concert presented by the Boston Symphony Orchestra with Mr. Charles Munch directing. Mr. Corbett is president of the Artist Series Committee, which includes Mr. James M. E. Mixter as secretary-treasurer; Mr. J. Herman Thuman as consultant; Mr. J. D. Henry, Miss Bertha Krehbiel, Mr. Clarence R. Reeves, Mr. Edward Schulte, Mr. J. Laurence Willhide and Mr. Lucien Wulsin Jr.

Burrelle's
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59

"This Is Greatness"

Munch, Boston, Get Big Ovation

By HENRY HUMPHREYS
Times-Star Music Critic

There are times when a music critic wishes he were a trumpeter—preferably a Boston Symphony trumpeter—so he could play a high-treble fanfare, instead of having to try to put his elation into words and cold type.

Such a moment occurred Monday night at Music Hall when the Boston Symphony, under Charles Munch, was playing the closing triumphant measures of the final allegro of Cesar Franck's "Symphony in D Minor." Words of praise? Too feeble. Hand me that trumpet!

This is greatness—Franck plus Munch plus the Boston Symphony. For no matter how inspired the architect's (Franck's) plans, it takes a master builder like Charles Munch and a hundred or so master craftsmen to carry out his splendid designs.

This composition has been compared aptly to a cathedral. A happy thought. But it is not merely a large edifice, but a cathedral full of humans, humans who have come into the house of God to pray and think on the deeper things of life.

Charles Munch, like a devout priest, has FELT the words of his text and has not been satisfied merely to intone them with the proper accents.

I SINCERELY FEEL that Monday night's Munch-Boston Symphony Franck interpretation was the finest I have ever heard—either in a concert hall or on a recording. It was exciting, soaring, lyrical, tragic, joyful, poignant, majestic, sublime; it was a tonal cosmos in which no string of the spirit's lyre remained untouched .It was an odyssey of the soul which ended in the soul's triumph—but humble—return to the side of faithful love and warm hopefulness.

It is significant that Franck's masterpiece ends in the same key (D Major) chosen by Handel and Beethoven for their "world-joy" masterpieces—the Hallelujah Chorus and the choral finale of the Ninth Symphony.

THE FIRST HALF of Monday night's concert—which by the way was heard by a large and enrapted crowd—was comprised of the familiar Mozart 'G Minor Symphony" and Stravinsky's "Card Game." The Mozart work was exquisitely played and, as if to prove it doesn't need quantity to produce quality in its string section, the reduced orchestra revealed sonority and enough to spare!

The Stravinsky work — based on a ballet score—is a cleverly-wrought tour-de-force which even the Boston orchestra could not make consistently interesting. The opus particularly shows off the woodwinds; and those Boston "flutes and reeds" certainly play like Hellene demi-gods on a festal night.

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By HENRY HUMPHREYS
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FOLLOWING THE CONCERT, a reception for members of the Boston orchestra was given backstage. While last-minute arrangements are being carried out, Mrs. Morley Thompson, left; Mr. Thomas D. Perry Jr., manager of the Boston Symphony Orchestra; Mr. James M. E. Mixter, Mrs. Mixter and Mrs. Joseph Poetker, president of the Women's Committee for the Cincinnati Symphony Orchestra, gather for a chat at one of the buffet tables. The tables were centered with golden "lyres" and arrangements of bright yellow chrysanthemums and magnolia foliage. Large arrangements of the flowers and foliage topping gold columns were placed behind the tables. The net proceeds from the series of five concerts are given to the College-Conservatory Scholarship Fund. —TIMES-STAR (Neuber) Photos.

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60

Monitor 10/23/57

Art—Music—Theater

Philadelphia Orc[h]

Eugene Ormandy Receives Citation From Harold Case

By Harold Rogers

Last night the Philadelphia Orchestra came to Symphony Hall in the Boston University Celebrity Series; and after the intermission Dr. Harold C. Case, the University's president, honored Eugene Ormandy with a special citation for his many achievements—for his 33 years among the leading conductors of our era, for more than 20 years as head of the Philadelphians, for his role in unifying the world's peoples as a musical ambassador through his many guest appearances.

Mr. Ormandy then made a few gracious remarks, among which was an amusing statement that he was especially happy to receive the citation (1) on the stage that belonged to the other "great" orchestra, and (2) because the honor was not his alone but that of his colleagues.

It is good that the Philadelphians are again visiting Boston almost annually, after a long hiatus. The fact that Symphony Hall was filled to capacity indicates how welcome they are in Boston, and we in Boston are always pleased to hear the other "great" orchestra.

Not that the Philadelphians play like or sound like the Bostonians, not at all. As has been pointed out on their former visits, the Philadelphians play with more of an integration of the choirs, whereas Charles Munch prefers that each facet of the orchestra shine forth in its own brilliance. The Philadelphians have a darker quality and are more suave in the sheen of their tone. The Bostonians are more coruscating, with darting lights enlivening the shade.

All of which again leads us to the conclusion that the world's great orchestras (yes, there are really more than two) cannot be compared. They are like people. They are great for differing reasons.

Mr. Ormandy opened his Russian program with Tchaikovsky's "Romeo and Juliet," infusing it with the ardor and tragedy that only a composer like Tchaikovsky could have poured into it in the first place. The conductor then continued with the first Boston performance of the revised version of Prokofiev's Symphony No. 4, originally composed in 1929-1930 for the 50th anniversary of the Boston Symphony.

Though it has not the immediate appeal of Prokofiev's Fifth, it is an intensely emotional work, filled with interesting ideas that work themselves out in fascinating ways. The opening movement, for instance, is filled with surprising and yet altogether logical modulations—those particular modulations of Prokofiev that, like a cat tumbling through the air, somehow always manage to land right-side up.

There are many changes of pace and of mood, too, in the Andante tranquillo; the Moderato, quasi allegretto has a light scherzoso touch; and the final Allegro risoluto takes on the dramatic qualities of a grotesque march that is interrupted from time to time with sudden skittering tuttis. The listeners expressed their appreciation by calling Mr. Ormandy back three times to accept the applause.

After receiving his citation, Mr. Ormandy concluded with a deeply satisfying reading of Moussorgsky's "Pictures at an Exhibition," as deftly arranged by Ravel. Perhaps Mr. Ormandy did not bring it off with the same electrical tensions that were Guido Cantelli's forte, nor with the pristine clarity that is Igor Markevitch's, but the satisfactions of Mr. Ormandy's readings are manifold. There are dramatic dynamics, richness of tone, and beauty of balance.

PROVIDENCE JOURNAL October 20, 1957

Ormandy at Auditorium Tomorrow

The Philadelphia Orchestra which has few peers in this country, will be led by its musical director, Eugene Ormandy, at the second of the Providence Community Concert Association series of concerts tomorrow night at 8:30 in Veterans Memorial Auditorium.

One of the three symphonic works to be presented will be a revised version of Prokofieff's Fourth Symphony which the composer made during the few months before his death in 1953 and enlarged its scope so extensively that it was given a new opus number. It was originally written in 1929 for the Boston Symphony Orchestra's 50th anniversary.

The new Fourth will be heard here for the first time and will also be a "first" in Boston Tuesday night when the orchestra opens Aaron Richmond's Boston University Celebrity Series.

The other works on the orchestra's Providence program will be on the commemorative order — Stravinsky's "Petrouchka" Suite, which will honor the composer's 75th birthday, and Elgar's "Enigma" Variations, played in commemoration of the 100th anniversary of the composer's birth.

The order is announced as follows:

I.

Suite from the Ballet, "Petrouchka" .... Stravinsky
Symphony No. 4, for Large Orchestra, Op. 47/112 .... Prokofieff

II.

Variations on an Original Theme, Op. 36 ("Enigma") .... Elgar

THE HUNGARIAN Quartet, which will launch the Rhode Island Chamber Music Concerts Oct. 29 in Rhode Island School of Design Auditorium, is considered one of the most brilliant groups of its kind to visit this country in recent years.

It received the Grand Prix du Disque in 1955 for its Beethoven Quartet recordings, and Beethoven's String Quartet in B-Flat Major, Op. 130, will be on its program here. The other works will be Haydn's Quartet, known as "The Lark," and Bartok's Second String Quartet in A Minor, written in 1917.

Members of the quartet are Zoltan Szekely and Alexander Moskowsky, violins; Denes Koromzay, viola, and Gabriel Magyar, cello.

WHILE THE BOSTON Symphony Orchestra celebrated its 75th anniversary two years ago, its coming season in Providence will be its 75th in this city. So, for its opening program in Veterans Memorial Auditorium Nov. 5, Charles Munch has chosen works which are of significance to its history in its home town and here.

The opening number will be Handel's Concerto Grosso for Strings, Op. 6, No. 12, which was played by the orchestra in Providence under its second conductor, Wilhelm Gericke, in 1885. Koussevitzky brought it back in 1931.

It was in the second season of its existence, 1882-83, that the orchestra presented a series of three performances here directed by its first conductor, George Henschel. The place was Music Hall. Henschel was a personal friend of Brahms and one of his foremost champions. But the composer's symphonies were so little appreciated in Boston at the time that a wag suggested that the orchestra's auditorium be provided with a sign inscribed "Exit in Case of Brahms." Brahms' Fourth Symphony will be the concluding number on the Nov. 5 program.

In accordance with the orchestra's receptivity to new works, Dr. Munch has reserved the second spot on his program for the introduction of "Symphonic Scenes" by the young Austrian composer, Gottfried von Einem.

Dr. Munich will conduct three of the Providence concerts and Richard Burgin, the orchestra's distinguished associate conductor, will lead another. Following the custom of past seasons there will be a guest conductor. He will be Thomas Schippers, one of this country's most notable young conductors who at Tanglewood, the Metropolitan Opera and elsewhere has been hailed as a musically accomplished and exciting figure.

SPONSORED by the Holy Cross Club of Rhode Island and for the benefit of its scholarship fund, Father Flanagan's Boys Town Choir will give a concert Nov. 6 in Veterans Memorial Auditorium. Father Francis Schmitt is direc[tor] also in life at ers.

The Flanag[an] famed and h[is] braska about memb[ers] grown vided which erto.re Choi[r]

The con ... age ... son ... tou ... over ... and so[me] states provin[ces] was ...

Eugene Ormandy conducts th[e]

Ormandy Given BU Citation At Symphony

Eugene Ormandy, conductor of the Philadelphia Orchestra, received special honors from Boston University last night, during the B. U. Celebrity Series concert by the Philadelphians in Symphony Hall.

The citation, voted during the Boston University Conference on the Arts last Spring, was presented by Pres. Harold C. Case midway in the concert. Bestowal of the citation had been delayed because the conductor had not been able to come to Boston until now.

The citation read in part:

"For 33 years you have been among the leading conductors of our era and for more than 20 seasons you have guided the destinies of one of the world's greatest orchestras.

"Under your direction the Philadelphia Orchestra has become a single instrument developed to musical communication with a tone quality of singular warmth and an expressive virtuosity that is a reflection of your own synthesis of heart and mind."

"As a musical ambassador for your country, you are now devoting yourself to furthering the potentialities of music as a path over which strife-torn peoples can walk in unity and common purpose."

Ormandy conducted the first Boston performance of the revised version of Prokofieff's Fourth Symphony; the Tchaikovsky Overture-Fantasy "Romeo and Juliet," and the Moussorgsky-Ravel "Pictures At an Exhibition.

Herald 10/22/57

MUSIC

SYMPHONY HALL

Philadelphia Orchestra

The Philadelphia Orchestra, Eugene Ormandy conducting, opened the 1957-58 Celebrity Series in Symphony Hall last night. The program:
Overture-Fantasy, "Romeo and Juliet" .... Tchaikovsky
Symphony No. 4 .... Prokofieff
Picturts at an Exhibition Mussorgsky

The other great orchestra—as Boston University president, Harold Case, put it when he presented Eugene Ormandy with a citation at the interval—the other great orchestra returned in splendor to Symphony Hall last night. The Philadelphia, opening the 1957-58 Celebrity Series here, merits the description; for the way it responded last night tempts one to say, incomparable. And it was incomparable, too, in the sense that every great world orchestra, like the Royal Philharmonic and our own Boston Symphony, is unique and irreplacable.

The character of the Philadelphia with its rich and warm tonal qualities, its booming sonorities and opulent textures is quite different than that of the present-day Boston Symphony. It lacks the brilliance, dryness and subtle nuance to which concertgoers havec been exposed here in the tenure of Dr. Munch.

But its own particular personality, as it were, consists of other major attributes, in particular, a depth and tonal richness of ravishing beauty. The Philadelphia is, stylistically, is an orchestra of the Central and North European tradition rather than of the French.

Lustrous Genius

The program, which Mr. Ormandy conducted magnificently, was designed to reveal the lustrous genius of the instrument that is the Philadephia; and at the same time to preserve a balance between the old and the new in an all-Russian program. Choosing the Prokofieff Symphony No. 4, dating from the master's Paris period, was a stroke of genuine interest.

Of all the items in the Slavic repertoire this one alone has a novel combination of local implication (the work was commissioned for the 50th anniversary of the Boston Symphony), neglect (the "Classical" Symphony and No. 5 are far better-known) and musical ideas worth a re-hearing. It also has two opus numbers (47 and 112) and this was the Boston premiere of the revised version. Broadly diatonic and heroic in scale, the Fourth employs themes from the ballet "The Prodigal Son" as subjects for the classical sonata form; and the reasons for its neglect are obvious: while the final two movements are stirring and disclose the composer's talent for astringent humor and massive statement, there are passages in the opening section that bear the dutiful traces of a commissioned exercise.

Nontheless, the Fourth, while fitfully gleaming with Prokofieff's pictorial and tonal heights, contains moments of exaltation that redeem it from being a piece of outsized statuary, and Mr. Ormandy's reading was enormously romantic and spirited.

The "Romeo and Juliet" overture that opened the program was given a bravura treatment that brought out the melodic loveliness of the score instead of the blood and thunder; and the "Pictures at an Exhibition," which closed the evening, was handled with breathtaking scope and ardor instead of a possible jocund whimsey; and elicited well-deserved bravos from the capacity house.

R. S. T.

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Burgin to Conduct Local Premiere Of Hindemith Work

Richard, Burgin, associate conductor of the Boston Symphony Orchestra, will introduce to this city Hindemith's symphony, "The Harmony of the World," at Symphony Hall Friday and Saturday, Oct. 25 and 26.

This coming week the orchestra, directed by Charles Munch, will be away on tour.

Mr. Burgin will open his program with Liadov's Three Pieces for Orchestra ("Baba Yaga," "The Enchanted Lake" and "Kikimora"), last played by this orchestra in 1945. Ruth Posselt, violin, and Joseph De Pasquale, Boston Symphony first viola, will be soloists in the Mozart Sinfonia Concertante (K. 364).

Hindemith's Symphony, as in

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OCT 18 1957

BURGIN CONDUCTS SYMPHONY

At the third pair of Friday afternoon and Saturday evening concerts at Symphony Hall, Oct. 25 and Oct. 26, Richard Burgin will conduct the first Boston performances of Paul Hindemith's Symphony, "Die Harmonie der Welt."

The work was first performed by the Basle Chamber Orchestra in January, 1952.

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Eliot Play by B. U.

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OCT 26 1957

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BOSTON SYMPHONY ORCHESTRA

Hindemith Operatic Symphony

THE BOSTON SYMPHONY ORCHES- ... Hall ... Richard Bur- ... lowing program: ... for Orchestra— ... "The Enchanted Lake" ... Yaga"; Mozart: Sinfonia ... ncerte in E-flat (K. 364), Ruth ... violin, and Joseph de Pas- ... viola, soloists; Hindemith: Sym- ... "The Harmony of the World" ... the opera of the same title ... first performance in Boston.)

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The romantic aspects of this incomparable masterpiece are evident, it seems to me, to the most leaden ear. For clothed in a thin veneer of contemporary musical convention, the Sinfonia Concertante reveals from the very outset a passionate dialogue between the two instruments as if this were, in fact, a musical depiction of a man and woman deeply in love. This may sound like pure nonsence, naive and baseless, but there are many curious things about the work that suggest that there is more to it than meets the casual ear.

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I found the three Liadov pieces pretty pallid stuff. Whatever atmosphere they may have had in their day is not in evidence today; they are merely dull and routine and, if perhaps worth an occasional outing, from my view the outing should be very occasional indeed, say again in 1982. Nor can I report much enthusiam for Hindemith's Symphony from ihs opera "Die Harmonie der Welt."

Although its intellectual content is of the highest order and there are moments of great interest, such as the other-wordly sound of the close of the second section, it sounds almost exactly like the overall sound of a similar symphony from "Mathis der Maler." By this I mean the composer seems to be quoting himself in the typical same general melodic intervals he employs in "Mathis"—which is, incidentally, a far more important work. It is pretty noisy, for the most part, and its first movement started a hasty movement to the exits by a number of the faint of heart. Its closing bars are very striking, however, and it was interesting to hear. Once.

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63

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10/19/57

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Globe 10/22/57

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OCT 26 1957

BOSTON SYMPHONY ORCHESTRA

Hindemith Operatic Symphony

THE BOSTON SYMPHONY ORCHESTRA ... at Symphony Hall ... will repeat ... program of the ... Richard Burgin ... following program: Liadov: Three Pieces for Orchestra—"Kikimora," "The Enchanted Lake" and "Baba Yaga"; Mozart: Sinfonia Concertante in E-flat (K. 364), Ruth Posselt, violin, and Joseph de Pasquale, viola, soloists; Hindemith: Symphony, "The Harmony of the World" from the opera of the same title (first performance in Boston.)

By CYRUS DURGIN

Richard Burgin, making his first appearance of the season at the helm of the Boston Symphony Orchestra, this week presents us with a notable, diversified and rewarding program. He works upward from the general charm of Liadov and his Russian fairy tales (with French impressionist flavorings) to the particular solidarity of Hindemith's operatic Symphony, "The Harmony of the World."

Midway, Mr. Burgin conducts one of the most lovable of all works in the concerted manner: Mozart's youthful but altogether glorious Sinfonia Concertante in E-flat. After many years of enjoyment from music, there are always some moments which stand radiant and supernal in memory, because they have been occasions close to perfect beauty. Yesterday's performance of Mozart was one such.

No doubt the Sinfonia Concertante is not on the exalted level of the G minor and "Jupiter" Symphonies, but in the deep personal feeling of the allegro maestoso and andante it approaches close. In the constant, singing loveliness of these movements, I believe, Mozart opened a young heart which had begun to experience life in its darker aspects. There is infinite tenderness here, something not far removed from song out of sorrow.

It is not, however, simple song. The Sinfonia Concertante, especially in the dialogue of the solo instruments, is much decorated in the rococo style. But the expressive quality is profound, reflecting that "true and natural" attitude of the 18th Century North German composers who produced that short-lived blend of rococo and very early romanticism known to the musical scholars as the empfindsamer or sensitive style. But let us not attempt to analyze too coolly what so evidently and so touchingly came intense from a human heart.

A Gorgeous Quality

Miss Posselt and Mr. de Pasquale performed with a fine individuality when their parts took the form of a dialogue, with a rare exactitude in keeping together when the voices merged. Their quality of string tone was gorgeous, their style of golden excellence. The orchestra, under Mr. Burgin's supple but firmly rhythmic beat, was tidy and buoyant.

"The Harmony of the World," like Hindemith's "Matthias the Painter," is a three-movements Symphony drawn from an opera. This opera, for which Hindemith wrote his own libretto, is about the 17th Century astronomer Johann Kepler, who was both a great mind and a fervent religious spirit in a troubled time.

The key to the philosophical foundation of the music, which I suppose has to be considered, is found in Hindemith's explanation that it is governed by Boethius' definition of the three categories of music: "Musica mundana—the harmony of the universe; Musica humana—the harmony of soul and body, and Musica instrumentalis—not music 'for instruments,' but music 'as the instrument,' through which the higher and more intangible relations between man and cosmos are made manifest."

Having swallowed that heavy Germanic morsel, we may proceed to describe the music briefly. The first movement, Musica instrumentalis, is vigorous and heavy-textured, mostly dark-colored, typically Hindemith in its massive austerity and nervous play of dissonant counterpoint. Musica humana, a slow movement, is warm and melodic, richly colored, almost romantic in feeling. Musica mundana, the finale, reverts to the muscularity and the rough surfaces of Hindemith's counterpoint, and it ends with a sort of chorale theme roaring large against a splendid tumult of full orchestra with chimes and cymbals.

Obviously "Harmony of the World" is enormously skilled music, of much substance and unmistakable stature. One or two hearings are not going to make all clear to anyone. We must hear it again, and I, for one, welcome opportunity.

Next week Charles Munch will conduct, leading off with two trifles of Saint-Saens—the Overture to "La Princesse Jaune" and "Omphale's Spinning Wheel." He will conduct for the first time in Boston the Eighth Symphony of Vaughan Williams. Zino Francescatti will be soloist in the Tchaikovsky Violin Concerto.

McKenna starred, and young Be...

Musical Events

At the third pair of Friday afternoon and Saturday evening concerts at Symphony Hall at 8:30, Richard Burgin, Associate Conductor of the Boston Symphony Orchestra, will conduct the first Boston performances of Paul Hindemith's Symphony "Die Harmonie der Welt." The work was first performed by the Basle Chamber orchestra in January, 1952, and had its United States premiere with the Minneapolis Symphony Orchestra in March, 1953, the composer conducting. It has also been performed by the Chicago, Cleveland, and New York Philharmonic orchestras.

Mr. Burgin will open the program with Three Pieces for Orchestra by Liadov: Baba Yaga, Op. 56; the Enchanted Lake, Op. 62 Kikimora, Op. 63, and will present soloists Ruth Posselt, violin, nad Joseph de Pasquale, viola, in Mozart's Sinfonia Concertante for Violin and Viola, in E-flat, K. 364.

The second concert in the Tuesday evening series will take place on Oct. 29 at 8:30. Richard Burgin will conduct and the program will be the same: Liadov—Three Pieces for Orchestra; Mozart — Sinfonia Concertante, K. 364 (Soloists: Ruth Posselt, Violin; Joseph De Pasquale, Viola); Hindemith — "Die Harmonie der Welt."

The season's first Open Rehearsal will be presented on Thursday evening, Oct. 31, at 7:30 at Symphony Hall. Series tickets for the series of seven Open Rehearsals (at $9.00 for the series) will be available at the Symphony Hall Box Office until Thursday, October 24. After this date all tickets will be sold singly at $2.00 for each rehearsal.

ROLAND HAYES, tenor, will give a recital at Jordan Hall at 8:30 p.m.

Wednesday

DAVID CRAIGHEAD, chairman

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Burgin's Program

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...USIC

Kikimora, The ... Baba Yaga ... Liadov
Sinfonia Concertante (K. 364) ... Mozart
'Die Harmonie der Welt' ... Hindemith

By RUDOLPH ELIE

It seems perfectly incredible to me that 37 years have elapsed since Mozart's Sinfonia Concertant for Violin and Viola has been performed at these concerts, yet such is the fact of the matter. However, it was worth waiting for the moment in history that provided the artistic union of Ruth Posselt and Joseph De Pasquale in the solo roles; they gave at once the most beautiful and the most ardent performances of this work I ever hope to hear.

The romantic aspects of this incomparable masterpiece are evident, it seems to me, to the most leaden ear. For clothed in a thin veneer of contemporary musical convention, the Sinfonia Concertante reveals from the very outset a passionate dialogue between the two instruments as if this were, in fact, a musical depiction of a man and woman deeply in love. This may sound like pure nonsence, naive and baseless, but there are many curious things about the work that suggest that there is more to it than meets the casual ear.

One of Few

In the first place, it is one of the few things Mozart ever wrote without a special reason, that reason being money for the most part. He would, from time t, time, write for friends or associates, such as his horn concertos for the comical Lutgeib. But he was too pressed for money to waste time on his own conceits . . . unless, that is, an insuppressible inspiration welled up in him.

Such an inspiration, perhaps, touched off by one of his many flirtations, resulted in this matchless and quite certainly autobiographical essay in three parts, of which the slow movement, with its broad, impassioned counterpoint between the solo instruments as they imitate and almost caress one another, is one of the most affecting moments in all music. But the whole, from the powerful sweep of its first movement to the happy serenity and release of the rondo, is clearly a paean to romance.

This is the first time I ever heard it done by a woman violinist with a man playing the viola. The effect (if you go along with the romantic view to begin with) is startling. Had Miss Posselt, beautiful to see in a blue-green gown, and Mr. De Pasquale done it without notes, the effect would have been virtually paralyzing. But it was almost that anyway as these two musicians played it with a unanimity of style that was virtually matchless.

There were occasional "wolfs," which are faulty attacks arising from the failure of the bow to bite into the string, but otherwise the playing had enormous technical security along with its emotional impact. And I think I might say, without slighting Miss Posselt, that Mr. De Pasquale is the greatest living player: he has no equal in my experience for the exquisite tone he draws from this overlooked instrument. It might be added that Richard Burgin and the orchestra supplied a very fine accompaniment for the soloists.

I found the three Liadov pieces pretty pallid stuff. Whatever atmosphere they may have had in their day is not in evidence today; they are merely dull and routine and, if perhaps worth an occasional outing, from my view the outing should be very occasional indeed, say again in 1982. Nor can I report much enthusiam for Hindemith's Symphony from ihs opera "Die Harmonie der Welt."

Although its intellectual content is of the highest order and there are moments of great interest, such as the other-wordly sound of the close of the second section, it sounds almost exactly like the overall sound of a similar symphony from "Mathis der Maler." By this I mean the composer seems to be quoting himself in the typical same general melodic intervals he employs in "Mathis"—which is, incidentally, a far more important work. It is pretty noisy, for the most part, and its first movement started a hasty movement to the exits by a number of the faint of heart. Its closing bars are very striking, however, and it was interesting to hear. Once.

Zino Francescatti is the soloist in Tchaikovsky's violin Concerto (!) next week when Mr. Munch returns to give the first Boston performance of Vaughan Williams Symphony No. 8 and two things by Saint Saens.

...s to the

RUTH POSSELT, co-soloist with Joseph de Pasquale in Mozart's Sinfonia Concertante for Violin and Viola (K. 364) at the Boston Symphony concerts on Friday afternoon and Saturday evening, Oct. 25 and 26.

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Hindemith Symphony in Boston Première

'Die Harmonie der Welt' Conducted by Richard Burgin

By Harold Rogers

Once again Richard Burgin has put together a program of compelling interest for his first conducting stint of the season with the Boston Symphony Orchestra, of which he is concertmaster and associate conductor. There was some humor from Liadov, some sweetness from Mozart, both of which went down easily; but a tough nut from Hindemith sent a few capitulated listeners fleeing from Symphony Hall.

The vast majority, however, remained to follow all three movements of Hindemith's Symphony, "Die Harmonie der Welt," heard yesterday afternoon in its Boston première. This is the symphony that he extracted from his opera of the same name (which had its world première on Aug. 11 in Munich under the composer's direction).

He had done the same thing some years earlier with the music from his opera "Mathis der Maler"; and one can happily point out that Hindemith maintains the same general level of inspiration in "Die Harmonie" as he did in "Mathis." It is always an exciting pleasure, in fact, when Hindemith employs inspiration; there are countless times when he has turned out music to his own extremely workable formulas—works that entertain the ear but leave the spirit parched.

Hindemith's hero in this opera is Johannes Kepler (1571-1630), a noted astronomer who wanted to reconcile natural science with the Bible. In the three movements of this symphony Hindemith attempts an expression of three concepts formulated by the early Roman astronomer, Boethius—"Musica instrumentalis," or music as a medium through which man touches the cosmos; "Musica humana," expressive of the harmony of humanity; and "Musica mundana," which is not mundane music, as one might easily translate, but "the harmony of the universe." This is considered also the best translation of Hindemith's title "Der Harmonie der Welt."

One might say that Hindemith attempts the expression of these concepts; and, with the exception of the last movement, he largely succeeds. The first movement opens as if a skyfull of comets were shooting out in all directions, after which it settles down to a lot of bustling on just plain worldly terms. There is a good basic impulse that carries the whole thing along—as there is in all Hindemith scores—and the various instruments weave in and out in a way that reminds one of bicycles at rush hour in Amsterdam.

The second movement is the most appealing in that its long, sweeping melodies do have a warm and tender human quality, and the orchestration is far more economical. Here we have a family Hindemith technique, that of spinning broad melodies over short, contrapuntal patterns that go their own determined and staccato way.

In the third movement, which is to represent the harmony of the universe, Hindemith begins with a magnificent fugal passage, extremely well bound, that gives us a sense of the heavens opening up to their infinite reaches. Here is a view we wanted to hold onto; but Hindemith, unfortunately, couldn't hold onto it himself, and before long he is back down on earth, scrubbing around in the dust.

Well, if the applause was not much more than polite for the Hindemith, it was unabashedly ecstatic for Mozart's Sinfonia Concertante for Violin and Viola, with Ruth Posselt and Joseph de Pasquale taking the respective soloistic honors. In lyrical tone, perfection of pitch, and beauty of balance, the soloists were superb; and the middle Andante was played with the tenderness of a love song in duet form.

The applause, too, had the ring of satisfaction after the three Liadov pieces with which Mr. Burgin opened—"Kikimora," a certain kind of wraithlike Russian spook; "The Enchanted Lake," a serene, impressionistic piece; and "Baba-Yaga," the witch who lives in the hut on fowls' legs, the same hut, doubtless, that turns up in Moussorgsky's "Pictures at an Exhibition."

Perhaps this is Mr. Burgin's bow to Hallowe'en. If so, these Liadov pieces, as indeed the Mozart and the Hindemith, left us with no trick and a lot of the treat.

The Entertainment Timetable, Concert Calendar, and Dance Calendar are on Page 5.

Mezzo-soprano ESTHER LA BERGE, *who sang the first performance with orchestra of four Ganz songs at the Peninsula Festival. Other appearances during the current season include those in Washington, D. C., St. Louis, New York City, Grand Haven, Mich., Mt. Carrol, Ill., and as soloist with the Chicago Chamber Orchestra, Ganz conducting, in Fullerton Hall, Jan. 15.*

■ Dr. Rudolph Reuter will be the first speaker at the series of events preceding each of the symphony concerts in South Bend, Ind., under Edwin Hames' direction. In the past, Dr. Reuter has been soloist with the orchestra.

■ At Mandel Hall on Oct. 25, Leonard Shure, making one of his infrequent Chicago appearances, presented a program of two major Beethoven works, the Sonata in A-flat major, Op. 110, and Thirty-three Variations on a Waltz by Diabelli, Op. 120. Listening to Mr. Shure, one regrets that opportunity to hear him occurs so seldom. His reading of the A-flat major Sonata was marked by warm musicality, grace, and purity of phrase, and cumulative dramatic power. The enthusiastic applause of his hearers following the Diabelli Variations paid tribute to the imagination, finesse, and colorful dynamics that he brought to the interpretation of a work that is too often merely a test of audience endurance.

The Concert Hour, sponsored weekly by The Chicago Public Library (through a grant from the Music Performance Trust Fund), presented the French cellist Denise Morand and Zina Aleskow, pianist, in an all-French program recently. The artists, soloists in their own rights, combined their talents in sensitive, musicianly performances to communicate the music. Miss Morand has a beautiful, rich, singing tone, and the warmth and musical sensitivity to move her audience. She had in Mme. Aleskow an equally sensitive musician and a deft pianist especially gifted as an ensemble player.

DOSHA DOWDY AND RENÉ DEVRIES

BOSTON

■ Although Richard Burgin's dual post as associate conductor and concertmaster of the Boston Symphony Orchestra gives him relatively few conducting assignments, this very infrequency has certain advantages. Usually free of bread and butter fare, he can concentrate on putting together unusual programs. In addition he is called upon to supply the gap left by Charles Munch's lack of sympathy for certain schools of composition. A sensitive musician and a skilled, careful conductor, Burgin's concerts always leave a sense of satisfaction, as much for his way with the baton as for the programs' content. If he does not scale the heights of expressiveness nor plumb very deep for inner emotional content, his readings are clean, clear, and free of any exaggeration.

Thus it was for his first appearance of the season in the third pair of programs, Oct. 25-26 that he conducted "Three Pieces for Orchestra" by Liadov, the Mozart Sinfonia Concertante for Violin and Viola in E-flat (K. 364), and the first performance in Boston of Hindemith's symphony, "Die Harmonie der Welt."

The Liadov scarcely forms an organic whole since it is made up of little works from three different opus numbers—Kikimora (Op. 63), The Enchanted Lake (Op. 62), and Baba-Yaga (Op. 56). But they are charming little things and make for pleasant listening. In the Mozart the conductor gave rein to another of his self-imposed functions, that of reviving unjustly neglected works. Not since 1920 has the Sinfonia Concertante been played at BSO concerts, and thirty-seven years is too long to wait for such a fine work. Compositions for two string soloists are all too rare as it is. Ruth Posselt, violinist, and Joseph de Pasquale, the orchestra's principal violist, projected the work splendidly with an excellent assist from conductor and players. And now, presumably, we may bequeath the hearing of the work to our children, born and unborn. (At this time I am trying to remember when last I heard the Bach Double Concerto played in Boston, but not having the records

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handy cannot recall a single performance in my pleasant tenureship of R9 on the floor, although this may be my memory at fault.)

After hearing the Hindemith it is difficult to understand why we had to wait almost six years for this remarkable work. And will we have to wait twenty years to hear the opera from which the composer fashioned these symphonic excerpts? Were it not for Sarah Caldwell and her enterprising opera group at Boston University we would be forced to acknowledge with shame that "Mathis der Maler" has never been heard in its original form as an opera in this country. What a strange way to treat one of the finest of our 20th-century composers, but then our concert and opera halls are scarcely more than museums in any case, thanks to audiences and musicians who scurry back to the past like scared rabbits unable to face the present, let alone the future.

Judging from the excerpts, "Die Harmonie der Welt" is a great and noble work fully worthy to be placed beside "Mathis" and perhaps superior in several respects to the earlier work. And now, take notice, Miss Caldwell! We are waiting! JULES WOLFFERS

NEW JERSEY

■ The 38th season of the New Jersey Symphony Orchestra opened with concerts at Orange High School on Nov. 11 and Montclair State Teachers College Nov. 12. Eric Friedman, brilliant young violinist from West Orange, was soloist in Tchaikovsky's Violin Concerto in D major at these opening concerts. Samuel Antek, conductor of the series has scheduled concerts also for Feb. 10 and 11, with pianist Gary Graffman, and Apr. 21 and 22, with baritone Mack Harrell.

SEATTLE

■ When Seattle voters took advantage of their second chance and passed a $7,500,000 bond issue to provide a civic center and elaborate concert-convention hall, the problem of inadequate housing for the Seattle Symphony and other concert groups was, in prospect, removed. Construction will begin this summer, and facilities will probably be ready for use by 1960. Meanwhile motion-picture schedules are adjusted in a downtown theatre for the symphony and other large attractions; smaller groups continue to make music in quantity (and quality) in whatever other auditoriums they can find throughout Seattle.

■ Widely heralded here has been the formation of the Little Orchestra Society of the Seattle Symphony, with Milton Katims, Symphony conductor, as mentor, conductor, and sometimes violist-participant. Seldom-heard works for smaller ensemble, with personnel ranging from three to thirty as selections require, will be heard at four concerts, beginning in January, and featuring well-known soloists. The series will open with Andres Segovia

in the world pre
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BIRMINGHAM

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The Birmingham

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MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: BURGIN GUEST CONDUCTOR

There can be no doubt that over the years Richard Burgin has consistently proved to be the most interesting and imaginative program maker to conduct at Symphony Hall. Last weekend at his first pair of concerts of the season he was very much in the vein with a selection that included Three Pieces for Orchestra by Liadov, "Kikimora," Op. 63, "The Enchanted Lake," Op. 62, "Baba-Yaga," Op. 56; Mozart's "Sinfonia Concertante, for Violin and Viola," with Ruth Posselt, violinist, and Joseph de Pasquale, the orchestra's first violist, as soloists; and the first Boston performance of Hindemith's recent symphony, "Die Harmonie der Welt."

The programing of the Liadov pieces is consonant with Mr. Burgin's habit of dipping as frequently as may be into the literature of the Russian masters. Liadov is a lesser known composer who existed on the periphery of the Five (Rimsky-Korsakov, Balakirev, Cui, Moussorgsky and Borodin)—the group whose impact was so enormous in imparting a native character to Russian music, theretofore subject mainly to foreign musical influence, by using subjects derived from Russian life and history and folk materials. Two of the three pieces, "Kikimora" and "Baba-Yaga," deal with folk-tales, while the third, the "Enchanted Lake," seems to be described by its title alone. The music itself was quite delicate and graceful, and, as might have been expected, full of distinctive Russian coloration. At its best it was reminiscent of some of the lesser sketches of Moussourgsky and that is not uncomplimentary.

A live performance of the Sinfonia Concertante is apt to be a rare event. Last weekend's, for example, was the first at these concerts in over thirty-seven years. This is certainly astonishing, for, as Dr. Einstein points out, the Sinfonia Concertante's broad style, its richness of feeling, its smouldering emotion within classical restraint make it Mozart's "crowning achievement in the field of violin concerti." Perhaps the requirement of two equally featured soloists in an era of virtuosity has proved a deterrent. One solution to this dilemma, if such it be, is the employment of soloists from the orchestra's own ranks. This was almost the case here, since Miss Posselt, as Mr. Burgin's wife, is very much a part of the BSO family.

Miss Posselt and Mr. de Pasquale have long played together in chamber groups and their feeling for ensemble was evident. And the especially articulate role of the orchestra in this collaboration was thoroughly understood and spiritedly realized by Mr. Burgin. However, a work so impartial in its treatment of the solo voices as the Sinfonia Concertante will always suffer when the styles of the two soloists stand out in violent contrast, as was the situation here. Miss Posselt's playing is taut, steely, metallicly incisive; Mr. de Pasquale's relaxed, mellifluous, infinitely fluid. As a result a certain unevenness came to permeate an otherwise highly enjoyable if by no means memorable performance.

The symphonies that Paul Hindemith has made out of excerpts from his operas, "Mathis der Maler" and "The Temptation of St. Anthony," stand out among the greater of contemporary works. A good many of us on learning a few years ago that Hindemith had extrapolated yet another symphony out of his latest opera, "Die Harmonie der Welt," were anticipating that the new work would stand alongside its illustrious predecessors.

The fulfillment fell short of the promise at last week's unveiling. True, there was the buoyancy, dexterity and clarity, the suppleness and technical perfection that underlie so much of Hindemith's writing. But the piece, on initial hearing at least, only occasionally revealed the depth and spirituality that runs through every moment of the other two symphonies. This time one had the feeling of having encountered everything before in slightly different guise. The opening march, the elegaic middle movement, the long flute solo after the fugue and variation—these now seem devices that began to assume something of the familiar quality of a formula. Should this be so, then it is the point where Hindemith's music begins to partake not of the genius but at best of the quasi-genius. Let us hope that first impressions are in error.

This week Mr. Munch returns with a program which includes two works of St. Saens, the first Boston performance of Vaughan Williams' new Symphony No. 8, and the irrepressible Tchaikowsky Violin Concerto with the distinguished French violinist, Zino Franscescatti, as soloist.

Hindemith Symphony in Boston Première

'Die Harmonie der Welt' Conducted by Richard Burgin

By Harold Rogers

Once again Richard Burgin has put together a program of compelling interest for his first conducting stint of the season with the Boston Symphony Orchestra, of which he is concertmaster and associate conductor. There was some humor from Liadov, some sweetness from Mozart, both of which went down easily; but a tough nut from Hindemith sent a few capitulated listeners fleeing from Symphony Hall.

The vast majority, however, remained to follow all three movements of Hindemith's Symphony, "Die Harmonie der Welt," heard yesterday afternoon in its Boston première. This is the symphony that he extracted from his opera of the same name (which had its world première on Aug. 11 in Munich under the composer's direction).

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Perhaps this is Mr. Burgin's bow to Hallowe'en. If so, these Liadov pieces, as indeed the Mozart and the Hindemith, left us with no trick and a lot of the treat.

The Entertainment Timetable, Concert Calendar, and Dance Calendar are on Page 5.

handy cannot recall a single performance in my pleasant tenureship of R9 on the floor, although this may be my memory at fault.)

After hearing the Hindemith it is difficult to understand why we had to wait almost six years for this remarkable work. And will we have to wait twenty years to hear the opera from which the composer fashioned these symphonic excerpts? Were it not for Sarah Caldwell and her enterprising opera group at Boston University we would be forced to acknowledge with shame that "Mathis der Maler" has never been heard in its original form as an opera in this country. What a strange way to treat one of the finest of our 20th-century composers, but then our concert and opera halls are scarcely more than museums in any case, thanks to audiences and musicians who scurry back to the past like scared rabbits unable to face the present, let alone the future.

Judging from the excerpts, "Die Harmonie der Welt" is a great and noble work fully worthy to be placed beside "Mathis" and perhaps superior in several respects to the earlier work. And now, take notice, Miss Caldwell! We are waiting! JULES WOLFFERS

NEW JERSEY

■ The 38th season of the New Jersey Symphony Orchestra opened with concerts at Orange High School on Nov. 11 and Montclair State Teachers College Nov. 12. Eric Friedman, brilliant young violinist from West Orange, was soloist in Tchaikovsky's Violin Concerto in D major at these opening concerts. Samuel Antek, conductor of the series has scheduled concerts also for Feb. 10 and 11, with pianist Gary Graffman, and Apr. 21 and 22, with baritone Mack Harrell.

SEATTLE

■ When Seattle voters took advantage of their second chance and passed a $7,500,000 bond issue to provide a civic center and elaborate concert-convention hall, the problem of inadequate housing for the Seattle Symphony and other concert groups was, in prospect, removed. Construction will begin this summer, and facilities will probably be ready for use by 1960. Meanwhile motion-picture schedules are adjusted in a downtown theatre for the symphony and other large attractions; smaller groups continue to make music in quantity (and quality) in whatever other auditoriums they can find throughout Seattle.

■ Widely heralded here has been the formation of the Little Orchestra Society of the Seattle Symphony, with Milton Katims, Symphony conductor, as mentor, conductor, and sometimes violist-participant. Seldom-heard works for smaller ensemble, with personnel ranging from three to thirty as selections require, will be heard at four concerts, beginning in January, and featuring well-known soloists. The series will open with Andres Segovia

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BIRMINGHAM

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The Birmingham

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

OCT 31 1957

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: BURGIN GUEST CONDUCTOR

There can be no doubt that over the years Richard Burgin has consistently proved to be the most interesting and imaginative program maker to conduct at Symphony Hall. Last weekend at his first pair of concerts of the season he was very much in the vein with a selection that included Three Pieces for Orchestra by Liadov, "Kikimora," Op. 63, "The Enchanted Lake," Op. 62, "Baba-Yaga," Op. 56; Mozart's "Sinfonia Concertante, for Violin and Viola," with Ruth Posselt, violinist, and Joseph de Pasquale, the orchestra's first violist, as soloists; and the first Boston performance of Hindemith's recent symphony, "Die Harmonie der Welt."

The programing of the Liadov pieces is consonant with Mr. Burgin's habit of dipping as frequently as may be into the literature of the Russian masters. Liadov is a lesser known composer who existed on the periphery of the Five (Rimsky-Korsakov, Balakirev, Cui, Moussorgsky and Borodin)—the group whose impact was so enormous in imparting a native character to Russian music, theretofore subject mainly to foreign musical influence, by using subjects derived from Russian life and history and folk materials. Two of the three pieces, "Kikimora" and "Baba-Yaga," deal with folk-tales, while the third, the "Enchanted Lake," seems to be described by its title alone. The music itself was quite delicate and graceful, and, as might have been expected, full of distinctive Russian coloration. At its best it was reminiscent of some of the lesser sketches of Moussourgsky and that is not uncomplimentary.

A live performance of the Sinfonia Concertante is apt to be a rare event. Last weekend's, for example, was the first at these concerts in over thirty-seven years. This is certainly astonishing, for, as Dr. Einstein points out, the Sinfonia Concertante's broad style, its richness of feeling, its smouldering emotion within classical restraint make it Mozart's "crowning achievement in the field of violin concerti." Perhaps the requirement of two equally featured soloists in an era of virtuosity has proved a deterrent. One solution to this dilemma, if such it be, is the employment of soloists from the orchestra's own ranks. This was almost the case here, since Miss Posselt, as Mr. Burgin's wife, is very much a part of the BSO family.

Miss Posselt and Mr. de Pasquale have long played together in chamber groups and their feeling for ensemble was evident. And the especially articulate role of the orchestra in this collaboration was thoroughly understood and spiritedly realized by Mr. Burgin. However, a work so impartial in its treatment of the solo voices as the Sinfonia Concertante will always suffer when the styles of the two soloists stand out in violent contrast, as was the situation here. Miss Posselt's playing is taut, steely, metallicly incisive; Mr. de Pasquale's relaxed, melifluous, infinitely fluid. As a result a certain unevenness came to permeate an otherwise highly enjoyable if by no means memorable performance.

The symphonies that Paul Hindemith has made out of excerpts from his operas, "Mathis der Maler" and "The Temptation of St. Anthony," stand out among the greater of contemporary works. A good many of us on learning a few years ago that Hindemith had extrapolated yet another symphony out of his latest opera, "Die Harmonie der Welt," were anticipating that the new work would stand alongside its illustrious predecessors.

The fulfillment fell short of the promise at last week's unveiling. True, there was the buoyancy, dexterity and clarity, the suppleness and technical perfection that underlie so much of Hindemith's writing. But the piece, on initial hearing at least, only occasionally revealed the depth and spirituality that runs through every moment of the other two symphonies. This time one had the feeling of having encountered everything before in slightly different guise. The opening march, the elegaic middle movement, the long flute solo after the fugue and variation—these now seem devices that began to assume something of the familiar quality of a formula. Should this be so, then it is the point where Hindemith's music begins to partake not of the genius but at best of the quasi-genius. Let us hope that first impressions are in error.

This week Mr. Munch returns with a program which includes two works of St. Saens, the first Boston performance of Vaughan Williams' new Symphony No. 8, and the irrepressible Tchaikowsky Violin Concerto with the distinguished French violinist, Zino Francescatti, as soloist.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
OCT 26 1957

Hindemith Symphony in Boston Première

'Die Harmonie der Welt' Conducted by Richard Burgin

By Harold Rogers

Once again Richard Burgin has put together a program of compelling interest for his first conducting stint of the season with the Boston Symphony Orchestra, of which he is concertmaster and associate conductor. There was some humor from Liadov, some sweetness from Mozart, both of which went down easily; but a tough nut from Hindemith sent a few capitulated listeners fleeing from Symphony Hall.

The vast majority, however, remained to follow all three movements of Hindemith's Symphony, "Die Harmonie der Welt," heard yesterday afternoon in its Boston première. This is the symphony that he extracted from his opera of the same name (which had its world première on Aug. 11 in Munich under the composer's direction).

He had done the same thing some years earlier with the music from his opera "Mathis der Maler"; and one can happily point out that Hindemith maintains the same general level of inspiration in "Die Harmonie" as he did in "Mathis." It is always an exciting pleasure, in fact, when Hindemith employs inspiration; there are countless times when he has turned out music to his own extremely workable formulas—works that entertain the ear but leave the spirit parched.

* * *

Hindemith's hero in this opera is Johannes Kepler (1571-1630), a noted astronomer who wanted to reconcile natural science with the Bible. In the three movements of this symphony Hindemith attempts an expression of three concepts formulated by the early Roman astronomer, Boethius—"Musica instrumentalis," or music as a medium through which man touches the cosmos; "Musica humana," expressive of the harmony of humanity; and "Musica mundana," which is not mundane music, as one might easily translate, but "the harmony of the universe." This is considered also the best translation of Hindemith's title "Der Harmonie der Welt."

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The second movement is the most appealing in that its long, sweeping melodies do have a warm and tender human quality, and the orchestration is far more economical. Here we have a familiar Hindemith technique, that of poising broad melodies over short rhythmical patterns that go their own determined and staccato way.

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Perhaps this is Mr. Burgin's bow to Hallowe'en. If so, these Liadov pieces, as indeed the Mozart and the Hindemith, left us with no trick and a lot of the treat.

The Entertainment Timetable, Concert Calendar, and Dance Calendar are on Page 5.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

OCT 29 1957

Symphony Tonight Due At Colonial

Associate Conductor Richard Burgin conducts the second Tuesday evening concert of the Boston Symphony Orchestra tonight at 8:30.

His program will include Three Pieces for Orchestra by Liadov; Mozart's Sinfonia Concertante for Violin and Viola, K. 364; and Hindemith's Symphony "Die Harmonie der Welt."

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

NOV 3 1957

Charles Munch Answers a Letter

The following letter, written by Charles Munch, conductor of the Boston Symphony orchestra, in reply from one of his audience, so eloquently reflects his point of view on an important matter, that I am reprinting it here with his permission. R.E.

"Thank you very much for your recent letter and for the warm and partisan interest that you take in our work. I am always pleased to receive communications from listeners since they let me know what we have succeeded in communicating from the stage.

"You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something; to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to especially at first encounter.

"I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live, again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

"It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history."

Sincerely yours,
"Charles Munch"

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American (e)
BOSTON, Mass.
Independent
Circ. 181,325

OCT 12 1957

Early Music Concerts Set

The Cambridge Society for Early Music will present its sixth season of concerts on Monday nights, Nov. 4, 11 and 18, at Sanders Theater, Cambridge.

Erwin Bodky, music director, will conduct a string orchestra of 13 members of the Boston Symphony Orchestra in Bach's "The Art of the Fugue" as the first concert. This rarely performed work was presented by the Society three seasons ago and was so successful that it is being repeated.

A program of renaissance and baroque music will be heard Nov. 11.

An all-Handel program will be presented Nov. 18, featuring the Solo Cantata, "Lucrezia," one of the most difficult pieces ever written for voice, with Helen Boatwright, soprano.

Season ticket information is available from Miss Laura W. Hill, executive secretary, P. O. Box 22, Kenmore Station, Boston 15.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

NOV 1 1957

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Open Rehearsal

Due to the demand for seats for the Boston Symphony Open Rehearsals at Symphony Hall, the orchestra announces an extra rehearsal open to the public, to be held on Thursday evening, Nov. 7 at 7:30.

The orchestra, under direction of Charles Munch, will be rehearsing for its concerts of Nov. 8 and 9, a program which will include Haydn's Symphony No. 101 in D major ("The Clock"), Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra (with Blake Stern, tenor; Donald Gramm, baritone; and the Chorus Pro Musica, Alfred Nash Patterson, conductor) and Brahm's Piano Concerto No. 1 in D minor with the young American pianist, Gary Graffman, as soloist.

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Record (m)
BOSTON, Mass.
Independent
Circ. 405,628

NOV 2 1957

EXTRA 'REHEARSAL' TICKETS

Due to the demand for seats for the current series of Boston Symphony open rehearsals at Symphony Hall, the orchestra announces an extra rehearsal open to the public to be held on Thursday evening, Nov. 7, at 7:30. The orchestra, under the direction of Charles Munch, will be rehearsing for its concerts of Friday and Saturday, November 8 and 9, a program which will include Haydn's Symphony No. 101 in D major ("The Clock"), Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra (with Blake Stern, tenor; Donald Gramm, baritone; and the Chorus Pro Musica, Alfred Nash Patterson, conductor) and Brahms' Piano Concerto No. 1 in D minor with the young American pianist, Gary Graffman, as soloist.

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American (e)
BOSTON, Mass.
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Circ. 184,973

NOV 1 1957

Fans Extend Symphony Rehearsal

Because of the overwhelming demand for seats for the concert series of Boston Symphony Open Rehearsals at Symphony Hall, there is to be an extra rehearsal open to the public on Thursday, at 7:30 p. m. Tickets are now available at the box office.

The orchestra, under the direction of Charles Munch, will be rehearsing for its next Friday and Saturday concerts. The program will include Haydn's Symphony No. 101 in D major ("The Clock"), Stravinsky's "Canticum Sacrum" for tenor, baritone, chorus and orchestra (with Blake Stern, tenor; Donald Gramm, baritone, and the Chorus Pro Musica, Alfred Nash Patterson, conductor) and Brahms' Piano Concerto No. 1 in D minor with the young American pianist, Gary Graffman, as soloist.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

OCT 31 1957

Burgin to Conduct Early Music Concert

Concertmaster and assistant conductor of the Boston Symphony Orchestra, Richard Burgin, will conduct the first concert of the sixth season of the Cambridge Society for Early Music at Sanders Theatre next Monday evening, Nov. 4, in the absence of the convalescing Erwin Bodky.

Mr. Burgin will conduct a string orchestra of 13 members of the Boston Symphony Orchestra in Bach's "The Art of the Fugue." Single tickets for this concert and series tickets including the concerts of Nov. 11, renaissance and baroque music, and Nov. 18, an all-Handel program conducted by Dr. Bodky, will be available at the door.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

NOV 1 1957

Early Music Change

Owing to a conflict in schedules, Charles Munch will be unable to conduct Bach's "The Art of the Fugue" for the Cambridge Society of Early Music in Sanders Theater Monday evening. The conductor will be Richard Burgin.

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NOV 2- 1957

-Vaughan Williams' Eighth Symphony

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Christian Science
Monitor (e)
BOSTON, Mass.
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Circ. 161,566
OCT 30 1957

© Fred Plaut

Zino Francescatti will be violin soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening, and will also play at the Open Rehearsal in Symphony Hall Thursday night.

Boston Première Conducted by Munch

By Harold Rogers

It is about as difficult to predict the outcome of a concert as it is to predict the outcome of a Broadway opening. The ingredients, surveyed in advance, may look appetizing. After sampling, however, one may find the soufflé somewhat flat.

Such was not the case, we cheerfully report, at the Boston Symphony concert yesterday afternoon. The ingredients, surveyed in advance, looked good, and when the tasting came there was no loss of savor.

There was the Boston première of Vaughan Williams' Eighth Symphony, for instance, that had its world première last year. Two recordings have preceded it to Boston, heralding it as solid and entertaining fare.

There was Zino Francescatti, whose superlative feats of artistry have been appraised here many times before. Yesterday he gave us a stunning performance of the Tchaikovsky Violin Concerto.

And there were two short pieces by Saint-Saëns — the Overture to "La Princesse jaune" and the Symphonic Poem, "Le Rouet d'Omphale"— both long since established as gems of their kind. Charles Munch made the most of the dazzling chinoiserie of the first, and he kept the wheel a-whirring in the second as Hercules expiates his penance by spinning for Omphale, Queen of Lydia.

♪ ♪ ♪

After the two Saint- Saëns items, with which he opened, Dr. Munch launched into the opening movement of the Vaughan Williams' piece, a Variazione senza tema (for a refreshing change) that starts off with bumptiousness and bells. One senses a radiant twinkle in the composer's octogenarian eye as he settles to the task of just having a wonderfully good time.

And he does, spinning out songful airs, laden with sentiment, and never for a moment losing his vigor, his craftsmanship, his inspiration. In the Scherzo alla marcia his fancy takes a new turn, and (just to show you he can do it) he uses only the woodwinds and the brass. This is filled with pepper, fugues, and toy soldier maneuvers that end on a whimsical little upswing of a musical chuckle.

♪ ♪ ♪

The Cavatina swings to the opposite extreme and sings on the strings alone, reminding us somewhat of the lovely string writing he turned out years ago in his Fantasia on a Theme by Thomas Tallis. But he hasn't lost sight of the times, and he has seasoned it with a higher degree of dissonance.

And in the finale, a toccata, he makes use of the percussion "in extenso," and he commandeers, as he has explained it, "all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells, and tunable gongs."

This will give the reader a vivid impression of what to expect, should he attend the Symphony Hall concert tonight or listen to it over WGBH-FM. It is a veritable blaze of opulent color.

As for Mr. Francescatti, the listener may expect a velocity of technique that vies with Dr Munch's ability to move things apace. The two men are equals in this respect, and it was exciting to hear the finale taken in a breathless speed of unanimity.

But it was also exciting to hear what Mr. Francescatti did with the long cadenza in the first movement, nor was his traversal all hands and no heart the Canzonetta (if a bit too soft at the outset) was marvelously infused with emotion.

Many programs look as interesting as this one on paper. Sometimes, like this one, they reach the skies.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
NOV 2 - 1957

BOSTON SYMPHONY ORCHESTRA

Vaughan Williams' Eighth

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the fourth program in the Friday-Saturday series. Charles Munch conducted the following numbers: Saint-Saens: Overture to "The Yellow Princess," "Omphale's Spinning Wheel"; Vaughan Williams: Symphony No. 8 in D minor (first performance in Boston); Tchaikovsky: Violin Concerto, Zino Francescatti, soloist.

By CYRUS DURGIN

The spectacle of precocity in art is always interesting, but to me it is true fascination to encounter a work of freshness, vigor and modernity from the aged. This does not happen very often in music, but it did with Verdi and it has happened again in the case of Ralph Vaughan Williams and his Eighth Symphony. This work was given first Boston performance yesterday by Charles Munch and the Boston Symphony, after a series of delays occasioned primarily by the death of Sibelius and the necessity to honor his memory at an earlier Symphony concert.

Vaughan Williams was nearly 84 when he wrote his Eighth Symphony in 1955. You would never believe that from the sheer vitality and seeming youth of the music. It is truly contemporary, not in the least going back to other days and practices. Since the composer has always been an artist of pronounced individuality (he studied with Ravel but showed few traces of Ravel's own musical personality), the Eighth Symphony is ruggedly independent.

There is not even a bow in the direction of the formal structure of a sonata-allegro movement. (As a matter of fact, who would want to write one now, except as a student exercise?) The first movement is a series of variations without any theme; the second a scherzo-march for winds only; the third a cavatina for strings alone, and the fourth a rip-snorting finale with as much percussion as Vaughan Williams could cram into the score—or at least be certain of finding in most orchestras who would play the piece.

Divertissement

The Eighth is very melodic, rather short melodies but singing. The work is not short-winded, however, and for that matter it is not long-winded, either. The Vaughan Williams command of structure and technic makes for what is known as "the long line." If the music proceeds by interludes, sometimes characterized by strong dissonance, sometimes not, it is highly organized, connected, organic.

The Eighth is not monumental, dramatic, profound or tragic. Call it music for the sake of music, brisk, steadily cheerful, healthy and certainly hearty. Indeed, call it a divertissement, and you will be not far wrong. It is the sort of work, I suspect, which will bear any amount of repetition, making new friends and sustaining old ones.

A Different Way

The Friday subscribers yesterday heard a rather different performance of Tchaikovsky's Violin Concerto than is the rule. What with Tchaikovsky's outgiving temperament and Slavic emotional bias, it is usual to hear the Concerto done in broad strokes, heavy intensity and a big, juicy tone.

Mr. Francescatti's way is different. I never have heard such technical and expressive refinement in the solo part of this Concerto. To be sure, there was the familiar Francescatti warmth, Latin and Mediterranean. But there were no big outbursts, no virtuoso fireworks for their own sake. The first movement was more moderato than allegro, the second a most intimate sort of song, and the finale simmered rather than boiled. This all resulted in a somewhat small-scaled interpretation, one which edified rather than stimulated. But it was consistent and valid. The audience was most enthusiastic.

Mr. Munch, conducting brilliantly the Saint-Saens and Vaughan Williams, was thrown down with Tchaikovsky. Parts were deft and flexible, others seemed to leave the soloist to fend for himself in tempo and rhythm as conductor took the orchestra his own way.

As for Saint-Saens' trivial Overture and the faded Symphonic Poem, they added little to the concert. Why bother to play them when other and more deserving music awaits opportunity to be heard in a heavy and complex concert schedule?

Next week Dr. Munch will conduct Haydn's D major Symphony, No. 101 ("The Clock"); Stravinsky's Canticum Sacrum for the first time in Boston, and the Brahms D minor Piano Concerto with Gary Graffman as soloist.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
NOV 2 - 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 4th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Zino Francescatti, violin. The program:
Overture to "La Princess jaune," Le Rouet d'Omphale"..... Saint Saens. Symphony No. 8....Vaughan Williams Concerto in D major, Op. 35 Tchaikovsky

BY RUDOLPH ELIE

Until the appearance of Ralph Vaughan Williams' Eighth Symphony last year, Verdi's "Falstaff" had the distinction of being the only masterpiece of music written by a man in his eighties.

It is too soon, of course, to class Vaughan Williams' symphony in the category of the masterpiece, but on its first performance in Boston yesterday afternoon, it proved itself a remarkable affair with all the power of utterance one might expect in a 30-year-old man.

Curiously and interestingly enough, it doesn't sound like Williams at all. To be sure, it isn't easy to say what Williams does sound like, but it is a personal sound that once established in the ear, as in the London Symphony (which is best known here) is to be found in most of his larger works. There are no detectable references to the English idiom and it has virtually nothing in common with other contemporary procedures save a lavish use of neomodality and a muscularly dissonant character that is seldom so aggressive as to be depressing. Perhaps the best thing is to say that is sounds like Vaughan Williams at the age of 80, dauntless, vigorous and still highly original.

Without Theme

The first movement, which is without a theme at all, is based on a four-note motto that recurs throughout the long, highly evolved movement. It holds the interest from the outset, too, as the motto appears and reappears on a variety of levels in a variety of ways. The second movement is a jaunty, brassy marchlike affair, scored entirely for the wind instruments, while the slow movement is a long, songful cavatina for the strings. All comes to an end in a busy, lively, exciting toccata in which the composer uses everything that can be whacked from a vibraphone to tuned bells. All comes to an end in a glorious tumult of sound and, in this instance, a glorious tumult of applause.

The concert began with a couple of amiable trifles by another composer who lived to see his 80th year: Camille Saint Saens. They were sleek ,elegant things that don't often see the light of a concert hall these days, and of the two, the Overture to "La Princess Jaune" was by far the most worth while. It had a pseudo-Eastern flavor, supposedly Japanesy, but the composer never gets too far away from his own Paris convention. Both the Overture and "Le Rouet d'Omphale" presented the orchestra at the peak of its sensitive response and glowing sonority.

Vitality and Verve

Zino Francescatti's performance of the Tchaikovsky restored an incredible measure of vitality and verve to this thrice-familiar concerto. Indeed, so vivid it was that only a single person—so far as I noticed—left the hall before it was over, and this must be considered the ultimate in something or other.

For Mr. Francescatti, whose negotiations of the fiercer difficulties of this work would have made Tchaikovsky weep for joy, tore into the concerto with a sweep of interpretative and technical virtuosity that lifted its banalities off the ground and made them wondrous to hear in the sheer verve of their execution. It might be added that Mr. Munch lent a great deal to the dazzling effect in one of his magnificent accompanimental feats, for he gives a solo performer a sense of security and of unanimity so keen that the virtuoso is liberated of all problems but his own. The consequence was an ovation for all concerned, and one was never more deserved.

The program next week offers Haydn's Clock Symphony, Stravinsky's "Canticum Sacrum" for the first time in Boston, and Brahms' Concerto No. 1 in D minor with Gary Graffman as piano soloist.

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Independent
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NOV 7 - 1957

MUSIC IN REVIEW

By GERALD A. BERLIN

WILLIAMS' 8th; FRANCESCATTI'S TCHAIKOWSKY

Two always welcome events were celebrated at last weekend's Symphony concerts: a new work by Ralph Vaugh Williams and a visit by Zino Francescatti.

Williams has in the past at one time embraced the pastoral, at another time the mystic and at yet another the violent. He has here fashioned "national" works from native, modal folk material, there dealt in ear shattering stridency. On occasion his music is urbane and witty. Again, especially in latter years, it is dark and introspective. But whatever its mood, form or content, it invariably bears the composer's unmistakable hallmark.

The new piece, the Eighth Symphony in D minor, is vintage Williams. First performed in 1956, the piece is scored for the "Schubert" orchestra plus harp and celeste, additional percussion and contains four movements. The first is a Fantasia, variations without themes, and contains some suggestions of the composer's grim post-war contemplation of the Sixth and Seventh Symphonies. The second, a scherzo for winds alone, turns out to be a rollicking tour-de-force, almost a spoof. The third is a haunting, soaring cavatina for strings alone. The fourth is an exuberant—maybe too exuberant—toccata which gets the full orchestral treatment, with particular emphasis on the battery.

Clearly, as the foregoing outline might indicate, this eighty-five-year-old colossus of English music is far from easing off into well-tested formulas. The new work reveals that he continues on with a vitality and freshness and even daring which is reminiscent of the creative careers of Haydn and Verdi.

Mr. Francescatti's visit included a very tall performance indeed of the Tchaikowsky Violin Concerto. For all the awkward dimensions of this work, the clumsiness of much of its orchestral accompaniment, the uneven quality of its theme and the scratchy writing in some of the solo instrument's passage work, it remains the most frequently played violin concerto in the literature. There must be a reason, and I would suggest that the unabashed beauty packed away into the principle themes of the first two movements simply pales the deficiencies into insignificance.

Few artists are better equipped to render justice to this golden old masterwork than French-born Mr. Francescatti. His playing dos not derive from the opulent Russian school. It is more feline—silkier, leaner, the ultimate in refinement of style. In this performance I would cavil only at the rather breathless pace taken by him and his countryman, Mr. Munch. Not that his technique was not equal to the demands—it is impeccable. It is simply that the gymnastic feats written into the concerto are quite sufficient of themselves.

Mr. Munch opened the program with two short Saint-Saens works, the Overture to "La Princesse jaune' 'and "'Le Rouet d'Omphale." Of their kind they represent Saint-Saens' restrained descriptive writing at its best, and as always with Mr. Munch's Saint-Saens, they were superbly rendered. But two such works on one program? Two in a season is quite enough.

* * *

CAMBRIDGE SOCIETY FOR EARLY MUSIC
BACH'S ART OF THE FUGUE

As the first of the series of three Sanders Theatre Concerts in its 195 7season, the Cambridge Society presented the great Art of the Fugue by Bach. The string arrangement was made by the Society's music director, Erwin Bodky, and Richard Burgin, substituting on short notice for Charles Munch, conducted thirteeen members of the Boston Symphony.

The Art of the Fugue is a collection of compositions which Bach utilized in making his ultimate and definitive demonstration of fugue writing. Centering in one key, restricted to common time, and based o na single chief subject, it progresses by a feat of nearly indescribable craftsmanship from an almost quaint, simple one-theme fugue to the very summit of contrapuntal force. Both prodigious knowledge and unswerving attention are demanded of a listener. This particular listener, for one, is only beginning to apprehend the greatness of this work, and in all candor is yet some way off from finding it "of a nobility never surpassed" and "probably the greatest manifestation of human achievement in music," to quote from Mr. Bodky's perennially fascinating and instructive program notes. In any event, a performance of this work is relatively rare and when there is one it attracts the dedicated in force, as the solemn, deeply engaged overflow audience last Monday would indicate.

Bach died before completing the final Fugue and it simply breaks off in the middle of a bar. To play it thus to me always seems dramatic and very moving and I found the addition of the chorale "I stand before Thy Throne," which the blind Bach dictated to his son-in-law a few days before his death, entirely out of place and inconsistent with the spirit of the work.

The second program will be given on Monday, Nov. 11, and will include works for counter-tenor, lute and viola de gamba.

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
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OCT 20 1957

Boston Symphony Plans Five Concerts in Providence

Special to The Standard-Times

BOSTON, Oct. 19 — It will be 75 years since the first visit of the Boston Symphony Orchestra to Providence when Dr. Charles Munch opens its new season on Nov. 5 at 8:15 p. m. in the Veterans' Memorial Auditorium. In the second season of its existence, 1882-83, the orchestra presented a series of three performances directed by its first conductor, the brilliant 39-year-old George Hennschel. Music Hall was the place.

Fittingly for the forthcoming occasion, Dr. Munch has chosen a program in which each part is of significance in the orchestra's history. He will open with Handel's lovely "Concerto Grosso for Strings, Opus 6, No. 12." It was played by the orchestra in Providence under its second conductor, Wilhelm Gericke, in 1885. Koussevitsky brought it back in 1931. The "Fourth Symphony" of Brahms will conclude the program. Henschel was a personal friend of Brahms, and one of his foremost champions, when his symphonies were so little appreciated that a wag suggested that the orchestra's auditorium be provided with a sign inscribed "Exit in Case of Brahms."

In accord with the orchestra's receptivity to new works, Dr. Munch as the second number in his program will introduce the "Symphonic Scenes" of the young Austrian composer, Gottfried von Einem. Commissioned for the orchestra's 75th anniversary celebration two years ago, but belatedly completed, it was given its world premiere by Dr. Munch on Oct. 11. It was given an enthusiastic reception by its Symphony Hall audience.

The five concerts of the orchestra's Providence season will take place on the following Tuesday evenings: Nov. 5, Dec. 3, Jan. 21, Feb. 25 and March 11. Dr. Munch will conduct three programs. The orchestra's distinguished Associate Conductor, Richard Burgin, will direct one. So also will one of America's most notable young conductors, Thomas Schippers.

Season tickets are now on sale at the Avery Piano Store, Providence.

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CENTRAL FALLS, R. I.
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OCT 22 1957

Boston Symphony To Play 5 Times

Five concerts by the Boston Symphony Orchestra will be played in the Veterans Memorial Auditorium, Providence, for the 1957-58 season. Charles Munch will conduct three of the concerts; Richard Bergin, associate conductor, will direct one and a guest conductor, Thomas Schippers, will conduct the remaining one.

The series opens Nov. 5 with Dr. Munch directing. Handel's "Concerto Grosso For Strings, opus 6, No. 12" will open the concert; "Symphonic Scenes," a new work by a young Austrian composer, Gottfried von Einem, will follow, and Brahms' "Fourth Symphony" will be the closing work. Concert time is 8:15 p. m., a quarter-hour earlier than usual because of the distance the orchestra must travel.

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Sunday Journal
PROVIDENCE, R. I.
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NOV 3 1957

Music

IN opening its 75th Providence season Tuesday night at 8:15 in Veterans Memorial Auditorium, the Boston Symphony Orchestra will present a program changed in one number from that originally announced.

In place of the "Symphonic Scenes" by Gottfried von Einem, Charles Munch will conduct Vaughan Williams' Eighth Symphony. This will be played in honor of the composer's 85th birthday, and was first programmed by the orchestra for the anniversary on Oct. 12.

But because of the death Sibelius and the desire to include some of his works at that time the Vaughan Williams Symphony was postponed until the orchestra's current programs here and in Boston. The order of the revised program follows:

I.
Concerto Grosso for String Orchestra, Op. 6, No. 12 ... Handel
Symphony No. 8 in D Minor ... Vaughan Williams

II.
Symphony in E Minor, ... Brahms

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111
NOV 1 - 1957

Symphony Orchestra To Open 75th Season

The Boston Symphony Orchestra will open its seventy-fifth season in Providence when Dr. Charles Munch conducts this year's opening concert on Tuesday at 8:15 P.M., at Veterans' Memorial Auditorium.

Dr. Munch will open the program with Handel's Concerto Grosso for Strings, Opus 6, No. 12 which was played by the orchestra in Providence under its second conductor, Wilhelm Gericke, in 1885.

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OCT 31 1957

Boston Symphony To Open R.I. Series

The Boston Symphony Orchestra will open the 1957-58 series of concerts in Providence Tuesday night in the Veterans Memorial Auditorium at 8:15.

This season will be the 75th anniversary of the orchestra's first concert in Rhode Island.

Back in 1882 when the group was but one year old, is was presented here by its first conductor and organizer, Georg Henschel.

Charles Munch will conduct Tuesday's concert which is as follows: "Concerto Grosso, opus 6, No. 12" by Handell; "Symphony No. 8" by Vaughn Williams, and "Symphony No. 4." by Brahms.

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W. WARWICK, R. I.
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NOV 2 1957

New Season by Boston Symphony Orchestra in R. I. Opens Tuesday

An event of historical significance in this area will be marked when the Boston Symphony Orchestra, conducted by its world-famous Dr. Charles Munch, opens its new Providence season of five Tuesday evening concerts on November 5 at 8:15 at the Veterans Memorial Auditorium. This will be the seventy-fifth anniversary of the great orchestra's debut in Providence.

When the orchestra made its local bow in 1882, it was only a year old. Furthermore, it was something phenomenal—the nation's first symphony ensemble to be thoroughly organized and financed, with guaranteed yearly salaries for conductor and personnel. Such a remarkable accomplishment was due to the acumen and generosity of a music-loving Boston business man, Henry Lee Higginson.

The musician appointed by Higginson to assemble suitable players and take the helm as the orchestra's first conductor, was the young German concert baritone, pianist, composer, and conductor-in-making, Georg Henschel. Aged but 31 ,he remains the youngest of the ten regular leaders in the seventy-seven years of the orchestra he launched.

So brilliantly did young Henschel fulfill his appointment, that Mr. Higginson was eager to show the results outside of Boston—and make the cultural advantages of excellent symphonic performances available to outsiders. Providence was singled out for the first trip. The concert took place in Music Hall. It was such a success, that two more visits were added.

For the forthcoming opening of Diamond Jubilee of the orchestra's first Providence season, Dr. Munch has chosen a program with historic connotations. He will open with Handel's Concerto Grosso for Strings, Op. 6, No. 12. It was brought to Providence by Wilhelm Gericke, successor to Henschel, in 1885, and by Koussevitzky in 1931. The program will conclude with the Fourth Symphony of Brahms, whose particular friend and one of the first to introduce his symphonies in America, was young Henschel.

In keeping with the Boston orchestra's tradition of presenting contemporary works—from those of MacDowell, to those of Shostakovitch—Dr. Munch, as the second number of his program, will conduct the "Symphonic Scenes" of the young Austrian composer, Gottfired von Einem. This music made a strong appeal to both critics and audience when Dr. Munch directed its world premiere in Symphony Hall a few weeks ago. Critics spoke up for a repetition, and Providence will have the advantage of the suggestion.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
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NOV 3 1957

Boston Symphony Concert Here Recalled

When the Boston Symphony Orchestra gives its concert in Providence Tuesday night in Veterans Memorial Auditorium, it will be marking the 75th anniversary of its first appearance in the Rhode Island capital. It will also be marking, by proxy, so to speak, the 75th anniversary of its first concert in New Bedford.

The orchestra gave two concerts here during the same 1882-1883 season it first played in Providence. Both concerts were given in the Grand Opera House here, (now the New Bedford Theater). Symphony records are vague, but at least one of the concerts seems to have been given on Dec. 15, 1882.

Conductor of the Boston orchestra was Georg Henschel, a sort of quadruple-threat man, musically speaking, and a man akin to today's versatile Leonard Bernstein. Mr. Henschel was not only the orchestra's conductor, he was equally noted as a concert baritone, pianist and composer. And, what's more, he appeared in all four capacities in his travels with the orchestra.

When he sang, he would turn over his baton to Bernard Listemann, the concertmaster, who conducted the men while their erstwhile leader warbled.

Mrs. Henschel proves to have been no slouch, either; she was a concert soprano who often sang at symphony concerts while her conductor - singer - composer-pianist spouse accompanied her on the piano. In the Dec. 15, 1882, concert here, she vocalized "Lullaby," written by Mr. Henschel and Auber's "Nina."

The orchestra continued to come to New Bedford until the early 1920s to give concerts. Subsequent concerts, records show, were given at the YMCA, the New Bedford Theater and, at the end, in 1921 and 1922, at the Olympia Theater. Pierre Monteux, still a vigorous and world-famed conductor, led the orchestra in the last season of concerts here. Other conductors who waved their baton before New Bedford audiences included Arthur Nikisch and Karl Muck.

Why did the orchestra stop coming here? Symphony spokesmen couldn't say, definitely, opined the rise of radio, movies, autos and a change in national cultural and entertainment patterns all played a part.

—Photo Courtesy of the Boston Symphony Orchestra

LED ORCHESTRA HERE—Georg Henschel was the conductor of the Boston Symphony Orchestra in its first appearance here 75 years ago in the 1882-1883 season. Concert was held in the Grand Opera House, now the New Bedford Theater. Shown with the versatile Mr. Henschel, who could conduct, play the piano, was a composer and a concert baritone, in this picture is his wife who also sang under the name of Lillian Bailey and who would sing during Symphony concerts while her husband accompanied her on the piano. She sang two songs at the first concert here.

69

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NOV 5 - 1957

FIRST BSO CONDUCTOR, George Henschel, is shown with wife in a picture taken 75 years ago when he took the orchestra on its first tour—to Providence and New Bedford. Today the Boston Symphony celebrates the anniversary of ... de when the orchestra was a ... d Press Telephoto)

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PAWTUCKET-CENTRAL FALLS, R. I.
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NOV 6 1957

blankets, ya know!"

Music In Review

Boston Symphony Presents First R. I. Concert Of Season

Charles Munch and the Boston Symphony Orchestra were given a cordial reception and generous applause for a superior concert last night in the Veterans Memorial Auditorium, Providence. It was the opening program of the 75th season that the orchestra has played in Providence, and sustained applause at the close of the concert attested to the popularity and the sterling ability of this fine organization.

Dr. Munch conducted with verve and eloquence in his usual artistic manner, keeping the coordination of the instruments in hand with the discreet gestures of the master musician.

The opening work was Handel's "Concerto Grosso, opus 6, No. 12, in B-Minor," a grave but graceful five-movement opus that was "churchy" in spots. It displayed grandeur in the final movement and a bold gaiety in the second movement, both of which were allegro. The other three movements were slow and very slow, but never tiresome.

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THE MODERN work, one of which is usually included in Dr. Munch's programs, was Vaughan Williams' "Symphony No. 8 in D-Minor."

Written In 1956

This work was written in 1956 and first played at Manchester, England, by the Halle Orchestra under the direction of Sir John Barbirolli, according to the program notes. Last night's audience was fortunately favored by hearing it played by the Boston Symphony. It will undoubtedly be included among the classic works of all times, because, in the opinion of this reviewer, it will satisfy the traditionalist and the purist in symphonic music. And it will please modernists in the brilliance of the brass choruses with fresh harmonies in the trumpets and trombones, and the dancing counterpoint and rhythms among the horns and woodwinds. The second movement, scherzo, is a laughing, joking bit that has a whip-lash ending that brings a chuckle to the listener.

Cello Solo Feature

The third movement, throughout which the listener searches in vain for repetitions of passages heard in the opening movement, is marked "Cavatina" but is done in a singing style. It is a ballad-like serenade, played entirely by the strings. Here, a beautifully expressed solo was played by Sammy Mayes on the cello.

+++

THE FINALE of the work has everything! Beautiful airs on the brasses repeated in strings and woodwinds, then augmented with percussion including xylophone, glockenspiel, triangle, tympani, gongs, chimes and cymbals. The music races along punctuated by the tinkling of the triangle while the chimes ring out like a carillon. Modernistic chords give it a freshness that is mellowed by the grandeur of the familiar symphonic form. It was a gratifying experience to hear a work by an up-to-date composer that doesn't sacrifice harmonics for theatrical effects.

The closing work, after intermission, was Brahms' sublime "Symphony No. 4 in E-Minor opus 98," which the orchestra played with an ease and familiarity that was almost nonchalance. Dr. Munch and the musicians were accorded an ovation.

The orchestra plays here again on Dec. 3 at 8:15 p. m. in Veterans Memorial Auditorium.

C. H. L.

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PROVIDENCE, R. I.
Independent
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NOV 6 - 1957

Music in Review

Boston Symphony Heard In Anniversary Concert

By RUTH TRIPP

The Boston Symphony Orchestra was two years old when it first came to Providence, 75 years ago. Charles Munch and his musicians played a magnificent anniversary concert for us last evening at Veterans Memorial Auditorium and if the enthusiasm of the audience is an indication of their popularity, it would seem that they will be welcome visitors for at least 75 years more.

It would be interesting to know how many of the listeners in last night's audience remember the old days at Infantry Hall. There were stairs to climb and hard chairs to sit in but always the quality of the music was worth all the obstacles.

Dr. Munch played for his opening number, the same Handel Concerto Grosso which opened the original program here. Last night's performance of it left little to be desired and the singing quality of the strings was truly beautiful. This No. 12 of Opus 6 has an unusually interesting melodic line in the sections for the solo violins and cello. The three instruments blended beautifully with each other and were set in perfect balance against the large group. The flexibility of the phrasing was one of the outstanding qualities.

The first performance here of Vaughan Williams Symphony No. 8 was brilliant indeed. It seemed that we were hearing the work composed, so clearly did Dr. Munch set forth the thematic material. There emerged a fascinating design in sound and each thread had its own color and sheen to add variety to the fabric.

The second movement, for wind instruments only, was a gay and witty bit. The virtuosity of the players in all sections made this movement one of the high points in the program. The varied tones from the brass section were well matched by their equivalent bits from the reeds.

The strings were given the third movement and again they added luster to the performance.

The final movement was a tour de force for the percussion players. The exquisite delicacy of the soft toned vibraphone vied with the celesta for the gentlest parts. The tubular bells were magnificent in the rhythmic statement of their theme. Tunable gongs and all the rest of the battery made this a fitting piece of music for a celebration. The magnificence of the orchestral tone of the Finale was responsible for four recalls for the conductor.

The last half of the concert was devoted to a performance of the Brahms Fourth Symphony which will remain in our memories for a long time. Dr. Munch gave it such vitality and freshness that it seemed at times to outdo some of the contemporary orchestral works in brilliance. And then again, the familiar themes would recur with their well remembered appeal and it would seem that an old friend had returned. It is safe to say that all the inner voices which Brahms wove into his symphony were shown to us in turn and the richness of this interpretation was overpowering at times.

The orchestra plays here again on Dec. 3 with Dr. Munch conducting.

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NOV 4 1957

Voice From Past Marks BSO Anniversary

PROVIDENCE, R.I. (UP)—The voice of George Henschel was recreated for classical music lovers here to mark the 75th anniversary visit of the Boston Symphony Orchestra Tuesday night.

Radio station WPJB played the salvaged remnants of a broken recording Henschel made of Schuman's "Two Grenadiers," which he sang while conducting the orchestra in its first visit here during the 1882-83 season.

It was the German-born Henschel, a concert baritone, pianist, conductor and composer, who as- ... in ... in ... ng

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404
NOV 4 1957

Voice Replayed In Fragments

PROVIDENCE, R. I. (UP)—The voice of George Henschel was recreated for classical music lovers here to mark the 75th anniversary visit of the Boston Symphony Orchestra tomorrow night.

Radio Station WPJB played the salvaged remnants of a broken recording Henschel made of Schumann's "Two Grenadiers," which he sang while conducting the orchestra in its first visit here during the 1882-83 season.

It was the German-born Henschel, a concert baritone, pianist, conductor and composer, who assembled the Boston Symphony in 1881 when he was only 31. He died in Scotland in 1934 after recording many of his favorite pieces.

Music In Review Pawtucket Times Nov. 6

Boston Symphony Presents First R. I. Concert Of Season

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C. H. L.

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NOV 5 - 1957

FIRST BSO CONDUCTOR, George Henschel, is shown with wife in a picture taken 75 years ago when he took the orchestra on its first tour—to Providence and New Bedford. Today the Boston Symphony celebrates the anniversary of this tour. The trip was made when the orchestra was a year old. (United Press Telephoto)

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NOV 6 - 1957

Music in Review

Boston Symphony Heard In Anniversary Concert

By RUTH TRIPP

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NOV 4 1957

Voice From Past Marks BSO Anniversary

PROVIDENCE, R.I. (UP)—The voice of George Henschel was recreated for classical music lovers here to mark the 75th anniversary visit of the Boston Symphony Orchestra Tuesday night.

Radio station WPJB played the salvaged remnants of a broken recording Henschel made of Schuman's "Two Grenadiers," which he sang while conducting the orchestra in its first visit here during the 1882-83 season.

It was the German-born Henschel, a concert baritone, pianist, conductor and composer, who assembled the Boston Symphony in 1881 when he was 31. He died in Scotland in 1934 after recording many of his favorite pieces.

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...ston Symphony Presents First R. I. Concert Of Season

Charles Munch and the Boston Symphony Orchestra were given a cordial reception and generous applause for a superior concert last night in the Veterans Memorial Auditorium, Providence. It was the opening program of the 75th season that the orchestra has played in Providence, and sustained applause at the close of the concert attested to the popularity and the sterling ability of this fine organization.

Dr. Munch conducted with verve and eloquence in his usual artistic manner, keeping the coordination of the instruments in hand with the discreet gestures of the master musician.

The opening work was Handel's "Concerto Grosso, opus 6, No. 12, in B-Minor," a grave but graceful five-movement opus that was "churchy" in spots. It displayed grandeur in the final movement and a bold gaiety in the second movement, both of which were allegro. The other three movements were slow and very slow, but never tiresome.

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THE MODERN work, one of which is usually included in Dr. Munch's programs, was Vaughan Williams' "Symphony No. 8 in D-Minor."

Written In 1956

This work was written in 1956 and first played at Manchester, England, by the Halle Orchestra under the direction of Sir John Barbirolli, according to the program notes. Last night's audience was fortunately favored by hearing it played by the Boston Symphony. It will undoubtedly be included among the classic works of all times, because, in the opinion of this reviewer, it will satisfy the traditionalist and the purist in symphonic music. And it will please modernists in the brilliance of the brass choruses with fresh harmonies in the trumpets and trombones, and the dancing counterpoint and rhythms among the horns and woodwinds. The second movement, scherzo, is a laughing, joking bit that has a whip-lash ending that brings a chuckle to the listener.

Cello Solo Feature

The third movement, throughout which the listener searches in vain for repetitions of passages heard in the opening movement, is marked "Cavatina" but is done in a singing style. It is a ballad-like serenade, played entirely by the strings. Here, a beautifully expressed solo was played by Sammy Mayes on the cello.

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THE FINALE of the work has everything! Beautiful airs on the brasses repeated in strings and woodwinds, then augmented with percussion including xylophone, glockenspiel, triangle, tympani, gongs, chimes and cymbals. The music races along punctuated by the tinkling of the triangle while the chimes ring out like a carillon. Modernistic chords give it a freshness that is mellowed by the grandeur of the familiar symphonic form. It was a gratifying experience to hear a work by an up-to-date composer that doesn't sacrifice harmonics for theatrical effects.

The closing work, after intermission, was Brahms' sublime "Symphony No. 4 in E-Minor opus 98," which the orchestra played with an ease and familiarity that was almost nonchalance. Dr. Munch and the musicians were accorded an ovation.

The orchestra plays here again on Dec. 3 at 8:15 p. m. in Veterans Memorial Auditorium.

C. H. L.

Music In Review *Pawtucket Times Nov. 6*

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Night Editor: Court Shepard
Photography: Ted Chu

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PEMBROKE RECORD

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PEMBROKE RECORD

...ne Aisle

BSO Bravo

The Boston Symphony Orchestra under Charles Munch returned to Providence last night to open its current Providence season at the Veterans Memorial Auditorium. The occasion was a pleasant one, for it found the great orchestra not only at its best, but also in a well-rounded and representative program.

Munch is a conductor of the so-called old school. His technique is not too showy or over-dramatic. He relies more on straightforward musical devices than on extroverted ones, and refuses to try to impress the audience with himself rather than with his musical vehicles. In fact, when Munch gets excited his motions are slightly awkward and jerky, certainly not grandiose or melodramatic. But the musical results are gratifying; there is no distortion of rhythm or dynamics for effect; no climaxes are exaggerated; no fussy details are allowed to assume unnatural proportions. With Munch, the readings are apt to be unsentimental, not too delicate, and neither over-emotional nor over-academic.

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NOV 3 - 1957

Musical Events of the Week

At the fifth pair of concerts by the Boston Symphony Orchestra at Symphony Hall next Friday afternoon at 2:15 and Saturday evening at 8:30, Charles Munch will present the first Boston performance of the "Canticum Sacrum" ("Sacred Canticle in Honor of Saint Mark") by Igor Stravinsky, with soloists Blake Stern, tenor and Donald Gramm, baritone and the Chorus Pro Musica, Alfred Nash Patterson, conductor.

The work, which is scored for an orchestra of wind instruments, low strings and organ, was first performed at the Venice Festival in September 1956. It received its United States premiere at a concert in Los Angeles in honor of Stravinsky's 75th birthday on June 17, conducted by Robert Craft, and was performed by the Boston Symphony Orchestra at Tanglewood on July 21 with John McCollum, tenor; Donald Gramm, baritone; and the Berkshire Festival Chorus prepared by Hugh Ross.

Dr. Munch will open the program with Haydn's Symphony No. 101 in D major ("The Clock") and in the second half of the concert the young American pianist, Gary Graffman, will appear as soloist in the Brahms Piano Concerto No. 1, in D minor, Op. 15.

The opening concert of the Sunday afternoon series will take place this afternoon at 3 when Dr. Munch will present a program consisting of Mozart's Symphony in G minor, K. 550; Vaughan Williams' Eighth Symphony, and Brahms' Fourth Symphony.

During the week Nov. 11-16 the Orchestra will be out of town touring to Northampton, New Haven, Newark, N. J., Brooklyn and Carnegie Hall, New York.

Visceglia, clarinet; Richard Plaster, bassoon.

Due to the demand for seats for the current series of Boston Symphony Open Rehearsals at Symphony Hall, the orchestra will hold an extra rehearsal open to the public at 7:30.

Friday

Claire Coci, organist, will give a recital on the Holtkamp Organ in M.I.T.'s Kresge Auditorium at 8:30 p. m.

Prelude and Fugue in A minor	J. S. Bach
Choral Prelude	Brahms
Miniature	Rossi-Coci
Prelude and Fugue No. 1	Henk Badings
Primavera	Seth Bingham
Flandria .... August	Maekelberghe
Fantasie Ire	J. Alain
Epilogue, For Pedal Solo	Jean Langlais
Suite Bretonne	Marcel Dupre
Variations Sur Un Noel	Marcel Dupre

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NOV 4 - 1957

New Choral Work By Stravinsky

At the next pair of concerts by the Boston Symphony Orchestra in Symphony Hall on Friday afternoon, November 8, and Saturday evening, November 9, Charles Munch will present the first Boston performance of the "Canticum Sacrum" ("Sacred Canticle in Honor of Saint Mark") by Igor Stravinsky, with soloists Blake Stern, tenor, and Donald Gramm, baritone and the Chorus Pro Musica, Alfred Nash Patterson, Conductor.

The work, which is scored for an orchestra of wind instruments, low strings and organ, was first performed at the Venice Festival in September 1956.

...21, and 22.

Nov. 8

Balon

Donald Gramm will be baritone soloist in the Boston premiere of Stravinsky's "Canticum Sacrum," being given this afternoon and Saturday night by the Boston Symphony in Symphony Hall.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
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NOV 6 - 1957

GARY GRAFFMAN will be soloist with Charles Munch and the Boston Symphony Orchestra Friday afternoon and Saturday evening at Symphony Hall. He will perform the Brahms First D minor Piano Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
NOV 6 - 1957

Gary Graffman will play the Brahms Piano Concerto No. 1 with the Boston Symphony at the Friday and Saturday concerts in Symphony Hall.

BOSTON DAILY GLOBE—SATURDAY, NOVEMBER 9, 19

BOSTON SYMPHONY ORCHESTRA

Graffman Soloist in Brahms

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the fifth program of the Friday-Saturday series. Charles Munch conducted this music: Haydn: Symphony in D major, No. 101 ("The Clock"); Stravinsky, Canticum Sacrum (first time in Boston); Pro Musica Chorus, prepared by Alfred Nash Patterson; soloists: Blake Stern, tenor, and Donald Gramm, baritone); Brahms: Piano Concerto in D minor, No. 1, Gary Graffman, soloist.

By CYRUS DURGIN

Gary Graffman, a young man of 28, tackled a grandiose and middle-aged Piano Concerto, the D minor of Brahms, at the Boston Symphony Orchestra yesterday afternoon. He scored better than a tie. This is not to reflect adversely upon the soloist, for as we know Mr. Graffman is a technically well-equipped pianist and a true musician of his instrument.

But Brahms' first Piano Concerto, though completed when the composer was only 25, has a middle-aged sound, girth and weight, and most virtuosi deal best with it when they, too, are in middle years. It take a Romantic roar and sweep and, in the first and last movements, an intensity close to old-fashioned pounding, to give this work the works.

Though a virtuoso Mr. Graffman does not roar and pound, in fact there is a decided modesty about his playing. He gave a very musical performance yesterday, but one lacking both the fervor and the decibles to compete successfully with Brahms' granitic texture.

In the slow movement, however, Mr. Graffman was at his impressive best. The melody sang, the phrasing was of plastic grace, and the sum total between piano and orchestra the essence of loveliness.

Elsewhere Mr. Graffman played neatly, competently and with a fine ryhthmic vigor. But the interpretive weather was too calm, expected thunder and lightning were not there. Mr. Graffman was most cordially applauded.

Charles Munch was as dedicated in the conducting of Stravinsky's Canticum Sacrum, new to Boston, as he had been with Brahms. The effect was quite different, however, owing to the peculiar nature of this Canticle upon verses, by way of the Vulgate Bible, from the Old and New Testaments.

The extremely difficult choral and solo vocal parts, in the 12-tone style seem un-musical to me; the peculiar instrumentation of trumpets and trombones by fours, violas and double-basses, woodwinds without clarinets, and organ, makes a dark and lumpy sound. There is little recognizable flow of either rhythm or melody. Where Stravinsky's "Persephone" and "Symphony of Psalms" have a certain vigor, there is little apparent in the Sacred Canticle.

This, at the moment, is as far as I can go, having heard the work but once previously, at Tanglewood last Summer. Perhaps Time will have a correcting effect upon this estimate and may even prove the Canticel a masterpiece. Let us listen to it again (if we have opportunity) and with optimism, for that is the only way we shall ever penetrate its secrets —if there are any.

It is not a matter of dissonance here, it is a matter of puzzling texture and insufficient motion. Music is hardly music without motion, and not very much music when it tends to be as dry as this. But we shall see.

The Chorus Pro Musica sang with valiant, noble effort. Mr. Stern gave a similar account of the tenor solos, and Donald Gramm achieved a brilliant triumph in somehow giving a sustained line and fine sonority to his most difficult part.

The afternoon began with a delightful performance of Haydn's locally-neglected Symphony. The tempi were right, the rhythms vivacious, everything sang and all was clear. Mr. Munch had both orchestra and his own impetuous temperament under control, and his reading was hearty but never overdone.

The orchestra goes on tour next week. At the concerts of Nov. 22 and 23, Mr. Munch will conduct two Wagner excerpts, the Prelude and Liebestod from "Tristan and Isolde," and the Immolation Scene from "The Dusk of the Gods." There will be three pieces by Debussy: "Gigues," "Ronde de Printemps" and "Iberia." Eileen Farrell, soprano, will be soloist in Wagner.

er of Incres Nassau Line. to attract thousands daily.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fifth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Blake Stern, tenor; Donald Gramm, baritone, and Gary Graffman, piano. The program:

Symphony No. 101 in D	Haydn
Canticum Sacrum	Stravinsky
Concerto No. 1 in D minor, Op. 15	Brahms

By RUDOLPH ELIE

As one of Stravinsky's legion of worshippers, my attitude is generally that he can do no wrong, but I must say I find his last period works pretty wanting in flesh.

A case in point is the Canticum Sacrum, given its first performance in Boston yesterday afternoon. Everything is there, the incredibly clean lines, the utmost control of the means of expression, the disciplined intellectuality of the atmosphere, the lean and spare quality of the instrumental and vocal sounds.

Curious Band

Yet it left me entirely unmoved. One reason might be the eccentricity of the instrumentation: woodwinds but without clarinets; violas and double basses but neither violins nor cellos; an organ and a harp. Obviously, a composer is at liberty to use any force he wants, but when such a curious band as this is assembled, used sparingly and fitfully (though on occasion, as in the opening dedication with much effect), it calls to mind a painting done with such oddments as shoe blacking or toothpaste or bits of ticket stubs: interesting, but in the end what?

It might be argued that both the Gabriellis, who were associated with St. Mark's Cathedral in Venice (in which this work had its premiere) used what would be considered odd instrumentations in their own day, but certainly not with the sophistication evident in this, which employs flutter tongue in the flute and various other devices. It seems to me, reading Robert Craft's discussion of the work in the program notes, that the Canticum is far more interesting for its philosophical values and its complex structure in its relation to the architectural values of St. Mark's than it is for its musical impact, of which it has very little despite many interesting sounds.

The forces assembled included the Chorus Pro Musica; Blake Stern, tenor; Donald Gramm, baritone; and Alfred Nash Paterson (who prepared the chorus), organist. The soloists sang well, though little was demanded of them save from a technical point of view, and the chorus was first class in this exceedingly difficult piece, which is not, incidentally, difficult to listen to at all. It is merely that it makes no contact save in the upper reaches of the intellect.

—Stravinsky Work in Boston Debut

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BOSTON, Mass.
Weekly Independent
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NOV 14 1957

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: HAYDN, STRAVINSKY, BRAHMS

The programing at Symphony this year has proved more consistently interesting thus far than for some seasons, and the fifth concert of the weekend series was no exception.

The opening work was Haydn's Symphony No. 101 in D major, "The Clock." This is one of the famous set of the 12 London symphonies so-called, each of which is a masterpiece in itself. Not only is any symphony with a name almost automatically popular, but "The Clock" surely must be performed at all times everywhere in the world where there is an amateur or conservatory orchestra. Nevertheless, it had only been played three times before at these concerts and not once between 1895 and 1948.

Mr. Munch, for some reason, chose to perform it with the full orchestra. He also chose to take the Presto and Vivace markings of the first and last movements at their most literal, and rendered the famous slow movement with molto rubato. The result was a dazzlement and lushness that could come only from those rare orchestras with a string complement like the Boston's. Spectacular, but is it Haydn? Hardly.

There has, gratifyingly enough, been a new work played at every concert after the opening one this year. On this occasion it was the first Boston performance of Stravinsky's "Sacred Canticle in Honor of St. Mark." The work was first performed at the 1956 Festival in Venice. St. Mark, of course, is the patron saint of Venice, and a lovelier city to be a patron saint of I cannot imagine. For all my regard for Venice and for Stravinsky, however, I cannot feel that the composer rendered any particular service to the city with this new composition. From all accounts the listeners at the Festival last year felt likewise, for the world premiere of the Canticle was reported to be something of a clinker.

The seventeen-minute work is divided into five short sections and a dedication to the city. The performing forces include a tenor and bass solos with chorus. These voices are accompanied by the full winds without clarinet, the violas and the double basses. One should expect by now in Stravinsky a stringency of harmony and eccentricity of rhythm, a general icy detachment without any compensating lyrical warmth, but there come times when this can be overdone, and the Canticle seems one of them. The performers, who included Blake Stern, tenor, Donald Gramm, baritone, and the Chorus Pro Musica, did creditably, but the applause registered as few decibles as I can recall from the Saturday evening audience.

But the evening concluded on a note of triumph with a fine traversal of the Brahms First Piano Concerto in D Minor by Gary Graffman and the orchestra. This young artist is not yet thirty and, with Leon Fleischer, is going to be one of the very big figures in the music world on some not too distant day. In choosing to assay the First he was taking on a formidable obstacle. Its general texture is symphonic at the expense of the keyboard unit, and its distended structure provides few opportunities for an exhibition of virtuosity. It is filled throughout, though, with noble themes and magnificent inventiveness, and when a performance can realize these elements, one feels the great momentum behind the work and not its quality of strain.

Young Mr. Graffman commands a faultless technique, a fine if dry tone, a highly refined musical intelligence and at least adequate warmth. What he hasn't yet attained is power. His slight physical appearance seems to bespeak an inability to play with sheer overmastering physical strength. One recalls the tremendous fortissimos of Rudolph Serkin's memorable performance last year of this same work. Still, Serkin's shadow or not, on some not too distant day . . .

This week the orchestra is on tour. It returns the following week for a program devoted to the music of Debussy and Wagner. The soprano soloist will be Eileen Farrell.

'Canticum Sacrum' Heard With Chorus Pro Musica

By Jules Wolffers

In its performances to date, Igor Stravinsky's "Canticum Sacrum" for Tenor, Baritone, Chorus, and Orchestra has met with a generally unfavorable reception. This was as true of the work's première in Venice in September, 1956, as when the Boston Symphony played it at Tanglewood last summer.

Yesterday afternoon Bostonians had opportunity to come to grips with the controversial work when Charles Munch programmed it for the first time at Symphony Hall. Much care and attention evidently had been lavished on the performance. Alfred Nash Patterson's Chorus Pro Musica sang the difficult vocal lines cleanly, clearly, and with precision. Two excellent soloists, Blake Stern, tenor, and Donald Gramm, baritone, brought beauty and dignity to their solo and joint offerings. The orchestra played expertly and Mr. Munch conducted with full comprehension of the work's intricacies of tone, timbre, and rhythm.

But when it was all over there was no more than the faintest scattering of polite and perfunctory applause. Decidedly, the work must be considered a failure in its first Boston hearing just as it was in its previous performances.

♪ ♪ ♪

The question that seemed to be paramount in the hearers' thoughts yesterday was, does the work make sense? The answer is that of course it does, but the very special kind of advanced and experimental sense of a keen and analytical composer who has left his audiences far behind him as he seeks ever new ways of expressing himself. As to another question, how far can a composer afford to outstrip his audiences and still expect a hearing, that is another matter not decided too easily.

Stravinsky set the Canticum to verses from Scripture. As was noted last summer, the vocal parts are logical, effective, and well-proportioned. The necessity of adhering to the sense of the words gave a flowing and understandable feeling of discipline to the melodic lines. But the instrumental sections, written for wind band with violas, string basses, and organ, are so sparse and disconnected that in places it is sometimes difficult to follow the composer's thread of thought.

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This much can be said of yesterday's performance — whether it was due to the advantage of a prior hearing, a better performance, or to both, the music left a somewhat more favorable impression on this reviewer than did the first hearing in Tanglewood. Nevertheless, though it is still too early to come to any fixed decision, one suspects that the Canticum will not go down in the annals as one of the master's greater works.

The rest of the concert was sheer joy from start to end. Mr. Munch gave Haydn's Symphony No. 101 in D Major ("The Clock") just the sort of deft and imaginative treatment to suit the genius of the always charming and sometimes amusing work.

Garry Graffman's performance as soloist in the Brahms Piano Concerto No.1, in D minor, Op. 15, brought him a prolonged ovation. He deserved every bit of it, for the nobility of his style, musical understanding, and complete technical mastery of his instrument. He is a pianist to be ranked among the great of our time.

But it must not be forgotten that this work is really a symphony for piano and orchestra rather than a display concerto. In this sense Charles Munch was at very least equally responsible for as splendid a performance of this concerto as one has ever heard.

Eileen Heckart will be seen in William Inge's new play, "The Dark at the Top of the Stairs," at the Wilbur beginning Monday.

Borge Tickets in Demand

Symphony Hall, according to an announcement from the office of Aaron Richmond, cannot accept any more mail orders for the limited number of remaining seats for the Victor Borge performance on Dec. 4. Within 48 hours after the Symphony Hall box-office sale opened, more than 2,000 tickets were sold at the window.

Mozart Opera Planned

Mozart's opera buffa, "La Finta Giardiniera," will be presented by the Boston University Division of Theater Arts under Sarah Caldwell's direction on Thursday, Friday, and Saturday nights, Nov. 14, 15, and 16, at 8:30 in the BU Theater, 264 Huntington Avenue.

Holiday Film Matinees

Holiday matinees will be held on Monday at the Saxon, Astor, and Boston theaters at 2:30 in each case.

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NOV 8 1957

Stravinsky Premiere Saturday

The "Canticum Sacrum" (Sacred Canticle in Honor of St. Mark) by Igor Stravinsky will be heard in New York City for the first time during WQXR's broadcast of the Boston Symphony Orchestra tomorrow at 8:30 p.m.

Outlines Lost

The program began with the most frantic performance of Haydn's Clock Symphony I've ever heard. The two inner movements were beautifully done, the famous clock section being especially lovely. But the opening presto and the concluding vivacs were whipped up by Mr. Munch to such an extent that they lost their outlines completely. Haydn lends himself to speed, to be sure, but not a sheer scramble. One wonders what it might sound like to hear the double basses, who largely double the cellos, do some of their passages all alone! In any case, though I find it as pointless and fruitless to argue with a conductor about tempos as it would be to argue with an author about his literary style. the Clock Symphony yesterday surely set the world's record for speed.

Gary Graffman, a most impressive young pianist, returned yesterday afternoon to do Brahms' massive Piano Concerto No. 1, a work that in its first movement is so powerful that it seems hardly able to contain itself. It is a pity Mr. Graffman had to follow Rudolf Serkin in the same piece in less than a year, but he played the work with a formidable technical attainment, at the same time catching much of the soaring interpretative vitality of the older musician. Intensely serious, informed with poetry and capable of great expressiveness, Mr. Graffman, superbly accompanied by Mr. Munch and the orchestra, gave the concerto a very fine performance and received, in return, a very fine ovation.

The orchestra is out of town next week returning Nov. 22.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
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NOV 14 1957

Symphony Travels

During the current week the Boston Symphony Orchestra is on tour, presenting concerts in Northampton, New Haven, Newark, Brooklyn, and Carnegie Hall, New York.

Returning to Boston, the orchestra will give the third in the series of Tuesday evening concerts at Symphony Hall on Nov. 19. Charles Munch will present a program consisting of Handel's Concerto Grosso, Op. 6, No. 12; the Symphony No. 8 by Ralph Vaughan Williams, and Brahms' Piano Concerto No. 1 with Gary Graffman as soloist.

On Wednesday evening, Nov. 20, the Boston Symphony will appear at Kresge Auditorium at the Massachusetts Institute of Technology. Dr. Munch will conduct the following program: Mozart Symphony in G minor; Mendelssohn Reformation Symphony; Brahms Symphony No. 4.

Eileen Farrell, soprano, will be soloist at the concerts of Friday afternoon, Nov. 22, and Saturday evening, Nov. 23. Miss Farrell will be heard in the Immolation Scene from Wagner's "Götterdämmerung" and in the Prelude and Love Death from the same composer's "Tristan and Isolde." Dr. Munch will present three works of Debussy, including "Gigues," "Rondes de Printemps," and Iberia."

Circ. 101,553
SEP 8 - 1957
NEW YORK, N. Y.
World-Telegram & Sun
S. 172,502

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
SEP 15 1957

Big Musical Season

Griffith Plans Many Bills

Griffith Music Foundation is planning one of the biggest season in its history for 1957-58 in celebration of its 20th anniversary as an organization devoted to the musical needs of the community, Mrs. Parker O. Griffith, its president, announced yesterday. Founded in 1938, the foundation will reach its 20th birthday in February.

For many months, Mrs. Griffith and Harry Mack, the foundation's concert and business manager, have been preparing a comprehensive program which will bring a brilliant array of musical artists to the Mosque Theater this fall and winter.

Besides the regular series of piano and symphonic concerts and other offerings of a musical nature which the foundation annually sponsors, the new season's attractions will include at least five special events.

NBC Opera

One will be a performance of Verdi's "La Traviata," sung in English by the NBC Opera Co. with a distinguished cast of opera and television artists on Nov. 30.

On Dec. 14 the foundation will present Raymond Massey, Agnes Moorehead and Martin Gabel in a new Paul Gregory production, entitled "The Rivalry." Written by Norman Corwin, "The Rivalry" is described as a powerful and engrossing stage drama based on the famed Lincoln-Douglas debates. Massey will portray Abe Lincoln, Gabel will be the fiery senator, Stephen A. Douglas. Miss Moorehead will be the latter's wife.

The success which attended the visit last season of the Vienna Philharmonic conducted by Carl Schuricht has prompted the foundation to sponsor another Viennese importation, entitled "Vienna on Parade." This musical show from the storied city on the Danube will feature the world-famous Deutschmeister Band and the Singing Boys and Girls of the Vienna Woods as well as two leading Viennese variety artists, Hedy Fassler and Erwin V. Gross.

CHARLES MUNCH
Conducts Boston Symphony in First of Series

Will Mark 20th Anniversary

This performance is set for Saturday evening, Jan. 11.

Another special event will be a performance of Bach's "St. Matthew Passion" by the Symphony of the Air Orchestra on March 27, under the baton of Eric Leinsdorf. It will feature the Rutgers University Chorus, directed by E. Austin Walter, and a group of eminent soloists, including Blanche Thebom and Maria Stader.

Also on the calendar is a visit by the Chicago Opera Ballet on March 29.

The foundation's series of Sunday afternoon master piano concerts which go back to the birth of the organization will open the season on Nov. 10, with Rudolf Serkin as the first artist. Subsequent concerts in this series will bring Louis Kentner, Dec. 8; Moura Lympany, Feb. 9, and Arthur Rubinstein, April 13.

Charles Munch will conduct the Boston Symphony in the first concert of the symphony series on Nov. 14. The New York Philharmonic, conducted by Rafael Kubelik and with Rudolf Firkusny as piano concert soloist, will appear on Feb. 18. Two concerts by the Philadelphia Orchestra, under Eugene Ormandy, will be given on Jan. 27 and April 7.

Three Operas

Three rarely heard operas will be presented in concert form by the Little Orchestra Society of New York, Thomas Scherman conducting, in the opening months of the new year. These will be Richard Strauss' "Ariadne Auf Naxos, on Jan. 2; Mozart's "Abduction From the Seraglio," on Feb. 11, and Giuseppe Verdi's "Macbeth" on March 24. Each opera will be sung by a cast of opera and concert soloists.

The new season will also bring another series of children's orchestral concerts, by the Little Orchestra Society, under Scherman. They will be held at the Mosque Nov. 16, Jan. 25, Feb. 15, and March 8 at 11 a.m.

The foundation's series of chamber music concerts in Griffith auditorium will be performed by the Barylli Quartet on Oct. 22. Other concerts will be presented on Feb. 6 by the New York Pro Musica Antiqua and on March 6 by the Beaux Arts Trio.

The foundation's educational department is planning a full season of activties, including the annual students' auditions.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
AUG 28 1957

ORDS and MUSIC

By Harriett Johnson

ians in Brooklyn Nov. 15

rooklyn Academy of Music will house series by orchestras during the coming season: the Boston Orchestra and the borough's own ensemble, the Philharmonia.

the direction of Charles Munch, the Bostonians series of five Friday s Nov. 15. Subsequent are Dec. 18, Jan. 17, March 21. Munch e podium for all the cept the January ich will be under the rre Monteux.

harmonia's season of five major conseveral special prodates to be aner. Music director andau will be in the opening schedurday night, Nov. 9. ng dates complete ec. 7, Jan. 11, Feb. 8 15.

of the season will appearances by violElman and pianist. The Verdi "Rebe heard, plus two premieres, Ernest ncerto for Tromrchestra" and Roy to Consonance."

rmonic in 1958
Artists Management hat the Czech Philharmonic of Prague will make its first American tour during the spring of 1958, in accordance with arrangements between the organization and Dr. Vilem Pospisil, official representative of the Philharmonic in its native country. Under the direction of Karel Ancerl, its permanent conductor since 1948, the 100-member ensemble will be the first to come to the U. S. from behind the iron curtain and will be heard in a 35-city tour.

Known to American audiences through its performances on Decca Gold Label records, the 60-year-old ensemble visited England last October with great success.

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The Boston Symphony Orchestra, with Charles

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DAILY NEWS, WEDI
AUGUST 7, 1957

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NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
SEP 16 1957

BROOKLYN TO OPEN CONCERTS OCT. 22

Tucker Will Sing at First of Academy Series—Other Stars Listed

Richard Tucker, Metropolitan Opera tenor, will open the Brooklyn Academy of Music concert series on Oct. 22.

Other performers in the series will include Victoria de los Angeles and Bidu Sayao, sopranos; Benno Moiseiwitsch and Artur Rubinstein, pianists; Nathan

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 549,290 - S. 172,502
SEP 13 1957

Brooklyn by Night

Big Academy Season Due
Symphonies, Ballets, Opera To Be Offered

By RICHARD J. WALTON, *Staff Writer.*

An absolutely staggering list of events was announced today for the 1957-58 season by the Brooklyn Academy of Music.

Symphonies, ballets, grand opera, recitals, chamber music, dance, plays, films and art extraordinary variety of lecture. Arthur Rubinstein and discussion programs are among the membership special events scheduled by the Academy, a division of Brooklyn Institute of Arts and Sciences, long paramount preserver of the borough's cultural heritage.

For $15, subscribers, and frequently a guest, are admitted to all the membership programs and receive discounts for the special events.

Artur Rubinstein, the celebrated piano virtuoso (April 3); Metropolitan tenor Richard Tucker (Oct. 22), violinist Nathan Milstein (April 25); the Symphony Orchestra of the Florence Festival (Dec. 11) and the Little Gaelic Singers (Feb. 18) are among the performers in one se

The Boston Symphony will give its customary five Friday night concerts conducted by Charles Munch Nov. 15, Dec. 13, Feb. 14 and March 21 and by the venerable Pierre Monteux Jan. 17. Claudio Arrau, the Chilean pianist, will appear with the orchestra Dec. 13.

Other artists include Jose Greco, an old favorite in Brooklyn, and his Spanish dancers (Jan. 3, 4 and 5); guitarist Andres Segovia (Jan. 29); Emil Gilels, the Russian pianist who made his much-applauded American debut two years ago (Jan. 16); Mantovani and his orchestra (Jan. 28) and the Ballet Russe de Monte Carlo (Oct. 25 and 26).

The Long Island Opera Co. will present grand opera four Saturday performan Aida (Sept. 28), La Bohe (Oct. 5), Barber of Sev (Oct. 12) and Madama But fly (Oct. 19). Enrico Leide the new music director conductor.

The Brooklyn Philharmo conducted by Siegfried Land will present five Saturday c certs and three Saturday af noon youth concerts.

Feature films and f

Andres Segovia

Charles Munch

Jose Greco

An unusual but rewarding way to spend four Tuesday evenings is to take lessons at the Brooklyn Botanic Garden in fall gardening. You'll learn to remake lawns, plant shrubs, bulbs and perennial flowers and how to prepare gardens for the winter. The course, costing $10 for nonmembers, $6 for members, starts Sept. 17.

The film fare is unchanged at the four first-run houses: "A Hatful of Rain" at the RKO Albee, "Pride and Passion" at Loew's Metropolitan, "Silk Stockings" at the Fox, and "Battle Hell" and "Scandal in Sorrento" at the Paramount.

Busy Symphony Plans 4 Concerts This Week

During the week the Boston Symphony Orchestra has been on tour, presenting concerts in Northampton, New Haven, Newark, Brooklyn and Carnegie Hall, New York.

Returning to Boston, the Orchestra will present the third in the series of Tuesday evening concerts at Symphony Hall next Tuesday at 8:30. Charles Munch will present a program consisting of Handel's Concerto Grosso, Op. 6, No. 12, the Symphony No. 8 by Ralph Vaughan Williams and Brahms' Piano Concerto No. 1 with Gary Graffman as soloist.

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NEW YORK CITY, N. Y.
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Circ. D. 398,982 - S. 274,577

AUG 28 1957

WORDS and MUSIC

By Harriett Johnson

Bostonians in Brooklyn Nov. 15

The Brooklyn Academy of Music will house series by two major orchestras during the coming season: the Boston Symphony Orchestra and the borough's own ensemble, the Brooklyn Philharmonia.

Under the direction of Charles Munch, the Bostonians will open a series of five Friday night events Nov. 15. Subsequent dates are Dec. 18, Jan. 17, Feb. 14 and March 21. Munch will be on the podium for all the concerts except the January program, which will be under the aegis of Pierre Monteux.

The Philharmonia's season will consist of five major concerts plus several special programs with dates to be announced later. Music director Siegfried Landau will be in charge, with the opening scheduled for Saturday night, Nov. 9. The following dates complete the series: Dec. 7, Jan. 11, Feb. 8 and March 15.

Highlights of the season will include solo appearances by violinist Mischa Elman and pianist Byron Janis. The Verdi "Requiem" will be heard, plus two New York premieres, Ernest Bloch's "Concerto for Trombone and Orchestra" and Roy Harris' "Ode to Consonance."

Czech Philharmonic in 1958

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Known to American audiences through its performances on Decca Gold Label records, the 60-year-old ensemble visited England last October with great success.

NEW HAVEN, Conn.
Independent
Circ. 101,553
SEP 8 - 1957

The Boston Symphony Orchestra, with Charles Munch, conductor, to appear here twice, on November 12 and February 11.

Artists Who Will Appear In Woolsey Hall Series

DAILY NEWS, WED.
AUGUST 7, 1957

Charles Munch has listed the featured performers for the Boston Symphony's Wednesday evening and Saturday afternoon concerts at Carnegie Hall starting Nov. 13. They are conductor Pierre Monteux, Russian violinist Leonid Kogan, French saxophonist Marcel Mule, pianist Gary Graffman, 'cellist Pierre Fournier and pianist Claudio Arrau.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

SEP 16 1957

BROOKLYN TO OPEN CONCERTS OCT. 22

Tucker Will Sing at First of Academy Series—Other Stars Listed

Richard Tucker, Metropolitan Opera tenor, will open the Brooklyn Academy of Music concert series on Oct. 22.

Other performers in the series will include Victoria de los Angeles and Bidu Sayao, sopranos; Benno Moiseiwitsch and Artur Rubinstein, pianists; Nathan Milstein, violinist, and the Florence Festival Symphony Orchestra.

The Boston Symphony Orchestra will open its subscription series of five Friday concerts at the Academy on Nov. 15. The orchestra's regular conductor, Charles Munch, will conduct four of the concerts. The fifth will be led by Pierre Monteux.

Another series of five orchestral concerts and three youth programs will be presented by the Brooklyn Philharmonia under the direction of Siegfried Landau.

Les Ballets Janine Charrat de France will make the only New York appearance of their first American tour on Oct. 13 at the Academy. This will be the opening of a series presented by Felix Gerstman in association with the Brooklyn Academy.

Other offerings of Mr. Gerstman's series will include the Ballet Russe de Monte Carlo; Carmen Amaya and her company; José Greco and his Spanish dancers; Elisabeth Schwarzkopf, soprano; Emil Gilels, pianist, and Leonid Kogan, violinist.

The Long Island Opera Company will give several performances of Italian operas at the Academy during September and October. Further information may be obtained from the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - S. 172,502

SEP 13 1957

Brooklyn by Night

Big Academy Season Due

Symphonies, Ballets, Opera To Be Offered

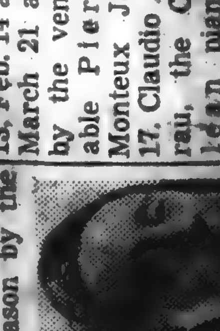
By RICHARD J. WALTON, Staff Writer.

An absolutely staggering list of events was announced today for the 1957-58 season by the Brooklyn Academy of Music.

Symphonies, ballets, grand opera, recitals, chamber music, dance, plays, films and an extraordinary variety of lecture and discussion programs are among the membership and special events scheduled by the Academy, a division of the Brooklyn Institute of Arts and Sciences, long paramount as preserver of the borough's cultural heritage.

For $15, subscribers, and frequently a guest, are admitted to all the membership programs and receive discounts for the special events.

Artur Rubinstein, the celebrated piano virtuoso (April 3); Metropolitan tenor Richard Tucker (Oct. 22), violinist Nathan Milstein (April 15); the Symphony Orchestra of the Florence Festival (Dec. 11) and the ... (Feb. 18) in ... give its customary five Friday night concerts conducted by Charles Munch Nov. 15, Dec. 13, Feb. 14 and March 21 and by the venerable Pierre Monteux Jan. 17. Claudio Arrau, the Chilean pianist, will appear with the orchestra Dec. 13.



Arthur Rubinstein

Charles Munch

* * *

Other artists include José Greco, an old favorite in Brooklyn, and his Spanish dancers (Jan. 3, 4 and 5); guitarist Andres Segovia (Jan. 29); Emil Gilels, the Russian pianist who made his much-applauded American debut two years ago (Jan. 16); Mantovani and his orchestra (Jan. 28) and the Ballet Russe de Monte Carlo (Oct. 25 and 26).

Jose Greco

* * *

The Long Island Opera Co. will present grand opera four Saturday performan...

... classics, community singing, travel and adventure programs and discussions on such an unlikely range of topics as microscopy, birds, astronomy, health and sociology also will be presented.

Andres Segovia

* * *

An unusual but rewarding way to spend four Tuesday evenings is to take lessons at the Brooklyn Botanic Garden in fall gardening. You'll learn to remake lawns, plant shrubs, bulbs and perennial flowers and how to prepare gardens for the winter. The course, costing $10 for nonmembers, $6 for members, starts Sept. 17.

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American (e)
BOSTON, Mass.
Independent
Circ. 181,325

NOV 15 1957

Let's Go Dancing

Moseley's-on-... Is Starring D...

...sse Smith ...ng Phili... | John Spinelli *State* | Carm... *Ocea...*

By EDDIE RU...

For the first time in some mon... ...rd both week-end nights this w... ...ourse, makes excellent musical ... Charles, and excellent attendance seems assured. And, we re... those recent new improvements here make visiting all the ... pleasant.

...ooking ahead, it's the piano... and orchestra of Johnny ...her moving in on the 22d ... McKinley and the Glenn Miller band keep the big date this ...urday at the Lowell Commo... The McKinley-Miller combo has proved itself one of the ...

News of Radio Doings

On WVNJ, radio station of The Newark News, tonight at 8:05, Rutgers University Forum will present a discussion on "New Jersey's Local Board ..." Panel members ... Managers System ... will include Lloyd B. ...

...tura soprano; Sopranos Lucine Amara, Victoria De Los Angeles, Eileen Farrell and Renata Tebaldi; mezzo-sopranos Thebom, Miller and Blanche Thebom; Brian Sullivan, tenor; Lippman, Igor Gorin, Theodor Uppman, William Warfield and Leonard ... George London, bass.

NEW YORK CITY, N. Y.
POST
Circ. D. 398,982 - S. 274,577
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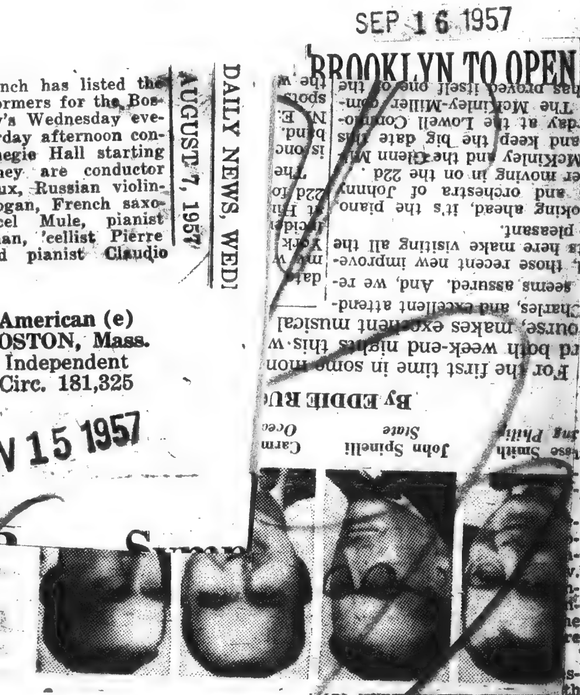
BROOKLYN TO OPEN

By EDDIE RU



Jose Smith John Spinelli Carm

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Artur Rubinstein, the celebrated piano virtuoso (April 3); Metropolitan tenor Richard Tucker (Oct. 22), violinist Nathan Milstein (April 25); the Symphony Orchestra of the Florence Festival (Dec. 11) and the Lirik Gaelic Singers (Feb. 18) are among the performers in one series.

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Charles Munch

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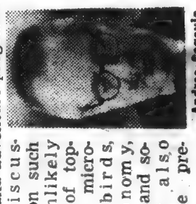
* * *

The Long Island Opera Co. will present grand opera in four Saturday performances: Aida (Sept. 28), La Boheme (Oct. 5), Barber of Seville (Oct. 12) and Madama Butterfly (Oct. 19). Enrico Leide is the new music director and conductor.

The Brooklyn Philharmonia, conducted by Siegfried Landau, will present five Saturday concerts and three Saturday afternoon youth concerts.

* * *

Feature films and film



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In Woolsey Hall Series
Artists Who Will Appear

NEW YORK, N. Y.
Independent
Circ. 101,553

SEP 8 - 1957

74

PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORKER
NEW YORK, N. Y.

NOV 23 1957

MUSICAL EVENTS

Short Tinkles

T[illegible] little, h[illegible]h-ly [illegible]ersonal musical world of Anton [illegible] unique [illegible] pos-[illegible] to describe in [illegible] to music in general. Perhaps its nearest analogue is to be found in the delicate drawings and paintings of Paul Klee. It has no ancestry in any tradition, and I doubt whether it can serve as the starting point of any trend or school. In it, sound is used purely for its decorative effect, without any reference to what is commonly understood as musical meaning. Yet it unquestionably has a certain charm, for the gossamer tinkles and sighs it consists of have been put together with a watchmaker's precision and skill, and have the power to evoke poetic moods of a very subtle and elusive sort. Fortunately, his compositions are all extremely brief; his singular idiom is one that would exhaust itself in more than a few moments of expression. (Columbia has recently issued an album of records containing his entire lifework, and it fills just four discs.) Concert performances of his music are rare. But last week, in Carnegie Hall, the Pittsburgh Symphony Orchestra, under William Steinberg, gave his Six Orchestra Pieces, Opus 6, its first New York hearing, with altogether engaging, if fairly strange, results. I am not sure that these tiny pieces (some of them last scarcely a minute) are really related to the art of music; like all the rest of Webern's work, they seem to occupy an aesthetic realm of their own. But within this realm they possess both logic and a kind of childlike fantasy, and their very brevity and reticence tend to disarm criticism of the systematic [illegible].

Mr. Steinberg's program—a decidedly well-built and unusual one, by the way—also contained the first local performance in several years of Anton Bruckner's Eighth Symphony, and since I have long regarded Bruckner as far and away the greatest symphonist since Beethoven, and his Eighth Symphony as perhaps his greatest work, the evening was a treat indeed for me. Right from the outset of this huge and noble composition, Mr. Steinberg showed that peculiar grasp of detail, contrast, and extended dramatic form that is found only among the finest Bruckner interpreters. In his hands, the troubled mystery of the first movement exerted its profound spell, and the tempos in the long, serene slow movement were exactly right, instead of being dragged, as they sometimes are. Few conductors have the knack of vitalizing Bruckner's leisurely thought and presenting all its wide ramifications in the properly compelling proportions, but Mr. Steinberg is one of them, and the fruit of his penetrating musicianship and taste in this work was among the most memorable and majestic musical experiences I have had thus far this season.

I WENT to the Boston Symphony Orchestra's concert in Carnegie Hall one evening last week mainly to hear the New York première of Stravinsky's "Canticum Sacrum, ad Honorem Sancti Marci Nominis," a work I had heard, and commented on somewhat unfavorably, on the occasion of its world première, in Venice, a little over a year ago. I see no reason to amend my opinion of it. The husky shoulders and arms of Charles Munch strained with obvious effort to give it a scrupulous reading, but the rather aimless and incoherent concatenation of toots and growls that emerged from the orchestra sounded about the same as they had in Venice, and the vocal solos of Blake Stern and Donald Gramm—two admirable artists—sounded like something I can only describe as braying. Undoubtedly, in view of the religious sobriety of the Latin text, Mr. Stravinsky must, in his own mind, attach some serious significance to this music he has written, but whatever the significance is, it eluded me completely.

CYRIL RITCHARD's staging of Rossini's melodious and generally innocent musical farce "The Barber of Seville," at the Metropolitan, has always struck me as a kind of three-ring circus. I realize that the "Barber" has, from the dramatic point of view, quite a few rather thin and rather coy comic episodes, and I can appreciate Mr. Ritchard's good intentions in filling up the stage with busy and sometimes hilarious shenanigans in order to give the thing momentum. The trouble is that he has overdone it a bit, and consequently in some places, like the second act, the pleasant clowning of such singers as Cesare Siepi and Fernando Corena is simply drowned by the masses of slapstick that surround it. The music tends to get drowned, too, and though the production as a whole is unquestionably a lively business, it somehow does not represent this dear old opera in all its traditional simplicity and gaiety. The problem is a difficult one, for the "Barber" is, by nature, an intimate rather than an overwhelming opera, and is probably better suited to smaller stages than that of the Metropolitan, where it has not, in recent years, played to a particularly good box office.

In any case, I went to hear the "Barber" there last week and came away with an impression of turgidness that it should not produce. The work of the individual singers, however, was everywhere of the highest order. Roberta Peters has a flawless technique and a nervy, bravura personality that make her the finest of imaginable Rosinas. Mr. Siepi and Mr. Corena, as Don Basilio and Dr. Bartolo, respectively, are superb farceurs, and though the latter was suffering from a bad cold, there was no letdown from his customary verve as an actor. Frank Guarrera was, as usual, a spirited, if vocally slightly heavy, Figaro, and the tenor solos of Cesare Valletti, as Almaviva, were melting affairs in the very best Italian *bel-canto* tradition. Max Rudolf did the conducting, and though he started things a little peremptorily, he succeeded, as the evening went on, in giving the ensembles and accompaniments a sprightly efficiency that was quite gratifying.

—WINTHROP SARGEANT

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
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NOV 15 1957

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He explained that "rush" seats are those estimated not to be sold.

The tradition was established in Boston and now has been adopted by Brooklyn.

C. G.

Boston Symphony Orchestra, Charles Munch, conductor, Nov. 13, E—As a curtain raiser to the first concert of their Carnegie Hall subscription series, conductor Charles Munch put his Bostonians through their paces in a performance of Mozart's G minor Symphony. It has been observed before that with an orchestra of this calibre, even a chimpanzee on the podium could manage a respectable reading of a work as well-worn as this. It might be expected, therefore, that when the Boston Symphony undertakes to play such a work for the zillionth time, something more out of the ordinary than mere simian competency would result. Alas, reasonable expectations are not always fulfilled; a kindly disposed critic would write this performance off, at best, as routine.

However, plenty of excitement was to follow. In an impressively polished and careful performance, Mr. Munch and Hugh Ross' excellent Schola Cantorum introduced to the New York public Stravinsky's "Canticum Sacrum," a cantata with Biblical (Latin) text for organ, orchestra, chorus, and tenor and bass solos, beautifully projected by Blake Stern and Donald Gramm. It is perhaps a measure of the excitement generated by this new, strange, and challenging work that immediately upon its conclusion the Boston subscription audience broke into deafening silence, that is to say, their virtual equivalent of a brawling riot.

would have gladdened Arnold Schönberg's heart and pride to see how pervasive his influence has become, not merely in the works of his avowed disciples, but also in those of others, such as Stravinsky and Copland, who are regarded as pathfinders in their own right. As far as the success of the text setting is concerned, it would be difficult to assess properly, since, apparently, it was decided that the price of admission did not entitle the listener to an English libretto.

The evening came to a close with a performance by Gary Graffman and the orchestra of the Brahms' D minor Piano Concerto that was well-nigh perfect. The rich Brahmsian harmonies were basked in the hearth-like warmth of the Boston strings, while young Mr. Graffman played his demanding part with truly unusual power and emotional intensity. No words of praise could adequately convey the depth of the spell that seemed to hover over the hall long after the last note had sounded. A. M. K.

Boston Symphony Orchestra, Charles Munch, conductor, Nov. 16, A—Under the direction of Charles Munch this orchestra opened its program with a solid reading of Handel's Concerto Grosso, Op. 6, No. 12, which completely realized that composer's straightforwardness and vitality. The harpsichord did not have much of a chance in the forte and fast movements, but when its tone came through as in the larghetto è piano, it made a delightful contribution to the total effect.

This concert provided a second hearing for New York audiences of Vaughan Williams' Symphony No. 8 in D minor. Here is a Williams somewhat different from the composer of the earlier symphonies. This work seems to have been conceived along smaller lines; within this concept it supplies music for great enjoyment—especially in the sprightly scherzo and the lovely cavatina.

Brahms' Symphony No. 4 was the closing number; the orchestra played the work with its usual authority, although it has on previous occasions done a better job in the performance of the final movement. C. G.

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would have gladdened Arnold Schönberg's heart and pride to see how pervasive his influence has become, not merely in the works of his avowed disciples, but also in those of others, such as Stravinsky and Copland, who are regarded as pathfinders in their own right. As far as the success of the text setting is concerned, it would be difficult to assess properly, since, apparently, it was decided that the price of admission did not entitle the listener to an English libretto.

The evening came to a close with a performance by Gary Graffman and the orchestra of the Brahms' D minor piano concerto that was well-nigh perfect. The rich Brahmsian harmonies were cloaked in the hearth-like warmth of the Boston strings, while young Mr. Graffman played his demanding part with truly unusual power and emotional intensity. No words of praise could adequately convey the depth of the spell that seemed to hover over the hall long after the last note had sounded.

A. M. K.

Boston Symphony Orchestra, Charles Munch, conductor, Nov. 16, A—Under the direction of Charles Munch this orchestra opened its program with a solid reading of Handel's Concerto Grosso, Op. 6, No. 12, which completely realized that composer's straightforwardness and vitality. The harpsichord did not have much of a chance in the forte and fast movements, but when its tone came through as in the larghetto è piano, it made a delightful contribution to the total effect.

This concert provided a second hearing for New York audiences of Vaughan Williams' Symphony [No. 4] in D minor. Here is a Williams [somewhat] different from the composer of [the] earlier symphonies. This work seems to have been conceived along small lines; within this concept it supplies music for great enjoyment—especially in the sprightly scherzo and the lovely cavatina.

Brahms' Symphony No. 4 was the closing number; the orchestra played the work with its usual authority, although it has on previous occasions done a better job in this performance of the final movement.

C. G.

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N. Y. Staats-Zeitung und Herold, Dienstag, 19. November 1957

Munch dirigiert Werk Strawinskys

Das erste Konzert dieser Saison des **Boston Symphony Orchestra** unter seinem ständigen Dirigenten **Charles Munch** (Carnegie Hall) begann mit Mozarts G-moll Symphonie (K.V. 550), die sehr schön klang, die man sich aber an einigen Stellen etwas leichter, beschwingter — mehr mozartisch — gewünscht hätte.

Dann gab es eine Erstaufführung für New York: Igor Strawinskys "Canticum sacrum ad honorem Sancti Marci nominis". Dieses kirchliche Werk, das seine Uraufführung 1956 in der Markuskirche in Venedig hatte, 1957 in Ellenville beim Musikfest von Stokowski und in Tanglewood von Munch gebracht wurde, ist der Stadt Venedig und ihrem Schutzpatron Sankt Markus gewidmet. Es besteht aus fünf kurzen Abschnitten, deren lateinischer Text dem Alten und Neuen Testament der Vulgata-Bibel entnommen ist.

*

Strawinsky, der neben kleinem Orchester, Orgel, Bariton und Tenor-Soli und Chor verwendet, hat den Stil der Kirchenmusik des 14. Jahrhunderts mit moderner 12-Töneharmonie meisterhaft gemischt und verschmolzen. Das Werk, an dessen schwierigen Aufgaben **Donald Gramm** (Bariton) und **Blake Stern** (Tenor) und der Chor der Schola Cantorum (Dirigent: Hugh Ross) mit Auszeichnung teilnahmen, ist nicht leicht zugänglich, wenigstens nicht beim erstmaligen Hören, wenn auch der Eindruck tief ist.

So ist es vielleicht auch zu erklären, daß die Aufnahme des Werkes in der Carnegie Hall nicht enthusiastisch war. Trotzdem muß man Munch dankbar sein, daß er den New Yorkern Strawinskys "Canticum Sacrum" vermittelt hat, an dessen Einstudierung und Leitung offensichtlich viel Mühe und Liebe verwandt war.

Einmütig aber war der Applaus, der dem 29jährigen Gary Graffman gespendet wurde, der das 1. Brahms' Klavierkonzert in D-moll (op. 15) spielte. Nicht nur beherrschte der junge Pianist den schwierigen Klavierpart völlig, sondern zeigte vor allem auch sicheres Gefühl für die große Linie dieser (im ersten Satz) heroischen Musik. Schon die ersten Akkorde des Eingangsthemas, das klar und entschieden herausgebracht wurde, ließen aufhorchen.

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—News; Music from Studio X
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—Eric Sevareid
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Moura Lympany

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Dank, daß sie die viel zu selten gewürdigte große Fis-Moll-Sonate von Robert Schumann aufs Piedestal zurückstellte, wohin sie gehört. Romantik ist zwar dieser immens effektiven Pianistin Sache nicht; die "Aria" stellt man sich gefühlvoller, mit mehr Emphase und Seelenbekenntnis gesungen vor und im refrainartig wiederkehrenden Staccato des letzten Satzes sollte es volksliederhafter aufrauschen, mitunter, aber — Mozart (ein Adagio), Debussy (Etudes) und Bartoks Bagatellen waren großartig kontrastiert und vollkommen beherrscht, in Verständnis und Auslegung.

Das Bostoner Orchester unter seinem temperamentvollen Dirigenten Charles Munch brachte Strawinskys "Canticum Sacrum" nach New York (Carnegie Hall). Der Berichterstatter hörte das 1956 für San Marco, Venedig, geschriebene Werk diesen Sommer in Ellenville unter Stokowski, Munch dirigierte es in Tanglewood und scheint sich seither mehr in die spröde Partitur vertieft zu haben.

Igor Strawinsky geht satztechnisch und instrumental mit 75 Jahren noch bewußt-asketischer vor als je. Doch muß man sich durch die Themaformel, die sporadisch wiederkehrt, nicht täuschen lassen. Dies ist kein atonales Schema, sondern Versuch, die Harmonielehre ins Mittelalter zurückzuschrauben. In die Zeit des ungebrochenen Glaubens, von welchem der Komponist auch hier und jetzt ein Bekenntnis ablegt.

Echt-religiöse Musik muß nicht unbedingt in polyphoner Choralpracht schwelgen und ergreifend-demütige Melodiegebete zum Himmel emporsenden; einzelne Stimmen oder Stimmengruppen tragen die Devotion überzeugender, sicherer aufwärts. Tenor Blake Stern, Donald Gramm (Bariton) und der Chor der Schola Cantorum unter Hugh Ross durften sich dazu Zeit und Andacht lassen, denn Meister Munch hatte diesmal zum Glück keine Eile. Er begleitete auch den 29jährigen Pianisten Gary Graffman wünschenswert elastisch, der als Solist im I. Klavierkonzert, D-Moll von Brahms technische Brillanz und rasch reifendes Mitempfinden bewies. Klassisch klar erklang als Auftakt die G-Moll-Symphonie (K 550) von Mozart.

Auch André Cluytens, an der Spitze der New Yorker Philharmoniker hatte mit Mozart (Haffner-Symphonie) begonnen. Kraftvoll, kräftigend, zumal im frisch "knusprnden" funkelnden Menuett. Bidu Sayao und Maureen Forrester (Sopran und Alt) ergänzten sich stimmlich in Debussys "Mademoiselle Elu" (Gesegnetes Jungfräulein) prachtvoll. Intonierung, Modulation dieser tragischen Tondichtung, trefflich unterstützt durch die malerisch rot gewandeten Damen des Westminster-Chors, waren von höchster Geschmeidigkeit.

Aldo Ciccolini, ein aus dem Niemandsland plötzlich aufs Carnegiepodium springender, sich dort sofort behauptender Pianist, führte in Francks Variations Symphoniques das Orchester, riß es mit, fand aber, in der dritten Variation, sogleich zu zarter Melodik zurück, begleitet von gedämpften Streicherakkorden. Großartige Schau für Virtuosität: Artur Honeggers Concertino. Der straffe Klavier-Orchester-Dialog, synkopierter Rhythmus, originelle Verzierungen, effektvolles Schlagzeugspiel auf der Klaviatur, all diese ohrfesselnden Novitäten kamen dank Ciccolini und Cluytens zu ihrem Recht und spontaner Wirkung.

MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 1957

Stravinsky Cantata Presented by Bostonians

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Symphony in G minor, K. 550 . . . Mozart
"Canticum Sacrum" . . . . . Stravinsky
(First New York performance)
Piano Concerto No. 1 . . . . . Brahms

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It has been our pleasure to observe the steady growth of the American pianist, Gary Graffman, from a young musician of apparent promise to a finished artist fully capable of encompassing the broad dimensions and the heavy technical demands of Brahms's D minor Concerto. The opening Maestoso invites banging to keep up decibel-wise with the resounding orchestra. But Mr. Graffman has developed a deeper strength which allows him to deliver power *and* tone which come, so to speak,

Ronnie Rojas
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Throughout the evening, Mr. Munch and his men seemed somewhat less than their usual suave, elegant selves, and the G minor Symphony wanted considerably in freshness and delicacy of touch. —R.E.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

NOV 18 1957

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Mr. Vaughan Williams was already in his eighties when he composed this symphony, but it has no hint of octogenarianism, if the term is taken to imply flagging invention. Nor is it retrospective in the sense of reworking ideas and patterns which have appeared in the composer's earlier works. It gives an impression of remarkable vitality, particularly in the vigorous, triumphant finale with its proclamative brass instruments.

There is no lack of variety of mood between the four movements; the various episodes of the first section also vary in color and atmosphere within a general sense of unity; the high spirited scherzo, for wind instruments only, presents an effective contrast with the lyric meditation of the strings in the ensuing cavatina.

The performance by the musicians under Mr. Munch's direction was expert, pronounced in color and expressively revealing, suggesting a thorough understanding of the emotional content as well as of the notes of the score.

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November 18, 19
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True, the full complement of Boston Symphony strings almost drowned out the harpsichord's characteristic plucking sound in the fast movements. But it blended beautifully in the tiny concertino group of strings, especially in the soft Larghetto movement. Daniel Pinkham was the skilled harpsichord player.

E. D.

NEW YORK HERALD TRIBUNE, SUNDAY, NOVEMBER 3, 1957

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'y FRANCIS D. PERKINS

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York

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76

MUSICAL AMERICA
NEW YORK, N. Y.
DEC 1 1957

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E. D.

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INFORMATION OBSCURED

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HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

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E. D.

It consists of two records in a concert.

[illegible] sound volume, containing the text in the revised order) as well as a lucid statement by Mr. Bernstein explaining his reasons for making changes.

[illegible] and aroused [illegible] praise and controversy being over Mr. Bernstein's reorganization of the work.

As his basis he used the Victorian edition of the work by Ebenezer Prout and divided the three sections of the oratorio into two sections of his own, a Christmas Section and an Easter Section, resulting in the shifting of the individual arias and choruses. This recording of "Messiah" issued by Columbia not only contains Mr. Bernstein's revised version, but is also sung and performed by the same soloists, chorus, and orchestra he conducted at the Carnegie Hall concert.

[illegible] $12,000 and this figure, plus the brevity and austerity of the work, provoked many of the townfolk to the opinion that they had been robbed.

Maybe they were. Persons of my acquaintance who have heard the cantata as many as four times say it improves with each hearing. Others say it sounds just as bad the fourth time as the first. After a single hearing I am not prepared to take sides.

The work is built on dodecaphonic principles, that is to say 12-tone-row principles, and it has all of the arithmetical, and often esthetically shocking, logic of the system. It is a terse intellectual exercise in the setting of Biblical texts in five brief sections, the second with tenor solo, the fourth with baritone solo. The instrumentation calls for full winds (except clarinet), violas, basses and organ. The orchestration, except for occasional bursts of fortissimo, is fragmentary, scattered and mainly coloristic or canonical in application. The chorus develops some intricate polyphony which I suspect might, on fuller acquaintance, prove to have considerable charm. As a whole, however, the work has no immediate sensuous appeal, and one's first impression is dominated by that prune-like aridity that set in with Stravinsky when he began experimenting with atonality. Too much head and too little heart is the critical estimate one arrives at almost automatically. The soloists and the chorus carried out their assignments with palpable musicianship and, considering the material, a good deal of assurance.

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

NOV 12 1957

SYMPHONY IS ACCLAIMED IN NORTHAMPTON

Large Audience at Smith College Hails Boston Orchestra

By WILLARD M. CLARK

Northampton, Nov. 11 — The [illegible] Symphony Orchestra paid [illegible] visit to Smith College [illegible] received the acclaim [illegible] was assured them [illegible], enthusiastic stu-

In Fine Form

[illegible] and his players [illegible] form. Everything [illegible] opened and some [illegible] music was given su- [illegible] interpretation.

[illegible] on the program [illegible] Symphony No. 8, in [illegible] by the English com- [illegible] Vaughan Williams. This [illegible] between the opening [illegible] phony in G Minor" [illegible] concluding Brahms [illegible] No. 4 in E Minor."

[illegible] Williams was born in [illegible] his last symphony, [illegible] performance in 1956. [illegible] well have been written [illegible] much younger man, so vital [illegible] glowing in spirit that it is, [illegible] eminently listenable and could well go under the title of Concerto for Orchestra, so skillfully are the various choirs utilized and given prominence.

Rustic Humor

The opening movement is called a "Fantasia"; the second, for woodwind instruments, is the "Scherzo"; the third, for strings alone, is the "Cavatina" and the final movement, which utilizes to great extent the percussion is titled "Toccata." The second movement for wind instruments has a merry rustic humor which set the audience to chuckling. The third movement, for strings, provides lovely solo moments for first violin and cello.

The finale, with its tremendous percussion, reminds one in its grandeur of sound and its spaciousness of the "Coronation" scene from "Boris Godounoff" by Moussorgsky. It employs, besides full strings and wind practically all the available hitting instruments which can make notes, instruments such as glockenspiel celesta, vibraphone, tubular bells and tunable gongs, plus a lot more. The result is somewhat overwhelming and its impact on the audience tonight was tremendous.

Beautiful Tone

Mr. Munch brought to Mozart's "Symphony in G Minor" a wealth of beautiful tone, elegant phrasing and full revealment of the underlying passion within this symphony. Nothing was overdone; nothing was underdone.

So it was with Brahms' Fourth Symphony. Given a work he loves, Charles Munch lavishes upon it a personal devotion and that unerring, sensitive skill which is his. Once he has achieved his desires, he seldom changes and though the performance one heard tonight may have been heard many times, they remain the interpretations of a sensitive and skilled conductor and an orchestra, which at its best, has no superiors.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

NOV 17 1957

Second Thoughts On Music

Four Major Attractions Presented in Single Week

Rudolf Serkin Heard Here, Rise Stevens at Mount Holyoke, Boston Symphony at Smith and Pittsburgh Symphony at Univ. of Mass.

By WILLARD M. CLARK

Last week saw the opening of the Junior League Concert Series here and the University of Massachusetts Concert Series in Amherst. Rudolf Serkin, pianist, was presented by the Junior League and the Pittsburgh Symphony Orchestra with William Steinberg conducting officiated at the university. For good measure, the mezzo-soprano Rise Stevens sang at Mount Holyoke College as part of the inauguration ceremonies of that institution's new president and the Boston Symphony Orchestra and Charles Munch paid their annual visit to Smith College.

William Steinberg and the Pittsburgh players have won a large following through their uniformly fine recordings for Capitol. It was a special interest to hear the group "alive." They provide highly polished performance under a conductor of great experience, sensitivity and musicicality. We have seldom heard a more eloquent performance of Cesar Franck's Symphony in D minor or a more probing reading of Beethoven's "Leonore" overture No. 3. Between these works, Mr. Steinberg place a Suite from the opera "Le Coq d'Or" by Rimsky-Korsakoff.

Balance and Tone

There was some fine brass playing in the Beethoven opus. The balance of the choirs is excellent, the string tone is solid, often luminous, while the winds are expertly handled. Rimsky-Korsakoff's opera "Le Coq d'Or" is alive with the oriental beauties which illumine "Scherherazade." There is both humor and quasi-tragedy in the work and all were fully revealed in the sparkling performance.

We hear Cesar Franck's only symphony too seldom hereabouts. It seems as vital and enchanting as the day it was written. There is always a tendency to sentimentalize the second movement and the exquisite horn solo but Mr. Steinberg kept the pace steady and through subtle changes of color and dynamics made the movement at particularly beautiful listening experience. The first and final movements were firm in proportion, finely identified and realized expressively. The very large audience was enthusiastic. One of the pleasant results of a visit to a musical event on the state college campus is to become a part of the enthusiasm which is always present. Under the chairmanship of Dr. Dorci Alviani, music has become a living, vital force at the university. Now, what is most needed, is a proper auditorium to house the fine attractions and student musical endeavors.

The Boston Symphony

Paying its annual visit to Smith College, Charles Munch and his players provided fine musical fare. The novelty on the program was the eighth symphony of Vaughan - Williams. This was placed between the Mozart Symphony in G minor and the fourth symphony by Brahms. Conductor and instrumentalists were in rare form and provided performances which aroused tremendous enthusiasm. Vaughan - Williams' symphony opens with a "fantasy"; the second movement, for woodwinds only, is a "Scerzo." The third, for strings only, is titled "Cavatina" and the final movement, which utilizes all playable percussion instruments, is a "Toccata."

There is a deal of rustic humor in the second movement, while the third movement for strings provides lovely solo excerpts for violin and cello. The final movement is as exciting as any we have heard. In spaciousness and grandeur of color and sound we could only think of the "Coronation" scene from "Boris Godounoff."

Mozart's symphony was treated with all the eleganoe and grace of which Mr. Munch and his colleagues are capable. It was a beautiful performance, carefully detailed and expertly adjusted. The fourth symphony of Brahms received the same penetrating, logical reading. Once he has his mind made up, Mr. Munch seldom changes his interpretation of a work.

Rise Stevens at Mount Holyoke

Rise Stevens, mezzo-soprano of the Metropolitan Opera Association, sang before a distinguished audience gathered at Mount Holyoke College for the inauguration of its new president. Beautifully gowned and very gracious, the blonde singer, provided some delectable performances of songs and arias, accompanied by James Shomate. Miss Stevens' voice lacks some of the velvet and expressiveness of former years, but she has so much charm and theater "know-how" that she will probably go on charming audiences for years to come. Her best singing was accomplished in songs by Erich Wolff and Hugo Wolf.

"Wild Swans," a song by John Duke of the music department faculty of Smith College, received a dramatic reading. Mr. Duke was on hand to acknowledge the audience appreciation. Excerpts from "Carmen" concluded the program. These were sung with all the art drama the singer could muster. The impact on the audience was tremendous.

Serkin in Springfield

For sheer magnificance, the recital by Rudolf Serkin, opening the Junior League series eclipsed our fondest memories of this great pianist. It roused a near-capacity Additorium audience to a state of high excitement. The first half of the program was given over the Bach's "Chromatic Fantasy and Fugue," Mozart's Sonata in D major, K. 511 and Beethoven's "Appassionata," sonata. The second portion of the program was devoted to Brahms' "Variations and Fugue on a Theme of Handel."

Mr. Serkin was in perfect form, relaxed, composed and wholly in the mood. We always have the feeling that he is never conscious of his audience, but is playing for his own pleasure. Every color, every dynamic gradition was at his command. This made for a clear-cut, dynamic performance of the Bach opus; a refreshing, glowing and elegant presentation of the Mozart sonata, and an exciting, dramatic, almost overwhelming performance of the "Appassionata." Whether the framework of his interpretations was large or small, everything was in its place. There were no exaggerations to disturb the even flow of each performance.

Brahms' 25 variations, plus the final fugue, provide a great pianist a full scope for his technical and intrepretive powers. This is a work of formidable technical difficulties, placed therein not for the sake of virtuosity but because of the symphonic conception of this work by the composer. Mr. Serkin brought individuality to each variations and created a torrent of sound and unprecedented excitement during the final fugue.

This was a concert long to be remembered. It was the finest performance we had ever heard from him. The audience of close to 3000 persons listened intently, even forgetting to cough or squirm in the noisy chairs on the floor of the Auditorium. This was sincere tribute indeed.

Events to Come

Everyone able should be on hand Tuesday night when the Springfield Symphony Orchestra, Chorus and distinguished guest soloists will be heard in a concert performance of "La Boheme" under the direction of Robert Staffanson. It's going to be good.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
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NOV 12 1957

Boston Symphony Delights Large Audience At Smith

For the latecomers, Dr. Charles Munch, who conducted the Boston Symphony Orchestra last evening at John M. Greene Hall, was all graciousness and encouragement, beckoning the hesitant ones to come forward and take their seats. And not until he actually made certain that everyone was comfortable, to the delight of the audience, did he continue with the second movement of the favored G Minor Mozart Symphony. Here a few ragged edges sounded among the string players which sounded careless from an orchestra of this caliber but Dr. Munch smoothed them out with caution and assurance, and with his incomparable impatico for the composer the symphony progressed through its intricately profound and haunting beauty to an impassioned finish, with Dr. Munch rising to new kinesthetic heights.

Continuing the concert in an atmosphere of pleasant anticipation, Dr. Munch conducted the first hearing in these parts of Vaughan Williams' 8th Symphony. Played in honor of the composer's 85th birthday, it is obviously a favorite of the Boston Symphony Orchestra and its director (verified later by the manager, Mr. Perry) Mr. Williams must have had a marvelous time writing this work, for it is highly entertaining, a vital and instrumentally ingenious concoction of sounds, plaintive melodies and harmonic layers of rhythmic movement, absorbing as a magician's bag of tricks—particularly at one point where a percussion player was dashing madly back and forth between vibraphone, glockenspeil and xylophone, carrying not only his sticks but music as well. Chances are, unless someone writes another score for him, he's bound to mix up things one of these days; one has a feeling, however, that Mr. Williams would be delighted with the possibility.

After intermission, during which the hall became more close and quite stuffy, (better ventilation or a little restriction on smoking would help both the audience and performers) another minor Symphony, the E Minor 4th of Brahms was heard, its great and noble music performed with all the consummate artistry at the command of the virtuoso artists. Renewed respect for the inexhaustible invention of this composer was enhanced by the astute and sensitive direction of Dr. Munch. The capacity audience applauded with insistence, demanding Dr. Munch's return time and again, no doubt hoping for an encore, which would have been redundant. His warm pleasure and pride in the audience's response ayways includes his orchestra, special attention being given to the concertmaster and his assistant; last evening also to reluctant Doriot Dwyer, flutist, for her short but telling solo in the Brahms.

The next concert in the Smith College concert series will feature the Cleveland Orchestra with George Szell conducting, Feb. 8.—M. de B. B.

AT CARNEGIE HALL—Charles Munch will direct the Boston Symphony Orchestra in its first local concert of the season on Wednesday night at 8:45.

1er Décembre 1957

La musique

CHARLES MUNCH et ses Bostoniens à Carnegie

par Edgard FEDER

"BIS repetita placent"! La première visite, cette saison, de l'orchestre symphonique de Boston avec Charles Münch, nous a fourni l'occasion d'éprouver à nouveau ce sentiment d'"euphorie symphonique" que provoque en nous chaque contact avec le fameux groupement de musiciens. Ceux-ci obéissent toujours avec la même souplesse féline et la même homogénéité sonore aux injonctions de leur chef. Et quand ce chef est Charles Münch, l'on sait d'avance que la gamme entière du moyen d'expression musicale sera utilisée par cet homme dont la sensibilité est l'une des plus fécondes qui soient de nos jours, à la portée du public.

Après nous avoir mis en appétit par une interprétation virile et dramatique de la Symphonie en Sol Mineur de Mozart, Charles Münch, avec le concours des choeurs de la Schola Cantorum, ainsi que de MM. Stern, ténor, et Gramm, baryton, nous fit entendre, en première audition, le "Canticum Sacrum" d'Igor Stravinsky. Personne n'oserait adopter une attitude d'indifférence, ou même de simple curiosité, à propos d'une création du génial auteur de "Petrouchka". Son nom seul suffit à nous mettre en état d'expectative respectueuse. Et pourtant, il nous faut avouer que nos efforts, dépensés pour essayer de suivre les savantes constructions de l'ouvrage, n'ont pas été récompensés par une réaction d'ordre affectif correspondant à l'admiration que nous professons pour la virtuosité de plume du grand compositeur russe.

Que le "cantique" soit une oeuvre de grand intérêt, cela ne fait pas l'ombre d'un doute, car elle contient de remarquables expériences de sonorité, de traitement vocal, de purification du vocabulaire musical par l'emploi de certaines formules du passé. Nous souhaiterions avoir bientôt l'occasion de nouer plus ample connaissance avec cette partition sévère afin d'arriver à en découvrir les beautés que, sûrement, elle renferme.

Au même concert, M. Gary Graffman s'acquitta d'une manière remarquable et malgré sa jeunesse de sa mission de soliste dans le rébarbatif concerto n° 1 de Brahms, pour piano et orchestre.

Trois jours après, Charles Münch dirigeait avec la même vitalité irrésistible et la même perfection d'exécution, un majestueux "Concerto Grosso" de Vaughn Williams et la "IVème" de Brahms qui, exécutée d'une façon aussi magistrale, ne souffre nullement — au contraire — du fait d'être entendue si souvent.

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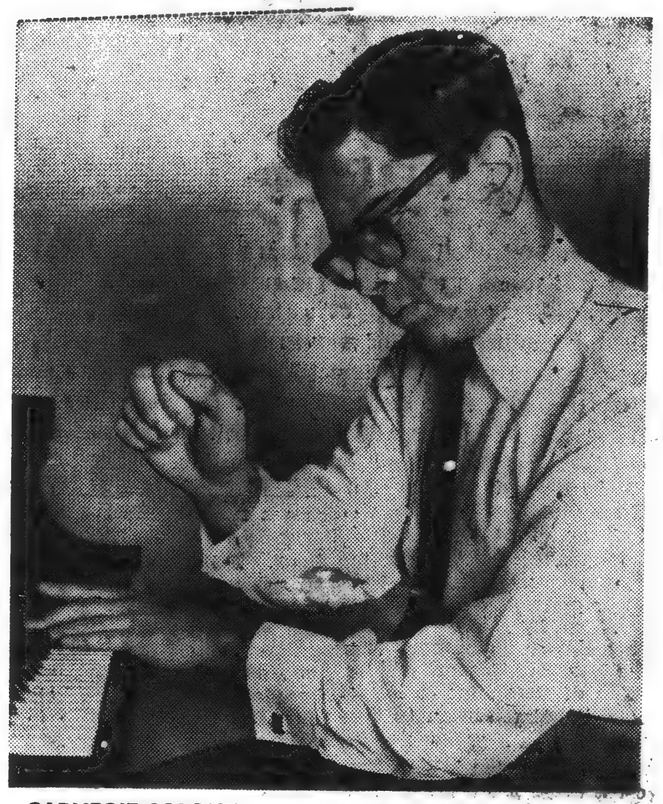

CARNEGIE SOLOIST . . . Pianist Gary Graffman will be the soloist with the Boston Symphony Orchestra at its concert on Wednesday evening at Carnegie Hall.

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WORDS and MUSIC

By Harriett Johnson

Boston Symphony Back Wednesday

Gary Graffman, young American pianist, will be soloist with the Boston Symphony Orchestra Wednesday night when it arrives to open its current season at Carnegie Hall. Music Director Charles Munch will conduct the program which features Graffman playing the Brahms Concerto in D Minor, No. 1. Mozart's G Minor Symphony, K. 550, will open the concert, followed by the first local performance of Stravinsky's "Canticum Sacrum," with tenor Blake Stern and baritone Donald Gramm as soloists. The chorus of the Schola Cantorum will sing the vocal ensembles.

The Bostonians will also play Friday night at the Brooklyn Academy of Music and Saturday afternoon, Nov. 16, in Carnegie Hall. Vaughan Williams' Eighth Symphony, Brahms' Fourth and Handel's Concerto Grosso for String Orchestra, Op. 6, No. 12, make up the program for both events.

The N.Y. City Opera's sixth and final week at City Center opens Wednesday night with Carlisle Floyd's "Susannah," Julius Rudel conducting. Phyllis Curtin sings the title role. Thursday night Puccini's "Turandot" is the bill, with Rudel also on the podium. Frances Yeend will sing the title role with tenor Giuseppe Gismondo as Prince Calaf.

Friday night soprano Elizabeth Carron will sing the title role in "Madama Butterfly," with Arturo Basile conducting. "The Abduction From the Seraglio" provides the Saturday matinee Nov. 16, with a cast including Miss Curtin, Robert Rounseville, David Lloyd and Herbert Beattie. Peter Herman Adler will conduct and the ingenious staging is by Michael Pollock. Saturday night Basile will conduct Verdi's "La Traviata," with Antonio Canstantino making his debut as Alfredo.

The successful season closes Sunday, Nov. 17, with "La Boheme" in the afternoon and "Fledermaus" in the evening.

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Bostonians Begin

The Boston Symphony Orchestra, Charles Munch directing, opens its 72d New York season with Carnegie Hall concerts on Wednesday night and Saturday afternoon. Pianist Gary Graffman will be the Wednesday soloist.

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AT CARNEGIE HALL

Season Is Balanced By Boston Symphony

By MILES KASTENDIECK

TO WELCOME CHARLES MUNCH and the Boston Symphony Orchestra back to Carnegie Hall last night brought both pleasure and a special kind of satisfaction. There had been a need for its brand of greatness to balance the orchestral season to date. It lived up to its reputation splendidly.

Though the orchestra could not blossom forth in all its richness until it played the Brahms D Minor Piano Concerto, a segment of it imparted identity in Mozart's G Minor Symphony. Munch's way with Mozart frequently causes a raised eyebrow, but this performance had aural values to compensate for any reservations.

First Hearing

The program gave New York its first hearing of Stravinsky's "Canticum Sacrum". This I had heard both in Ellenville and in Tanglewood during the Summer festivals. On third acquaintance it emerged quite as austere as before, if not more bleak. It also sounded more ivory-towered. Stravinsky may have been true to himself in this work but certainly not to humanity.

As a dedicatory piece in tribute to St. Mark it has a medieval detachment sufficient to make it a period piece. Technically it might inspire admiration, but communicatively it leaves an audience cold. True religious feeling should express more ardor. Fortunately it was well done with the aid of Blake Stern, tenor, Donald Gramm, baritone, and the Schola Cantorum, but all the painstaking care expended could not give it life.

Lyric Grace

Gary Graffman played the piano part of the Brahms. He revealed a thoroughly musical appreciation of the work and lyric gracefulness indicative of important artistic growth. The most brilliant aspects of the first and third movements demanded more precision and clarity that he could summon. Some blurred fingerwork and over-pedaling were quite noticeable. In general, however, his performance was distinctive for sensitivity and fine musicianship. This young pianist commands more and more respect and appreciation.

Since the concerto is as much an orchestral as a piano work, something should be said of the stature demonstrated by the orchestra. It caught impressively the dramatic inflections of the first movement and achieved superbly the pianissimos of the slow movement. This was the kind of performance attained only when properly sparked by the fervor of a conductor and carried through much more than dutifully because of the responsiveness of the musicians.

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Music: The Bostonians

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Blake Stern, tenor; Donald Gramm, baritone; Gary Graffman, pianist; Schola Cantorum. At Carnegie Hall.
Symphony in G minor, (K. 550) ..... Mozart
Canticum Sacrum ..... Stravinsky
Piano Concerto No. 1 in D minor ..... Brahms

By HOWARD TAUBMAN

IN its first visit of the season to Carnegie Hall last night the Boston Symphony Orchestra brought generous gifts. It gave New York its first performance of Stravinsky's "Canticum Sacrum," and it offered the young American pianist Gary Graffman a richly deserved opportunity to be a soloist in a major concerto.

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The "Canticum Sacrum," which Stravinsky wrote in honor of St. Mark for the 1956 Venice Festival, does not yield all its has to say on first acquaintance. To one who has now heard it four times in different environments it becomes more impressive with each hearing.

It is true that Stravinsky uses serial techniques, that his writing for voices and instruments is lean and spare, that he has calculated his colors so that they are either very light or very dark and that the whole piece has an aura of strangeness.

But these characteristics were not chosen because the composer wished to be in advance of his own modernism. They are there because Stravinsky sought to capture a religious mood that might be relevant for any time. The "Canticum Sacrum," indeed, has elements of the "new art" of the fourteenth century.

It is not easy to follow the composer's logic all the way, and the "Canticum," in its gravity and severity, makes no effort whatever to charm. But there is no mistaking the depth of its feeling, or the originality with which it is expressed. This is an expression of faith that admits of no breast-beating or hysterics. It is under control, and the more moving for its restraint.

•

Charles Munch, who conducted the "Canticum" at the Berkshire Festival last summer, has deepened his interpretation. He took a broader pace this time, which helped considerably, and held it firmly. He conveyed the music's special atmosphere with sensitivity, thanks to the fine playing of his responsive Bostonians.

Blake Stern, the tenor soloist, was accomplished in a part that calls for difficult melismatic passages, and Donald Gramm, the baritone soloist, sang with power and musicianship. The chorus of the Schola Cantorum, trained by Hugh Ross, did a fine job.

Mr. Graffman, who is 29, is one of the growing group of Americans who have more than technical brilliance to commend them. Given the chance to play Brahms' D minor Concerto, he showed that he has matured impressively. This was the performance of a musician of taste and imagination.

This concerto is an exacting assignment, not of much use to a pianist intent on proving how fast and hard he can play. Mr. Graffman was interested only in making music with it. From the moment that he began with the F major theme it was clear that he meant to sing. His tone glowed, whether in the delicate, probing song of the slow movement or in thunderous pages of the first movement. He played with rhythmic flair, with fire and, most important, with a grasp of the grand Brahmsian line.

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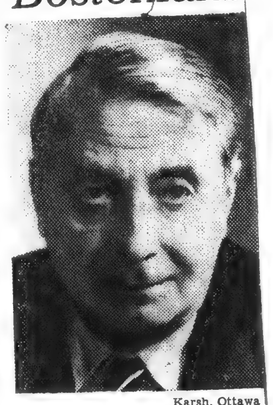
The Boston Orchestra has rarely been in better form. Under Mr. Munch's leadership it played its share of the concerto with richness of tone and sweeping impulse. Earlier Mr. Munch had led Mozart's G minor Symphony in an entirely different vein—with a regard for its classic proportions and its timeless emotion.



Karsh, Ottawa
Charles Munch

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Music: The Bostonians

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Blake Stern, tenor; Donald Gramm, baritone; Gary Graffman, pianist; Schola Cantorum. At Carnegie Hall.
Symphony in G minor, (K. 550) ..Mozart
Canticum Sacrum .....Stravinsky
Piano Concerto No. 1 in D minor.....Brahms

By HOWARD TAUBMAN

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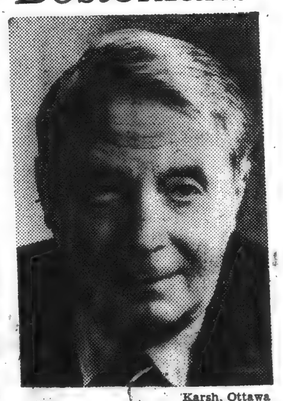

Karsh, Ottawa
Charles Munch

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MUSIC

PAUL HENRY LANG

Reviews the Boston Symphony

CARNEGIE HALL

Conductor, Charles Munch; soloist, Gary Graffman, pianist. The program:
Symphony in G minor, K. 550.....Mozart
Canticum Sacrum, ad Honorem Sancti Marci Nominis, for Tenor, Baritone. Chorus and Orchestra (first New York performance).....Stravinsky
(Blake Stern, tenor; Donald Gramm, baritone; Schola Cantorum, Hugh Ross, conductor.)
Piano Concerto No. 1 in D minor, Op. 15.....Brahms

The piece de resistance of the Boston Symphony's concert last night in Carnegie Hall was the first New York performance of Stravinsky's "Canticum Sacrum," a cantata composed on a text consisting of a number of passages culled from the Bible. In the new work of the septuagenarian master, despite lapses from grace, is to be found that individual excellence which we associate with Mr. Stravinsky, but here, too, are some tendencies which throw a light on the state of contemporary music in the throes of a reckoning with the major problem of the age: dodecaphony, the "twelve-tone" system of composition.

What amazes the listener familiar with Stravinsky's uncanny sense for stylistic homogeneity is the almost bewildering variety of styles, tendencies, devices, and manners he presents in the cantata that takes little more than a quarter of an hour in performance. If we take them together we may obtain not a single guiding thread, but a set of keys, one or another or all of which unlock a puzzle here and there.

There are portions in "Canticum Sacrum" that seem to reflect the spirit of early medieval music. The Gothic composer's style was admirably adapted to his own day; in my opinion it is now completely unsuited for a contemporary composer for it cannot be satisfactorily modernized. These portions simply sounded harsh and forbidding.

At the other extreme are the elaborate dodecaphonic sections, written with immense skill and clearly derived from Anton Webern's diamond cutting shop. Canon, inverted canon, reversed canon, and the rest of the formidable arsenal of dodecaphonic counterpoint is thrown into the melee. The part-writing is clearly by an incomparable virtuoso, and some of the choral "numbers" sounded just as enchanting as Stravinsky can be; there is, however, no deep feeling or a convincing suggestion of serious religious purpose.

Stravinsky surveys the scene with the complete detachment of the wise man and finds that human hopes and aspirations are all alike fantastic and futile. I couuld not help feeling that even though these sections carry the lofty titles of "Charity" and "Hope," they are composed with a kind of sardonic distinction.

Finally, between the two extremes we also heard some unperturbed Stravinsky, not quite so coldly objective as the dodecaphonist, shaping the music with inimitable security that has his personal stamp.

It is a measure of our sense of the greatness of Stravinsky's genius that discussion should tend to stress mainly what he failed to do with it. To ascribe to him a great deal of skill and erudition lightly carried, an equal fund of observation and receptivity, and constant alertness of thought and expression, is only to repeat what has often been acknowledged.

It seems to me that "Canticum Sacrum" does not convey the impression that Stravinsky has discovered the solution to the problem of the great reckoning, but rather that he has no longer any doubt of the direction in which it is located.

The performance was obviously the result of most careful study and preparation. Mr. Munch conducted with authority and attention to every detail, the picked chorus from the Schola Cantorum, admirably trained by Hugh Ross, sang with precision and beautiful shading, while Blake Stern (tenor) and Donald Gramm (baritone) sang their extremely difficult parts with distinguished musicianship.

The concert opened with a routine performance of Mozart's great G minor symphony for strings—and hidden winds—ending with a rather impressive rendering of Brahms' first piano concerto. Mr. Munch and his orchestra played admirably, but this is an extraordinarily thick-textured work and more care should have been taken to assist the soloist, Gary Graffman is a highly gifted pianist who, though very young, plays with the serenity of an oldtimer. But at times he had to push in order to be heard. After all, a lone player—unless his instrument is an electronic horn—canont fight a hundred-piece orchestra.

• • •

P. S. I find it absolutely inexcusable to present an unfamiliar choral work without supplying the text; or are we supposed to know the Vulgate version by heart—in Latin?

Gary Graffman

Sunday Register
NEW HAVEN, Conn.
Independent
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NOV 10 1957

80

MUSIC

Boston Symphony Features Young American Pianist

By GORDON E. ARMSTRONG

The Boston Symphony has introduced a number of outstanding young artists to Woolsey Hall audiences over the years. In recent seasons there have been pianist-conductor Leonard Bernstein and the sensational young French pianist, Nicole Henriot, who made a second Woolsey Hall appearance with the Boston musicians last year. Her performance of the Prokofieff Second Piano Concerto at that time was in the nature of a fortuitous circumstance since she was not originally scheduled for a return visit with the orchestra in that concert.

A similar unexpected "bonus" will be provided in the Boston Orchestra's program to be given in the second event of the Woolsey series on Tuesday evening. The young American piano virtuoso, Gary Graffman, is to be the soloist on this occasion of the orchestra's first seasonal Woolsey Hall concert. Arrangements for this debut performance here of Graffman, who is making a number of guest appearances with the Boston Orchestra this season, were consummated only a week ago by Daggett M. Lee, manager of the Woolsey series. No soloist had previously been scheduled for Tuesday's concert.

Graffman, who has been called "a young pianist in the great tradition," has been playing the piano for 25 years; not professionally, of course, since he is now only 25. He was an infant prodigy, however, whose piano studies, commenced at the age of four, culminated in his winning a 10-year scholarship at the Curtis Institute of Music when he was but eight. He studied with Mme. Isabella Vengerova at the celebrated music school in Philadelphia, graduating with honors in 1946.

Before completing his studies at the institute, Graffman gave a number of public performances which astonished his listeners. He made his orchestral debut as a soloist with the Indianapolis Symphony under Fabian Sevitzky when he was 10, and two years later the critics acclaimed his musical precocity displayed in a full length recital in New York's Town Hall. The young pianist attended regular high school classes in addition to his musical studies. His father, a violinist and pedagogue, realized that he had a genius in the family, but wisely insisted that his son should complete his general education.

Starting in 1947, when he was 18, Graffman won a number of awards and guest honors with symphony orchestras. In that year he was the only winner of the first Rachmaninoff Fund Piano Contest and shortly afterwards was engaged for three appearances with the Philadelphia Orchestra under Eugene Ormandy. He gave a series of recitals after the Philadelphia appearance and the following year the Rachmaninoff Fund presented him in recital at Carnegie Hall. Graffman performed as soloist with the New York Philharmonic-Symphony, the Buffalo Philharmonic, and the Cleveland Orchestra in early 1950. All three of these guest roles represented his award for winning the coveted Leventritt Contest the previous September.

Each succeeding year has brought young Graffman closer to the threshold of a brilliant career and his accomplishments are now known to audiences both in this country and abroad. He will perform the Brahms Piano Concerto No. 1, in D minor, with the Boston Orchestra, under Charles Munch, on Tuesday evening.

The orchestral offerings will include Handel's Concerto Grosso for String Orchestra (Op. 16, No. 12) and a first performance here of the Symphony No. 8 in D minor, by Vaughan Williams.

Sunday Register
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NOV 10 1957

Charles Munch, who will direct the Boston Symphony Orchestra on Tuesday night. He will also direct the group in a concert here on February 11.

Gary Graffman, distinguished young artist, who will be soloist with the Boston Symphony Orchestra in the Brahms Piano Concerto No. 1 in Woolsey Hall on Tuesday night.

Journal-Courier (m)
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NOV 13 1957

MUSIC

Boston Symphony Plays Brilliantly At Woolsey Hall

Subscribers to the Woolsey Hall Concert Series were given an extra treat last night in the New Haven debut of Gary Graffman, 29-year-old American piano virtuoso, who is making guest appearances with the Boston Symphony Orchestra this season.

Graffman, a former child prodigy who has been playing the piano for 24 years, performed the Brahms Piano Concerto No. 1 in D minor.

Last night, Graffman gave a masterly interpretation of the lengthy piano solos, both as a technician and an artist. The several serenades which the piano sometimes shared with the orchestra were of a beautiful lyric quality while the more dramatic portions, filled with crashing chords and flashing trills and runs, were given a bravura treatment in common with the brilliant background music provided by the orchestra under the inspired direction of Charles Munch.

The Brahms concerto occupied the entire second half of the pro-

Vaughan Williams' interesting Eighth Symphony in D Minor, first performed a year ago under John Barbirolli, to whom it is dedicated, injected color and humor into the otherwise classic program. In four vividly contrasted movements, the symphony makes use of all the orchestra's instruments and many that are infrequently used. Under Munch, who appeared to be hugely enjoying its direction the audience enjoyed the sounds of bells and gongs along with all the other instruments which had been gaily chasing variations on a theme right from the start. It was an unusual addition to the repertoire of the Boston Symphony and an interesting "first" for the Woolsey concerts.

The opening work was Handel's highly descriptive Concerto Grosso for Strings, noted for its brilliancy and variety of tone color. Under Munch the musicians presented with distinction the "dialogues" between the group of solo instrumentalists and the full body of the instruments. Particularly lovely were the short solo portions for first violin. —F.R.J.

Register (e)
NEW HAVEN, Conn.
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NOV 13 1957

Music

ENGLISH SYMPHONY PROVOCATIVE AT WOOLSEY CONCERT

The Boston Symphony made its first appearance of the season here last evening in the second program of the Woolsey series. Charles Munch conducted his celebrated orchestra in a typical program which is to say that it included at least one provocative modern work. Yesterday's musical "enigma," albeit a popular one judging from audience reaction, was the Symphony No. 8 by the dean of contemporary English composers, Sir Ralph Vaughn-Williams.

Undoubtedly program notes have never been more helpful with regard to the first hearing of a new work that was the information provided yesterday by the composer himself. From the wording of his remarks, one gathers that there is considerable "tongue in cheek" writing in this work which will probably be the last major orchestral composition by Vaughn-Williams. He celebrated his 85th birthday just last month.

Here are a few tidbits from the composer's explanatory notes: "I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form . . . The first movement, the Fantasia, is variazione senza tema—variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed no definite theme . . . only a few isolated figures which are developed later, but that is all."

Each of the other three movements of the symphony, which received its world premiere performance in England in May of last year, is equally remarkable in other respects. The second movement, Scherzo alla marcia is written for wind instruments only while the third movement, Cavatina, is orchestrated solely for the strings. The finale, a Toccata, is really something! In the words of the composer, "The fourth movement commandeers all the available hitting instruments which can make definite notes including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs."

To say the least, this symphony contains some of the most original and imaginative writing ever produced by Sir Ralph. The music runs the emotional and expressive gamut, from the humorous to the serious, and from quiet contemplation to ordered and powerful cacophony suggesting perhaps the elemental forces of the unknown universe. If this be the Vaughn-Williams "swan song," it is a work that is fitting as a summation of a distinguished musical career. The Boston musicians played it as such!

Gary Graffman, one of the orchestra's featured soloists this season, gave a somewhat convincing performance of the Brahms Piano Concerto last evening. A most assured and serious young artist, he displayed a prodigious technique if not always a complete understanding of the work's intellectual contents. This is not music for virtuoso display though one can't blame a young pianist for trying to make it seem so. Graffman is undoubtedly destined for great things in his demanding career.

The Boston strings made lovely sounds in the opening Concerto Grosso by Handel. But then, they always do! G. E. A.

Register (e)
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* * *

Boston Symphony's appearance at Woolsey Hall last night was, as usual, sellout.

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Boston Symphony Opens 72d Season

By HARRIETT JOHNSON

Brahms' first orchestral work, his D Minor Piano Concerto, shared the program of the Boston Symphony Orchestra last night with Stravinsky's "Sacred Canticle in Honor of Saint Mark," composed by the 75-year-old Russian in 1955.

This was the opening Carnegie Hall concert of the Bostonians' 72d local season. Musical director Charles Munch was on the podium with the young American Gary Graffman as soloist in the Brahms. Tenor Blake Stern, baritone Donald Gramm and the Schola Cantorum participated in the "Canticum Sacrum," sung in Latin, and dedicated to the City of Venice. Its first performance was at the Venice Festival in the fall of 1956 and took place in the Chiesa San Marco itself. Munch and his ensemble performed the work last summer at the Berkshire Festival, but this was its initial local performance.

Stravinsky's preoccupation during recent years with the early centuries of music, when the art was still under the domination of the church, has resulted in a number of odd, tortured pieces of which the "Canticum Sacrum" is one. Soloists and chorus coped nobly with the unsingable text. Gramm was particularly impressive in the fourth section when he sang from quotations from the Bible that all things are possible to him who believes. The text throughout is taken from the Vulgate Bible, and the tragedy is that the music doesn't even glimpse in its barren setting the profound beauty of the excerpts from the Gospel of St. Mark, the Psalms, and elsewhere.

Even in his orchestral scoring, this brilliant master of orchestration deliberately chooses to punch rather than punctuate with the brass and woodwind. The choral sections are disjointed and nothing adds up to a unified whole. There is little feeling of inspiration, though there is no doubt that the composer was devout and serious in his approach as he has been in his former compositions in this style.

The audience was lukewarm in its response to the Stravinsky music but militant in its enthusiasm for Graffman's playing of the Concerto, which Brahms completed when he was 25. Technically, Graffman surmounted its monumental difficulties with ease. As an interpreter, he will extract much more from its tragic and reflective character when he has matured more fully. He seemed tense throughout and performed the opening Maestoso movement too fast and far too objectively, though this seemed to be as much Munch's fault as the artist's.

The second and third movements fared better, both from orchestra and soloist. Still there was much to be desired in tone coloring and perception from the "Adagio." Graffman is endowed with rich gifts and excellent training, but he needs time to grow into a work which, while composed by a youth, is probably the most profound work in the literature for piano and orchestra. Mozart's G Minor Symphony, K. 550, opened the program.

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Tuesday Concert Marks Symphony Return From Tour

This week the Boston Symphony Orchestra is on tour, presenting concerts in Northampton, New Haven, Newark, Brooklyn and Carnegie Hall, New York.

Returning to Boston, the Orchestra will present the third in the series of Tuesday evening concerts at Symphony Hall on November 19 at 8:30.

Charles Munch will present a program consisting of Handel's Concerto Grosso, Op. 6, No. 12, the Symphony No. 8 by Ralph Vaughan Williams and Brahms' Piano Concerto No. 1 with Gary Graffman as soloist.

On Wednesday evening, November 20 at 8:30, the Boston Symphony Orchestra will appear at Kresge Auditorium at

Continued on Page Sixteen

MUSIC AND MUSICIANS

By PAUL HENRY LANG

Defense of an "Inept" Composer

The other day I unjustly reproached Mr. Munch and the Boston Symphony for not taking sufficient care in Brahms' First Piano Concerto to assist Gary Graffman, the able soloist, who at times had to bang his way to our attention. I imagined that as with the works of some other composers a reduced orchestra might have taken care of the situation.

But the fact that the orchestra played very well and that Mr. Munch is a conductor who loves this music and knows it intimately, prompted me next day to further reflection. A good look at the score makes it clear that while some assistance to the soloist is feasible by purely dynamic means, reduction of the orchestra will not remedy the situation; the score is thick and opaque, and so it will remain no matter what precautions the conductor may take.

This, of course, is not a novel situation with Brahms, though few of his works are so filled with black notes from the top of the page to the bottom, and this characteristic earned the Hamburg master-turned Viennese the accusation of being an inept orchestrator. That surely is a curious censure to be leveled at a master symphonist. What we tend to forget is that Brahms did not orchestrate, he composed for orchestra as did his classic forebears whom he admired so much. He created exactly the sound he wanted.

Lonely Musician

This composer, whose tone and manner are pronouncedly personal, appears to have declined to have anything to do with the novel and the contemporary. He clung with the piety of a conscientious student to the models furnished by the great masters of the past, as if his sole concern was to play variants, many and rich variants, on what had once been established forms and idioms.

The only way in which we can dispute the musical poetry of Brahms is to question the validity of poetry itself—something that not a few critics and musicians are willing to do. I must confess that where Brahms is concerned, there was a time when I belonged in their camp. Brahms himself was not insensible to the controversy that raged around him, and the Wagner-Brahms opposition whipped up by partisans caused him a good deal of annoyance. Like Gluck before him, he was used as a battering ram against a composer about whom he may have had some reservations but whose capabilities he acknowledged.

Brahms knew that the slogans of the day demanded an "active" and dramatic music, the "neo-German School" of Liszt and Wagner, and from his letters and statements it is clear that he appreciated activity, challenge and struggle, though all of this was foreign to his nature. Yet he did nothing to contribute to this activity, for he was a retiring genius of modest individuality, and what makes him a great musical figure is that he never attempted to be anything other than what he was.

True Romantic

He rose to the noblest heights, to the Beethovenian peaks, without achieving Beethoven's bold strength, and he is the real heir to the contrapuntal art of his northern homeland—the "German Requiem" is the greatest Protestant oratorio since Handel, as his chorale preludes are the greatest since Bach—yet he did not have the secure hand of the old artisans. For he lived in a different world, that of Romanticism, and in spite of all his protestations he was a true romantic, even though one who lived in his private preserve. This, of course, was bound to lead to great conflicts.

Elegiac loneliness and profundity evoke melancholy music. Loneliness often creates the feeling of aimlessness, profundity that of formless infinity. But Brahms' is not a bitter and rebellious concealed misery, it is not the *mal du siecle*. Rather it is the eternal suffering of the dedicated artist which finds an echo in the creative poet.

The First Piano Concerto was the result of a tremendous struggle, and to the very end the composer was undecided what to do with it; should it be a symphony or a concerto? It is more a hide than a garment, it is hard and harsh, and it is puritanic in spite of the many tender and felicitous moments it contains. And at times it sounds simply awful. But no one can say that such an accomplished musician "cannot orchestrate;" this is the vision that possessed him at the time and he carried it out so consequently that no matter what a conductor does to the score, short of laying violent hands on it, it will remain the same.

Earnest Conservative

Odd, how today one can express these ideas without sounding ridiculous. When my generation first came on the musical scene, this sort of earnest and secretive conservatism was looked upon with patronizing indulgence, and not infrequently with contempt. The composer dared to exhibit his soul only through a thick web of symbolism, sarcasm, skepticism, "orchestration," and if he was a German, with ponderous metaphysics. He found it mandatory to keep abreast of all the tendencies of the age.

We cannot call Brahms naive, for his was a logical if brooding and complicated soul. In recent times such a soul, if poetry was blooming in it, protected itself with cynicism, as in harsh climates stone walls protect the gardens from the weather. But Brahms did not defend himself, the mockery of the world did not draw counter mockery nor superciliousness from the sequestered composer in Vienna. He humbly admitted his musical loves, as if they were some sort of original sin, offering his works not with pride, nor with shame, but with the assuredness of a great musician who knows what he is about.

We just have to take him as he is, like him or dislike him—and this particular concerto is difficult to like—but we cannot accuse this great composer of ineptitude.

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Greatest Ra

Tuesday Concert

Continued from Page One

the Massachusetts Institute of Technology. Dr. Munch will conduct the following program: Mozart Symphony in G minor; Mendelssohn Reformation Symphony; Brahms Symphony No. 4.

Eileen Farrell, soprano, will be soloist at the concerts of Friday afternoon, November 22 at 2:15 and Saturday evening, November 23 at 8:30. Miss Farrell will be heard in the Immolation Scene from Wagner's "Gotterdammerung" and in the Prelude and Love Death from the same composer's "Tristan and Isolde." Dr. Munch will present three works of Debussy, including "Gigues," "Rondes de Printemps" and "Iberia."

MUSIC AND MUSICIANS

By PAUL HENRY LANG

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Ronnie Rojas and Clemens Kalischer

VISITING ORCHESTRA—The Boston Symphony will make its first appearances of the season here Wednesday and Saturday at Carnegie Hall and Friday at the Brooklyn Academy. Above, the orchestra in rehearsal. Below, left to right, Donald Gramm, baritone soloist; Gary G raffman, piano soloist, and Charles Munch, conductor.

84

NEWARK, N. J.
NEWS
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OCT 13 1957

CONDUCTORS—Symphonic leaders who will appear here this season include Eugene Ormandy (top left), leading his Philadelphia Orchestra Jan. 27 and April 7; Charles Munch (above), conducting the Boston Symphony in concert Nov. 14, and Rafael Kubelik, leading the New York Philharmonic Feb. 18, with Rudolf Firkusny as piano soloist. All concerts are in Symphony Series of Griffith Music Foundation and will be held at the Mosque.

NEWARK, N. J.
NEWS
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NOV 15 1957

Bostonians

Symphony Under Munch in Absorbing Concert

By ALAN BRANIGAN

Music of unusual beauty and distinction was provided for the opening event of Griffith Music Foundation's symphony series last night at the Mosque. The concert was in the endlessly capable hands of the Boston Symphony, which appeared once again under its magnetic director, Dr. Charles Munch.

The whole enterprise was on a high plane of achievement. Newark and its environs turned out enough music lovers—with the foundation's guidance—to fill the hall to capacity. That they had come to applaud was apparent in the repeated ovations offered Munch and his top-notch players. Hearing one of the world's greatest orchestras made one forget the traffic's roars, the stormy night and indeed, whatever troubles one might have had.

The program was a miracle of good choices. It went from English music old (Handel's Concerto Grosso, Op. 6, No. 12, and new (Vaughan Williams' Symphony No. 8 in D Minor) to Brahms' Symphony No. 4 in E Minor. And throughout the evening everything was shipshape and according to the best of taste.

The most interesting number in the absorbing program was the Ralph Vaughan Williams Symphony. It showed us a new side of an aging master previously known here only as a folk song specialist in the British tradition.

Fluent Tunes

The symphony made an instantaneous hit with its hearer. This was only right and proper. It has melodies that speak easily, fluently and directly to one's emotions. It is, furthermore, uncommonly pleasant music, making one marvel that it had been written within the last five years.

All sorts of delightful things happen in it—a whole movement in which themes scamper among the woodwinds and brass, minus strings; a whole romantic, lyrical section for strings only; great stretches in which the percussion section has a wonderful time whacking at xylophones and glockenspiels. Call the whole thing a happy circus, with a longing Celtic turn now and then, and you have begun to describe this modern masterpiece. The hi-fi fans should love it on recordings.

The Handel displayed the marvelous Bostonian strings at their best. And the Brahms was one long and lovely experience, each phrase being molded into a wonderful shape, each nostalgic mood unerringly touching the heart.

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JOURNAL AMERICAN
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NOV 16 1957

AT ACADEMY OF MUSIC

Munch Heard In Brooklyn

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony gave their first Brooklyn concert at the Academy of Music last night. They offered an excellent program, covering three centuries of music and featuring the second hearing in New York of Vaughn Williams' Eighty Symphony. This will be repeated in Carnegie Hall this afternoon.

The phenomenal aspect of Vaughan Williams' latest symphony is its youthfulness. As the work of a man of 84, it reveals the kind of novelty expected from one much younger. Both in form and in orchestration it is forward-looking.

The fantasia and toccata of the first and last movements might be considered innovations; the assignment of the second to woodwinds exclusively and the third to strings presents interesting contrasts.

Inevitably the music reflects the composer's British background, also his individuality. This is communicative music in spite of British reserve as the audience testified by its applause. A perceptive and spirited performance helped.

For many the Brahms Fourth Symphony presented a logical culmination for the concert. With an emotionally aroused conductor and a responsive orchestra its greatness unfolded impressively. Munch treated the third movement somewhat erratically, whipping up the orchestra unnecessarily, the finale expressed all the power and grandeur that makes it one of the singular creations in all symphony music. This revealed Munch at his best and the Bostonians in top form.

The program began with Handel's Concerto Grosso for strings, Opus 6, No. 12, a noble representative of the 18th century, though contributing to the neglect of many of the other pieces Handel wrote in this form because this one is heard so often.

Why the Academy of Music was not sold out remains a mystery. There are no greater orchestras in the world than the Boston Symphony. The chances to hear it in person are quite limited in this area.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 2,050
NOV 7 1957

BOSTON SYMPHONY CONCERTS BEGIN NEXT WEEK!

● The world-famous BOSTON SYMPHONY ORCHESTRA, under the musical direction of Charles Munch, opens its five-concerts subscription series at the Brooklyn Academy of Music Friday evening, November 15.

● Mr. Munch conducts the first program, which will include Handel's Concerto Grosso, Op. 6, No. 12, Vaughan Williams' Eighth Symphony and Brahms' Fourth Symphony.

● Subscription tickets still are available. Orchestra and first balcony seats are $14.50, $17.50 and $20.50. Second balcony seats are $11.50 and $14.50. Tickets for the individual concerts, including the opening concert of Friday, November 15, are priced from $3 to $4.50. Seats for all concerts are available at the box-office of the Brooklyn Academy of Music, 30 Lafayette avenue, Brooklyn 17.

89

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NEWARK, N. J.
NEWS
Circ. D. 271,481 - S. 297,971
NOV 15 1957

Bostonians

Symphony Under Munch in Absorbing Concert

By ALAN BRANIGAN

Music of unusual beauty and distinction was provided for the opening event of Griffith Music Foundation's symphony series last night at the Mosque. The concert was in the endlessly capable hands of the Boston Symphony, which appeared once again under its magnetic director, Dr. Charles Munch.

The whole enterprise was on a high plane of achievement. Newark and its environs turned out enough music lovers—with the foundation's guidance—to fill the hall to capacity. That they had come to applaud was apparent in the repeated ovations offered Munch and his top-notch players. Hearing one of the world's greatest orchestras made one forget the traffic's roars, the stormy night and indeed, whatever troubles one might have had.

The program was a miracle of good choices. It went from English music old (Handel Concerto Grosso, Op. 6, No. 12) and new (Vaughan Williams' Symphony No. 8 in D Minor) to Brahms' Symphony No. 4 in E Minor. And throughout the evening everything was ship shape and according to the best of taste.

The most interesting number in the absorbing program was the Ralph Vaughan Williams Symphony. It showed us a new side of an aging master previously known here only as a folk song specialist in the British tradition.

Fluent Tunes

The symphony made an instantaneous hit with its hearer. This was only right and proper. It has melodies that speak easily, fluently and directly to one's emotions. It is, furthermore, uncommonly pleasant music, making one marvel that it had been written within the last five years.

All sorts of delightful things happen in it—a whole movement in which themes scamper among the woodwinds and brass, minus strings; a whole romantic, lyrical section for strings only; great stretches in which the percussion section has a wonderful time whacking at xylophones and glockenspiels. Call the whole thing a happy circus, with a longing Celtic turn now and then, and you have begun to describe this modern masterpiece. The hi-fi fans should love it on recordings.

The Handel displayed the marvelous Bostonian strings at their best. And the Brahms was one long and lovely experience, each phrase being molded into a wonderful shape, each nostalgic mood unerringly touching the heart.

NEW YORK CITY, N. Y.
JOURNAL AMERICAN
Circ. D. 703,449 - S. 882,925
NOV 16 1957

AT ACADEMY OF MUSIC

Munch Heard In Brooklyn

By JULES KASTENDIECK

CHARLES MUNCH and the Boston Symphony gave their first Brooklyn concert at the Academy of Music last night. They offered an excellent program, covering three centuries of music and featuring the second hearing in New York of Vaughn Williams' Eighth Symphony. This will be repeated in Carnegie Hall this afternoon.

The phenomenal aspect of Vaughan Williams' latest symphony is its youthfulness. As the work of a man of 84, it reveals the kind of novelty expected from one much younger. Both in form and in orchestration it is forward-looking.

The fantasia and toccata of the first and last movements might be considered innovations; the assignment of the second to woodwinds exclusively and the third to strings presents interesting contrasts.

Inevitably the music reflects the composer's British background, also his individuality. This is communicative music in spite of British reserve as the audience testified by its applause. A perceptive and spirited performance helped.

For many the Brahms Fourth Symphony presented a logical culmination for the concert. With exceptionally accurate conductor and a responsive orchestra its greatness unfolded impressively. Munch treated the third movement somewhat erratically, whipping up the orchestra unnecessarily, the finale expressed all the power and grandeur that makes it one of the singular creations in all symphony music. This revealed Munch at his best and the Bostonians in top form.

The program began with Handel's Concerto Grosso for strings, Opus 6, No. 12, a noble representative of the 18th century, though contributing to the neglect of many of the other pieces Handel wrote in this form because this one is heard so often.

Why the Academy of Music was not sold out remains a mystery. There are no greater orchestras in the world than the Boston Symphony. The chances to hear it in person are quite limited in this area.

BROOKLYN, N. Y.
Brooklyn Heights Press
Circ. W. 2,050
NOV 7 1957

BOSTON SYMPHONY CONCERTS BEGIN NEXT WEEK!

● The world-famous BOSTON SYMPHONY ORCHESTRA, under the musical direction of Charles Munch, opens its five-concerts subscription series at the Brooklyn Academy of Music Friday evening, November 15.

● Mr. Munch conducts the first program, which will include Handel's Concerto Grosso, Op. 6, No. 12, Vaughan Williams' Eighth Symphony, and Brahms' Fourth Symphony.

● Subscription tickets still are available. Orchestra and first balcony seats are $14.50, $17.50 and $20.50. Second balcony seats are $11.50 and $14.50. Tickets for the individual concerts, including the opening concert of Friday, November 15, are priced from $3 to $4.50. Seats for all concerts are available at the box-office of the Brooklyn Academy of Music, 30 Lafayette avenue, Brooklyn 17.

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86

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Sunday Register
NEW HAVEN, Conn.
Independent
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DEC 22 1957

MUSIC

Audience Appreciation Higher Than Decade Ago

By GORDON E. ARMSTRONG

Not too long ago there was but a handful of music critics dispersed throughout the country. Today, "the woods are full of them" or, more accurately, the concert halls. In contrast to former music events, with a lone press representative in the audience, a present day concert has almost as many "critics" as listeners! This fact, a diverting phenomenon of recent origin in the music world, is apparent to anyone who attends concerts these days.

The new musical awareness of present day audiences is most evident from chance remarks overheard during intermissions and in crowded aisles at the conclusion of concert programs. All listeners seem to have rather definite and emphatic opinions about a program and many are quite articulate about their likes and dislikes. The most astonishing aspect of all this, as revealed by enforced "eavesdropping" at concerts, is the frequently wide disparity in listener's views which often range from enthusiastic approval to the other extreme of hearty disapprobation with regard to a performance.

The writer recalls the concert here last month by the Boston Symphony when remarks about the performance of pianist Gary Graffman, the soloist of the occasion, flooded one's ear from all sides. The work under discussion as listeners slowly made their way down the crowded aisle in Woolsey Hall was Brahms Piano Concerto No. 1. A somewhat disgruntled gentleman in front of me had no sooner said to a companion, "He played the piano like he was mad with it," when from the rear came a female voice with enthusiastic overtones saying, "Wasn't he wonderful?" Perhaps it was fortunate that the two speakers did not hear each other's remarks! Obviously the truth of the matter lay somewhere between the two opposing opinions of the performance.

Unquestionably there is a considerably higher level of audience appreciation in concerts today than say, a decade ago. Audiences in the past didn't hear a standard work performed frequently enough to fully appreciate and understand its contents despite the general complaint regarding the seasonal "re-running" of the orchestral "warhorses." But mechanically wonders have changed this picture completely. Any music lover today can, by means of a recording, acquire a greater knowledge of a musical work in a few hours time than he formerly could from a lifetime of concert-going. From this it might be assumed that there would be a greater uniformity of opinion on the part of audiences with regard to a concert hall performance but such is not the case. What is the explanation?

A New York writer has, I think, provided the answer to this seeming paradox. In a New York Herald Tribune article a few months ago, entitled "Phonograph Discs Can Be A Menace," Jay S. Harrison has pointed out certain pitfalls which record enthusiasts among music lovers are unconsciously apt to fall into. He says that the inherent danger in listening to records stems from the "habit-forming" process involved. In repeated hearings of a recorded work, every aspect of the music becomes a habit with the listener and for him the recording becomes in time a definitive performance of the work. There is, of course, no such thing as a "definitive" performance.

In any case, many listeners go to a concert with a deeply imbedded aural picture in their minds of the "ideal" performance of a familiar work. The slightest deviation in tempi, dynamics, and nuance encountered in the concert hall performance disturbs them and frequently brings down their wrath upon conductor and orchestra. Instead of finding the live performance as fresh and exciting experience and sometimes superior to the recorded one of long familiarity, a record enthusiast is often disappointed because he does not hear a note for note replica of his disc version.

The New York writer calls this unfortunate situation "nonsense and humbug." But humans are creatures of habit and any of us who possess a record library are susceptible to the common fault which makes many listeners at live performances unduly critical in the concert hall because of their ill-founded prejudices. No matter how masterful a recorded performance may be, it becomes routine after a while. Anyone who idolizes a disc version above all others is denying himself one of the life-giving forces of music which is the expectancy of a new interpretation and a fresh approach, to say nothing of the spontaneity of live performances.

Just how strong a music lover's listening habits can become is pointed up from the Herald Tribune writer's own experience. He said that an early shellac of Mahler's Ninth was one of his favorite recordings many years ago. To this day, his remembered image of the recorded version is so vivid that he expects to hear the mistakes in execution, which were evident in the 78 r.p.m. version, when the symphony is performed in the concert hall. Harrison also said that it was many years after getting to know the celebrated Toscanini recording of Beethoven's "Pastoral" (the one in which the click made when the Maestro dropped his baton was clearly audible) before he ceased to expect that familiar sound in a live performance!

Recorded music is one of the glorious wonders of our time and a priceless boon to lovers of the tonal art. But records can be something less than an unmitigated blessing if we permit our new listening habits to alter the true perspective of the whole musical picture. For all the tonal glories which have been fully revealed to many for the first time on records, there is still life in the old concert hall — a richer musical life if we will but get our minds out of the "groove" and look for new and fresh musical recreations of our favorite pieces and others that might become favorites). No two musical performances ever are or ever could be quite the same! That's in — and for — the "record."

'MESSIAH' TO BE PRESENTED TONIGHT

Handel's "Messiah" will be given this evening in the sanctuary of the First Congregational Church in Wallingford at 8. The participants will be a community chorus, consisting of the church's senior choir augmented by members from other choirs, and Harry Berman's Business and Professional Men's Orchestra of New Haven. Duncan Phyfe, organist of the church, will direct the performance with Richard Griffin, head of the music department of Canterbury School, at the organ. The soloists are to be: Jane Harkness Sendzimir, soprano; Mary MacKenzie, contralto; Donovan Wold, tenor.

Phyfe, director of music at the Choate School for the past 15 years, holds two regular conducting posts with choral groups. He is now in his sixth season as conductor of the Choral Club of Hartford and this year marks his third as the director of the Yale Freshmen Glee Club.

This evening's soloists are all experienced in concert and oratorio work. Miss Sendzimir, a native of Toronto, Canada, appeared many times as soloist in oratorio performances with the Mendelssohn Choir under Sir Ernest MacMillan. She has also sung leading roles in opera performances by the Opera Company of the Canadian Broadcasting Corporation. Miss Mackenzie, a graduate of Juilliard in 1955, won the coveted Naumberg Foundation Award that same year. She has won other awards such as that of the National Federation of Music Clubs and her experience includes performances at the Berkshire Music Festival and others with the NBC Opera Co. The accomplished contralto has just returned from a successful debut in London. Wold, currently a B.Mus. candidate at Yale, formerly sang with the Robert Shaw Chorale and has an extensive experience in oratorio and light opera work. He is the tenor soloist at St. Paul's Episcopal Church and at Temple Mishkan Israel here.

NOTED ALBENERI TRIO IN CONCERT

The celebrated Albeneri Trio will give a benefit concert for the Scholarship Fund of the Neighborhood Music School on Monday evening, Jan. 13, in Sprague Hall. The group consists of Ward Devenny, piano, Giorgio Ciompi, violin, and Benar Heiftez, cello.

Each of the three artists is a recognized solo performer in his own right and all are still much in demand for individual appearances. As a chamber group, the players have combined their outstanding talents in a trio which is recognized as one of the finest of its type.

Tickets for next month's concert may be obtained at the Loomis Temple of Music, David Dean Smith, and Cutler's. No tickets will be sold at the Neighborhood Music School.

INFORMAL SINGING GROUP HOLDS SESSIONS

For the past few months, an informal singing group has been holding weekly sessions at the home of Julius Scheir, 500 Ridge Road. The New Haven Symphony violinist, who will also be remembered as the director of our summer chamber music series held in the Courtyard of the Yale Art Gallery, is the leader of the new group which meets regularly in his home.

Anyone who might be interested in joining the group should call CH 8-0247. The singers would welcome new members to their informal gatherings which they have found to be both enjoyable and inspirational. Currently they are rehearsing the Monteverdi madrigal, "Lagrime d'Amante al Sepoloro dell'Amata" and Bach's "Jesu, mein Freude."

P.S. The writer wishes to co-operate fully in the matter of publicizing music news and events but unfortunately this is not always possible because the material is not received on time. Any news intended for this column must be received not later than the preceding Wednesday morning.

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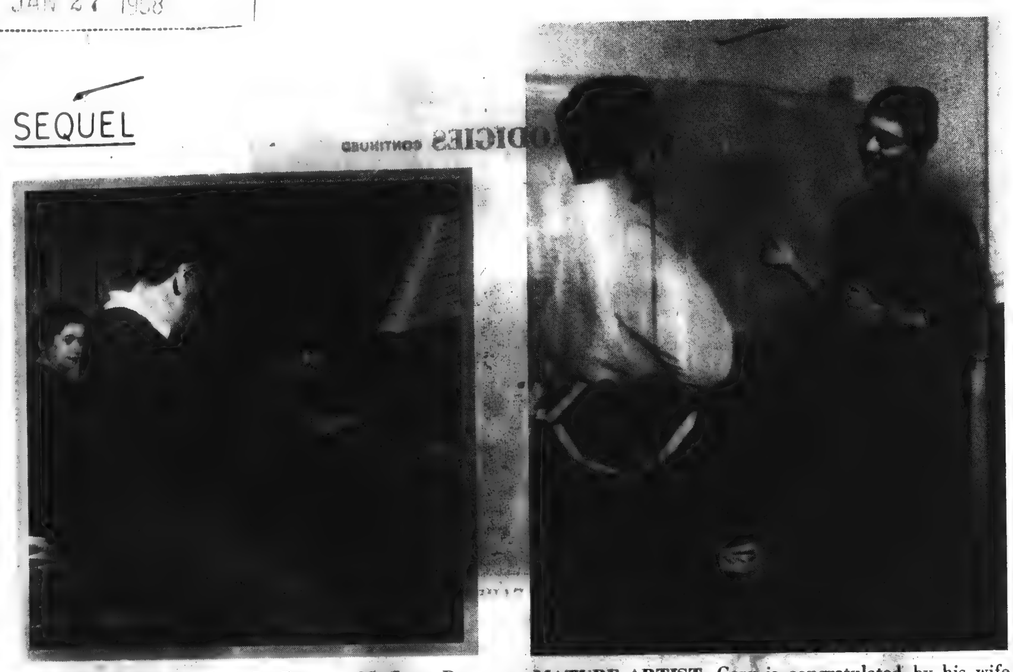

BUDDING PIANIST. Gary Graffman at 10 (LIFE, Dec. 12, 1938) has a scholarship at Curtis Institute of Music.

MATURE ARTIST, Gary is congratulated by his wife Naomi in his dressing room after recent Boston concert.

TWO PRODIGIES POP UP

Two decades ago LIFE reported on a pair of piano playing prodigies: 10-year-old Gary Graffman and 11-year-old Ruth Slenczynska. This season both have conspicuously occupied the musical spotlight.

But their careers have been altogether dissimilar. Ruth (*next page*) was overexploited as a child. Gary was a successful pianist at 12, then held back by his parents, who wanted him to have a normal boyhood. He did not resume his career until he was 18. Now acclaimed as a top U.S. pianist, Gary is giving more than 50 concerts this season, his fees have jumped to $1,000 a concert and he is off on a world tour.

TRIUMPHANT CONCERT was given by Gary this winter with the Boston Symphony, conducted by Charles Munch (*left*). Critics said his *Brahms D Minor Concerto* showed "nobility of style . . . complete technical mastery."

CONTINUED

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Music

Boston Group at Carnegie

By LOUIS BIANCOLLI

This being a sort of Orchestra Week in Carnegie Hall, the Boston Symphony joined the parade with another stirring exhibit of its exceptional tone and teamwork last night.

With Charles Munch conducting, the celebrated ensemble brought considerable splendor of sound to classics by Mozart and Brahms, and between them did its persuasive best for a problematic novelty by Stravinsky.

Perfect Introduction.

The Mozart number was the G Minor Symphony. This proved the perfect card of introduction for the Bostonians' first visit of the season. It was reassuring to know that the orchestra's noted glow and polish were undimmed.

One was grateful for the sustained illusion of lightness; that is, the symphony was made to appear light in texture, without any actual sacrifice of its rich depths. It was almost lucid enough to see through.

The Brahms work was the D Minor Piano Concerto, with young Gary Graffman as officiating soloist. Here is a tough score for young and old of the keyboard alike—a truly treacherous expanse of music.

Mr. Graffman, who has been gaining in stature since his Carnegie debut as a teen-ager, showed further artistic development last night in the way of ably gauged dynamics and searching poetic feeling.

New York Premiere.

Between these established classics, Mr. Munch turned his devoted attention to the New York premiere of Stravinsky's "Sacred Canticle in Honor of Saint Mark."

Mr. Munch and the orchestra had the excellent support of the Schola Cantorum and Blake Stern, tenor, and Donald Gramm, baritone.

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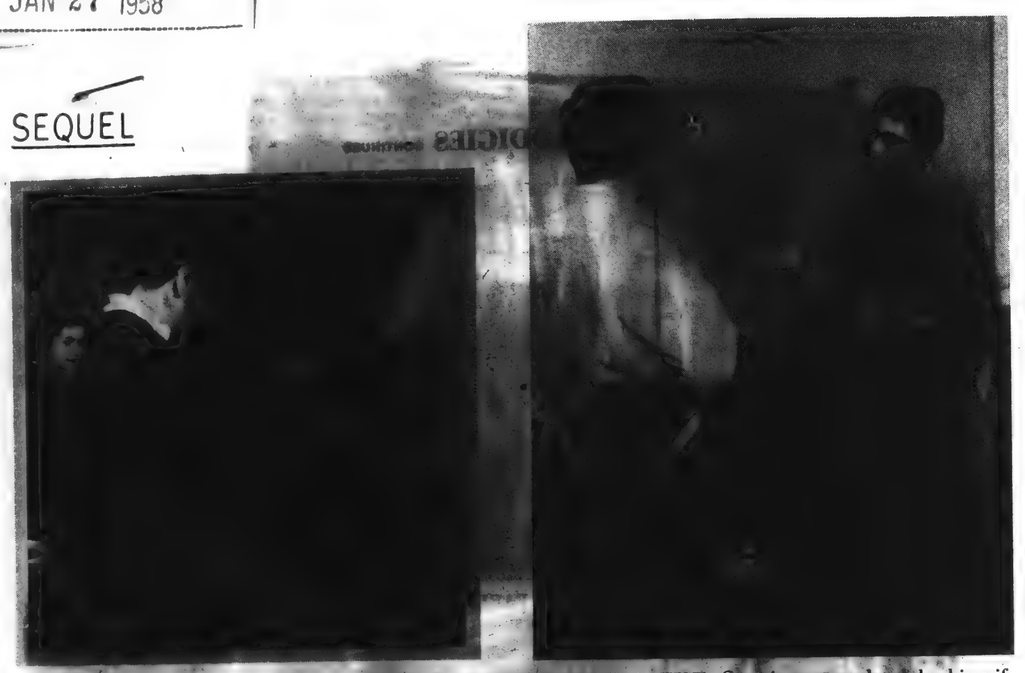

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88

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Conn. College Discloses 1958-59 Concert Series

For its 20th annual concert series, Connecticut College is offering four attractions, the Boston Symphony, the Philadelphia Orchestra, the operatic and concert star, Lily Pons, and the young virtuoso pianist, Gary Graffman.

The series will open in Palmer Auditorium Tuesday, Oct. 28, with the Philadelphia Orchestra under the direction of Eugene Ormandy. It will be the second appearance here for the orchestra, now in its 58th year. The first was in 1949.

Graffman will make his first appearance here Tuesday, Nov. 18. He is generally acknowledged as being among the top six concert pianists. Sparking his 1958-59 United States tour are four performances with the Boston Symphony, and two with the Philadelphia Orchestra.

He also will make two appearances with the Royal Philharmonic in London Dec. 14-15, and with the Liverpool Philharmonic in January, in addition to engagements in Germany and Holland.

Born in New York City Oct. 14, 1928, of an ultra-musical family, Graffman's career has been meteoric. Married in 1952, he and his wife live in New York City.

Boston Symphony

The annual visit of the Boston Symphony under its permanent conductor, Charles Munch, will be Tuesday, Feb. 17. It will be the symphony's 18th appearance here.

The series closes March 18 with the first appearance here of Lily Pons. Born in France and an American citizen since 1940, she is married to Andre Kostelanetz, orchestra conductor.

Announcements of the 1958-59 series have been mailed to all subscribers of this season's series. They have until May 1 to renew their subscriptions.

CHARLES MUNCH

EUGENE ORMANDY

LILY PONS

GARY GRAFFMAN

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MUSIC AND MUSICIANS

By PAUL HENRY LANG

Defense of an "Inept" Composer

The other day I unjustly reproached Mr. Munch and the Boston Symphony for not taking sufficient care in Brahms' First Piano Concerto to assist Gary Graffman, the able soloist, who at times had to bang his way to our attention. I imagined that as with the works of some other composers a reduced orchestra might have taken care of the situation.

But the fact that the orchestra played very well and that Mr. Munch is a conductor who loves this music and knows it intimately, prompted me next day to further reflection. A good look at the score makes it clear that while some assistance to the soloist is feasible by purely dynamic means, reduction of the orchestra will not remedy the situation; the score is thick and opaque, and so it will remain no matter what precautions the conductor may take.

This, of course, is not a novel situation with Brahms, though few of his works are so filled with black notes from the top of the page to the bottom, and this characteristic earned the Hamburg master turned Viennese the accusation of being an inept orchestrator. That surely is a curious censure to be leveled at a master symphonist. What we tend to forget is that Brahms did not orchestrate, he composed for orchestra as did his classic forebears whom he admired so much. He created exactly the sound he wanted.

Lonely Musician

This composer, whose tone and manner are pronouncedly personal, appears to have declined to have anything to do with the novel and the contemporary. He clung with the piety of a conscientious student to the models furnished by the great masters of the past, as if his sole concern was to play variants, many and rich variants, on what had once been established forms and idioms.

The only way in which we can dispute the musical poetry of Brahms is to question the validity of poetry itself—something that not a few critics and musicians are willing to do. I must confess that where Brahms is concerned, there was a time when I belonged in their camp. Brahms himself was not insensible to the controversy that raged around him, and the Wagner-Brahms opposition whipped up by partisans caused him a good deal of annoyance. Like Gluck before him, he was used as a battering ram against a composer about whom he may have had some reservations but whose capabilities he acknowledged.

Brahms knew that the slogans of the day demanded an "active" and dramatic music, the "neo-German School" of Liszt and Wagner, and from his letters and statements it is clear that he appreciated activity, challenge and struggle, though all of this was foreign to his nature. Yet he did nothing to contribute to this activity, for he was a retiring genius of modest individuality, and what makes him a great musical figure is that he never attempted to be anything other than what he was.

the many tender and felicitous moments it contains. And at times it sounds simply awful. But no one can say that such an accomplished musician "cannot orchestrate;" this is the vision that possessed him at the time and he carried it out so consequently that no matter what a conductor does to the score, short of laying violent hands on it, it will remain the same.

Earnest Conservative

Odd, how today one can express these ideas without sounding ridiculous. When my generation first came on the musical scene, this sort of earnest and secretive conservatism was looked upon with patronizing indulgence, and not infrequently with contempt. The composer dared to exhibit his soul only through a thick web of symbolism, sarcasm, skepticism, "orchestration," and if he was a German, with ponderous metaphysics. He found it mandatory to keep abreast of all the tendencies of the age.

We cannot call Brahms naive, for his was a logical if brooding and complicated soul. In recent times such a soul, if poetry was blooming in it, protected itself with cynicism, as in harsh climates stone walls protect the gardens from the weather. But Brahms did not defend himself, the mockery of the world did not draw counter mockery nor superciliousness from the sequestered composer in Vienna. He humbly admitted his musical loves, as if they were some sort of original sin, offering his works not with pride, nor with shame, but with the assuredness of a great musician who knows what he is about.

We just have to take him as he is, like him or dislike him—and this particular concerto is difficult to like—but we cannot accuse this great composer of ineptitude.

True Romantic

He rose to the noblest heights, to the Beethovenian peaks, without achieving Beethoven's bold strength, and he is the real heir to the contrapuntal art of his northern homeland—the "German Requiem" is the greatest Protestant oratorio since Handel, as his chorale preludes are the greatest since Bach—yet he did not have the secure hand of the old artisans. For he lived in a different world, that of Romanticism, and in spite of all his protestations he was a true romantic, even though one who lived in his private preserve. This, of course, was bound to lead to great conflicts.

Elegiac loneliness and profundity evoke melancholy music. Loneliness often creates the feeling of aimlessness, profundity that of formless infinity. But Brahms' is not a bitter and rebellious concealed misery, it is not the *mal du siecle*. Rather it is the eternal suffering of the dedicated artist which finds an echo in the creative poet.

The First Piano Concerto was the result of a tremendous struggle, and to the very end the composer was undecided what to do with it; should it be a symphony or a concerto? It is more a hide than a garment, it is hard and harsh, and it is puritanic in spite of

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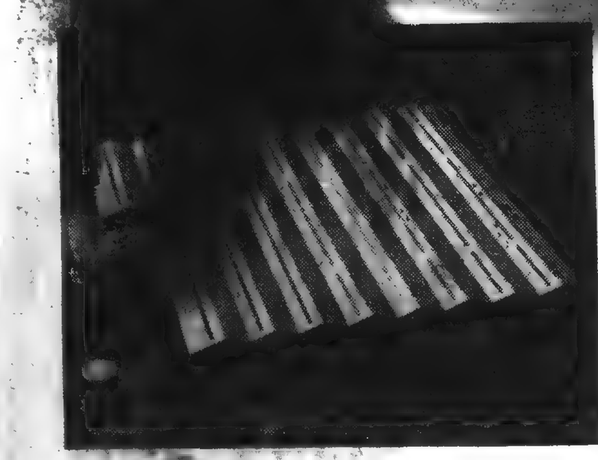
RUSSIAN VIOLINIST

BOSTON (AP)—The Boston Symphony Orchestra announced yesterday it has arranged for the first American appearance of Leonid Kogan, Russian violinist, known here only through his recordings. He has appeared in many European capitals.

Kogan will be heard with the orchestra in Boston next Jan. 10-11.

The 33-year-old violinst will be the fourth major Soviet artist to appear in the United States in recent years.

It makes sense to standardize [illegible]ngs, too!



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her stride, rippling down her famed arpeggios, her tone pure and vibrant.

At the end, Callas appeared in a black lace sheath and a blazing diamond necklace. She sang the final aria from Donizetti's *Anna Bolena*, in which the wronged queen, about to be beheaded, forgives all [illegible] took [illegible] that people all [illegible] commanding hand over [illegible] threw her arms wide and sent [illegible] full note straight up through the roof.

On the Map. There was a lot to cheer about the next night, too, when the new Dallas opera staged *L'Italiana in Algeri*, a much-neglected Rossini romp. The house was half empty—two of the city's most popular debutantes were giving a dance that night. Despite major obstacles—including a Texas chorus that had a lot of trouble learning to sing in Italian—the production turned out to be topnotch, with bright sets, smooth and funny staging. The cast, mostly imported and mostly unknown in the U.S. (except for brilliant Mezzo-Soprano Giulietta Simionato), had been so ably picked by Impresario Kelly that the total effect surpassed the Met's memorable *Don Pasquale*, something of a standard for *opera buffa*. Said one opera veteran: "As of today, Dallas is on the map as an opera town along with New York, San Francisco and Chicago."

Post-Prodigies

For some years, the most widely traveled U.S. concert pianist has been an elusive fellow named Leogene Graffteiner. In several different incarnations last week he played Brahms in Boston, Schumann in Cincinnati and Mozart in Hamburg. Everywhere he was applauded by the critics.

Leogene Graffteiner is really four pianists: Gary Graffman, Leon Fleisher, Eugene Istomin and Jacob Lateiner. The first three are close friends, and all share an extravagant admiration for an ancient Steinway concert grand known as "Old 199." Because they pass it from one to another while touring in the U.S., they refer to its current player by a composite name. Graffman & Co. today are in the forefront of a group of young U.S. pianists who have recently made the perilous leap from prodigy to professional artist.

Pianist Graffman had Old 199 with him last week when he turned up in Boston's Symphony Hall to play Brahms's *Piano Concerto No. 1 in D Minor*. It was the kind of performance—thick-textured, solidly shaped, glowing with suffused light—that Graffman's audiences have come to expect of him. The great, blustery music of the first movement burst from the piano in finger-blurring but perfectly articulated gusts of sound; the contrasting adagio glided as serenely as a gull.

Three Piano Musketeers. Manhattan-born Pianist Graffman, 29, played for the [illegible] symphony orchestra [illegible] he was still a knickerbockered scholarship student at

John G. Ross

GRAFFMAN & OLD 199 IN BOSTON
Like robbing the National City Bank.

Philadelphia's Curtis Institute of Music. A local critic decided that his "assurance, ease and poise" were "a bit terrifying." The son of Russian-born parents, he followed a path after Indianapolis that is familiar to many another promising young U.S. soloist: special award in the Rachmaninoff Fund's nationwide piano contest, guest appearances with half a dozen U.S. symphonies, an RCA Victor recording contract. In the in-between years, when the glamour of being a teen-age virtuoso wore off, he dropped almost from sight on the community concert circuit. By preference he steered away from the showy, romantic pieces ("I was an egghead about what I played"). A year ago he went to Europe, scored a noisy success with the London critics.

Graffman, Istomin and Fleisher share remarkably similar backgrounds, musical tastes and careers (Lateiner has not yet performed as widely as the other three). Like Graffman, both Istomin, 31, and Fleisher, 29, are the sons of Russian-born parents. Brooklyn-born Eugene Istomin abandoned a boyhood ambition to play for the Dodgers (he served as their water boy during one spring training) in favor of a scholarship at Curtis, where he studied under Pianist Rudolf Serkin. San Francisco-born Leon Fleisher studied under Artur Schnabel in Manhattan, got his biggest professional boost five years ago when he won Belgium's International *Concours*. Nowadays when the three are in Manhattan together, they reserve Steinway's basement on 57th Street every free evening and test new pianos ("We are always on the lookout for pianos that are good for Mozart and also Prokofiev") and play for one another until midnight. When one of the trio is playing well, there is nothing but the sound of the piano in the basement; when one is playing badly, there are shouts and threats: "You dirty pig, why don't you practice?"

Artistic Hold[illegible]. Pianists Graffman, Istomin and Fleisher currently stand together on a musical plateau, well above most of their contemporaries and within climbing distance in another 15 or 20 years of the eminence occupied by the Rubinsteins and Horowitzes. In artistic maturity, they are probably farther advanced than these looming figures were at their age. "We were a very lucky generation," says Istomin. "During the war so many of the great musicians came to the States. When I heard men like Rubinstein, Artur Schnabel, Horowitz or Bruno Walter, I felt as though artistically I had robbed the National City Bank of New York."

New Cello Virtuoso

Star cellists are a lot rarer than piano or violin virtuosos. A brilliant and (to the West) virtually unknown cellist made an appearance in East Berlin last week that left listeners surprised and breathless. Soviet Russia's Daniel Shafran, 34, turned out to be a sometime prodigy (the Soviets bought him his Amati cello when he was only 14) who today may have no equal among the younger generation of cellists.

Almost too slight-looking for his muscle-straining art, Shafran handled his instrument as if it were no bigger than a fiddle. In two programs he ranged from the Khachaturian cello concerto to a Bach suite to Debussy pieces. He played with uncanny accuracy and ease, demonstrated his power by the zing of his attacks, especially in the way he clouted his instrument in loud pizzicato chords. At quieter moments, he laid his cheek against the neck of the cello as if it were a pillow. Shafran's tone was big and creamy, his cantilena as expressive as if words were being sung. Critics raved. Said the *Berliner Zeitung*: "This artist must be counted among the most outstanding masters of the instrument."

Paul Moor

CELLIST SHAFRAN
As if a pillow.

For happy Christmas givi[illegible] the year's "BEST SELLERS" in high fidelity!

Sinatra, in a lonely mood, gives a deeply sensitive rendition of romantic favorites arranged by Gordon Jenkins. W855

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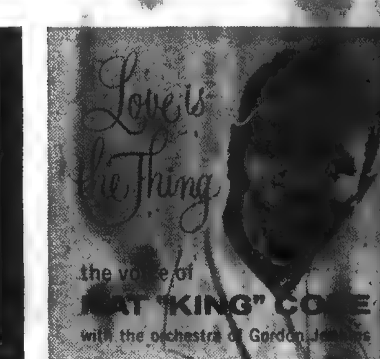

An album of Nat's tender, romantic love ballads enriched by the sheer melody in Gordon Jenkins arrangements.* W824

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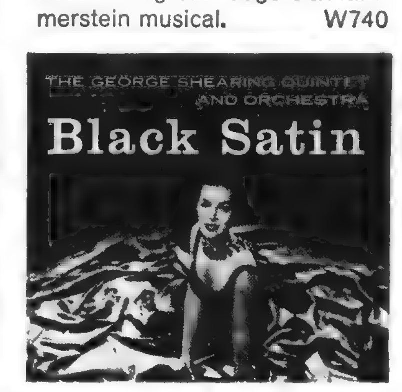
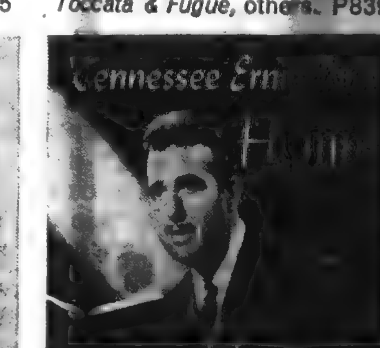
Landmarks: Stokowski's greatest interpretations newly recorded. *Blue Danube, Finlandia,* Bach's *Toccata & Fugue,* others. P8399



The satin-smooth Shearing sound sets the mood for any love affair. The Quintet with rich orchestral backing.* T858

Harmonic perfection! Flawless vocalizing backed by sparkling arrangements of Pete Rugolo and Dick Reynolds. T844



Ernie Ford sings America's most beloved hymns in his own special way. Always timely...always inspirational. T756

*Also available on Capitol [illegible]

A Christmas in Hi-Fi from Capitol Records

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NEW YORK, N. Y.
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Farrell Soloist in Boston; Burgin Conducts Stravinsky

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At least I never enjoyed the "Symphony of Psalms" so much. Mr. Barnett contributed a dexterous account of the solo part in the difficult, involved and fiercely rhythmic Piano Concerto. A word of much-deserved praise goes, as well, to Lorna Cooke de Varon, who had prepared the chorus excellently.

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Other recent visitors have been the Hungarian Quartet, at Jordan Hall, Nov. 8, in the Mason Music Foundation Series. They were warmly greeted for their able performances of the Second and Sixth Quartets of Bartok, and the Beethoven E major, Op. 135.

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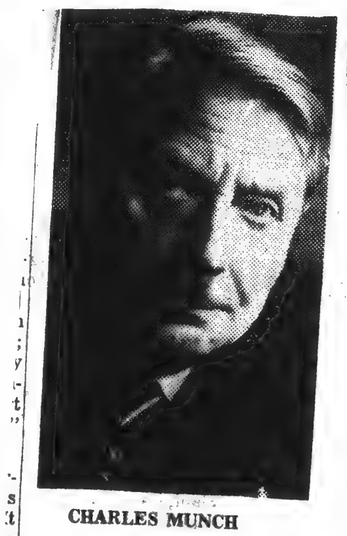

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NOV 23 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the [illegible] of the 77th season in Symphony Hall yesterday afternoon. [illegible] Eileen Farrell, soprano.

[illegible] "Rondes de Printemps" ..... Debussy
[illegible] and Love Death from "Tristan and Isolde" ..... Wagner
Ibéria ..... Debussy
Immolation Scene from "Gotterdaemerung" ..... Wagner

By RUDOLPH ELIE

There is an article in this week's program book of the Boston Symphony entitled "Wagner Still Triumphant." Yesterday's events could not have given this title more verity: he brought down the house not once but twice and aroused more pleasurable comment in the corridors than I've heard in some time.

To be sure there was an heroically proportioned soprano to give the composer the only kind of assistance he himself would have demanded, for Eileen Farrell, who has appeared with this orchestra but once before (in 1954 in the Beethoven Ninth), is perhaps the definition of the Wagnerian soprano.

Her voice is prodigiously powerful: at full voice indeed in the climatic moments of her roles as Isolde and Bruennhilde, her power causes the scalp to tingle as the bell clear tones of her voice soar out over the tumult of the orchestra.

The voice itself is not always of perfect quality though it is always perfectly focussed. There is no suggestion whatever of tentativeness or of insecurity either; and although the vocal production is not without its sign of effort, it is the effort of high drama, of force, of re-creative vitality. There is never any doubt in the listener's mind, in short, that Miss Farrell is ever even momentarily nonplussed or "outside" her role so to speak. She has, moreover, a capacity for remarkable repose when not singing. She stood immobile as a radiant sphinx for nearly 20 minutes during the Prelude and even when singing the Liebestod, that deathless monument to rising passion never once intruded a distracting gesture.

Given Ovation

Miss Farrell returned after the intermission to give an equally dramatic performance of the Immolation Scene and to earn an ovation from the audience, which sat throughout both of her appearances gripped in the still triumphant voice of Richard Wagner. It need hardly be added that Mr. Munch and the orchestra gave incandescent support to the soprano throughout.

In view of the fact that the three Debussy pieces are programmed virtually on an annual basis—"Iberia" was done, here less than a year ago—they seem to need little comment from this slightly disgruntled corner. I couldn't help but reflect, as Mr. Munch gave the first two one of his characteristically finly etched yet fluently aromatic readings, on his remarks on program building in the program book as quoted from his "I Am a Conductor." Here we read that his theory of programming calls for first a classical symphony, a baroque concerto or an overture." If there was ever the place for a baroque concerto grosso, it was certainly here.

However, the conductor also says, in the same place,

"If you interpret music as you feel it, with ardor and faith, with all your heart and complete conviction, I am certain that even if the critics attack you, God will forgive you."

Next week, by way of novelty, we are to hear Beethoven's Eroica and the Emperor Concerto. Claudio Arrau will appear as soloist in this his 50th anniversary season as a piano virtuoso.

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Telegram (m)
WORCESTER, Mass.
Republican
Circ. 57,006

MAR 11 1958

Music: Munch's Baton In Debut Here

By RAYMOND MORIN
Telegram Music Critic

The kind of concert that's filled with cherished memories was given by the Boston Symphony conducted by Charles Munch, last night at the Auditorium to close the 28th season of Civic Music.

There should be no trepidation in identifying the Boston Symphony as the "ne plus ultra" of orchestras. Some of the reasons? Well it has a string section beyond compare. Not to go back into its history, but the famous strings of the Boston Symphony were nurtured to what amounts to perfection by Koussevitzky and have been kept there by Munch. This, by the way, was his Worcester debut.

The woodwinds and brasses are as reliable and brilliant as any we have heard, and certainly the skill of the brasses was shown last night in the final movement from Handel's "Water Music" Suite — a treacherous devil.

Beautiful Balance

And there's a percussion section that is beautifully balanced and doesn't call attention to itself as if it were orchestra's unchallenged storm center.

Three highly contrasted departments of musical expression were explored in last night's concert.

It's probable that Munh's concepts were made the clearest in Beethoven's Symphony No. 7 in A major, Opus 92. And here we run into appraisals that concern direction from the baton, and response from the orchestra.

We can't go along "whole hog" with Munch's Beethoven — we haven't always been able to in Tanglewood or Boston, and we couldn't in Worcester.

A "Gigantic Dance"

He outlined the opening movement as a gigantic dance, with bucolic and restful interludes. What made the most indelible impression was the firm strands with which he bound the contrasted sections of the movement. Poetic passages received their due, but the total impression was exhiliration and intense vitality. This was equally so in the third movement, which sped along at steeplechase clip and boiled over with animation, except in the expressive trio in which brasses did beautiful work.

The Prelude and "Love-Death" from Wagner's "Tristan and Isolde" was a gripping experience. This is Munch's metier, and he has an orchestra that does his bidding.

No haste in the Prelude — nor apathy, melancholia, affectation. The cellos sang the amorous phrases with a pathos that retained a fitting sense of reserve.

An Intriguing Tempo

One was taken with Munch's slow tempo, focussing effects on instrumental richness. It requires strings and winds whose pure intonation does not depend on chance, but is a reliable occurrence.

The Prelude's soaring climax was magnificently brought about, topped off with penetrating and brilliant trumpets.

In the "Love-Death" no single phrase threatened to weaken from frailty — because richness of sound remained absorbingly rich and pure. Individual melodies that seem to serenade each other were intact as units, but participated in a broad tapestry.

Handel's "Water Music" was stripped of all pretense, and made to stick to its sheer, "Handelian" jollity. Persistent, fanfareous chords of the Overture were smack-center of pitch, although they were not all minus slight impurities.

"Fragile Porcelain"

Beautiful balances in strings, all equal in quiet resonance, excited the "Air" and Andante espressivo movements. The Bourree pranced along with nervous excitement, and the "hornpipe" was a bit of fragile porcelain.

The Finale was loaded with vitality, good cheer, and had a beat that couldn't have been better-regulated with a metronome.

As we said before, this was an evening to remember.

Monitor 11-25-57

Eileen Farrell Soloist With Symphony

By Jules Wolffers

Some novel program-making by Charles Munch emerged rather better in sound than it had promised in print. The concert yesterday afternoon at Symphony Hall was the sixth of the regular subscription series.

When it was first announced that the whole program would consist only of a combination of Debussy and Wagner it seemed that, like oil and water, these two would never mix. Debussy's subtleties, it seemed, might fade into insignificance besides Wagner's assertiveness. On the other hand Wagner's rhetoric might appear overblown and pretentious when placed besides the French composer's more delicate utterance.

This seemed all the more likely because Mr. Munch had mixed the two composers in a sort of homogenizing process—first Debussy, then Wagner, then more Debussy before ending with more Wagner.

Another oddity was that Mr. Munch split up Debussy's "Images." Before the concert this reviewer had never heard more than one of the "Images" on a single program. "Gigues," evocative of the British Isles, and the French folk-song-flavored "Rondes de Printemps" are relatively short. But "Ibéria," which beats Spanish composers at their own game, is a three movement work, close to symphonic size.

* * *

It seemed strange also that the program did not give each of the sections their colorful and descriptive titles as has been the custom in the past. The music is beautiful on an absolute level but it can do no harm to stimulate imagination with the titles. At any rate here they are for those who may be hearing the orchestra this evening at the hall or on radio—"On the Highways and Byways"; "Perfumes of the Night"; "Morning of a Festival Day."

Hearing the "Images" in one afternoon made it obvious why Mr. Munch had not played them consecutively. "Gigues" and "Rondes" hint, allude, and break off instead of speaking plainly. Debussy gives musical clues, as it were, which the cultivated listener will have no difficulty in solving although to the neophyte the music might seem disjointed and scrappy. But "Ibéria" is more literal. One hears the cathedral bells pealing, the click of castanets, the hustle and bustle, the dance—given in bold outline but with the grace of a consummately refined composer.

One enjoyed these works the more because they were not placed together. They were given brilliant readings and inspired playing. One particularly admires the way Mr. Munch kept movement and pulsation flowing. The temptation to linger over a phrase or to make a long dramatic pause must be overwhelming at times. But the conductor well knows that to sacrifice such immediate effects leads to better balance and proportion.

* * *

As for the Wagner, it would almost be enough to say that Eileen Farrell was the soloist. Here is a voice that can soar above the composer's richest, thickest, and loudest timbres. Wagnerian soprano - singing has sometimes been called controlled shrieking, but Miss Farrell never loses her quality even when her tones go ringing to each corner of the hall and back again.

The Prelude and Liebestodt from "Tristan and Isolde" might properly be called an orchestral work with vocal accompaniment. The point has been made that the singer is not really necessary, that the orchestra says all that has to be said and says it beautifully and effectively. But such singing as Miss Farrell's might make one change such an opinion. She became, as it were, part of the orchestra but without sacrifice of individuality.

As for the "Immolation Scene" from "Götterdämmerung," everything depends on the soprano. Miss Farrell properly dominated the music. She received fervent and knowing support from Mr. Munch who among his other accomplishments is an excellent accompanist.

Soloist, conductor, and orchestra and received prolonged and richly deserved applause.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

MAR 11 1958

Charles Munch Directs Superb Performance

By JOHN F. KYES

The Civic Music series which ended in a blaze of glory last night was actually the beginning of a new season, as 600 new members enjoyed the concert as a "bonus." The fine audience was thus swelled to 3,100, a magnificent sight in the Auditorium.

Vice president Henry B. Dewey welcomed the new members and called attention to the five days remaining in which to sign up for the 1958-9 series, including the National Symphony and Cleveland Orchestras, Rosina Da Rimini, Ruth Slenczynska, and the Heidelberg University Chorus. At $7.50, this is a real bargain.

It has been a long time, too long, since the full forces of the Boston Symphony have played here, and this was the first appearance of Charles Munch in Worcester. The many times he was recalled to the stage bespoke the deep admiration of this city for the adroit and earnest conductor, and for the nearly 100 players from whom he drew such marvelous tones.

The program was varied and well-balanced. It opened with the full quota of strings, but with the winds reduced to 18th Century concert lightness. Here were six movements arranged by Sir Hamilton Harty as a suite from Handel's "Water Music." The briskness of the two "Allegro" sections contrasted well with the sweetly lingering qualities of the "Air" and the "Andante espressivo." The "Bouree" brought neat staccatos and the "Hornpipe" was daintiness itself. In the effort to achieve softness in the first movement, some of the horn duos were thin.

Munch alternately commanded and beguiled the full orchestra into a memorable performance of the Prelude and Love Death from Wagner's "Tristan and Isolde." Here was no perjunctory reading, but a glowing exposition of the passionate devotion and unfulfilled longings of the ill-fated lovers. Munch took all the time in the world to build up the waves of sound with the loveliest of tonal qualities. The climactic passages, though voiced from a hundred instruments, were personal outbursts of emotion.

[illegible] Beethoven Seventh Symphony in A major, was an excellent choice for the post-intermission program. Munch reveled in the qualities of the work which have earned it the name of "the dance symphony." Here was everything from the most gracious of pirouettings to boisterous peasant merry-making.

When one had admired the many contrasts of volume and tempo which the conductor felt and produced in three of the movements, the thing most to be remembered was still the second movement, the "Allegretto." Frankly a eulogy for a departed spirit, this movement was not allowed to become a funeral march, nor even a funeral oration. Munch kept the music clean-limbed and in motion, giving the effect of a funeral dance, a group moving in beautiful though melancholy tribute. As the movement lengthened, it departed from the tribute of motion to that of memories and fond voicings.

Munch introduced himself to Worcester as a romanticist in the best and most accomplished sense, a man of specific gestures and aims though lofty goals.

92

Monitor Nov. 21, '57

ɔny in Cambridge

Mozart, Mendelssohn, Brahms in MIT Series

By Jules Wolffers

Always a dutiful son, Mozart kept his father regularly posted on the incidents of tours abroad from his native Austria. Of all the things that pleased the younger Mozart in France, the size of the orchestra in Paris pleased him most. This orchestra had 40 string players, a fact that amazed and delighted the visiting composer.

Last night at the Kresge Auditorium, Charles Munch used exactly the same number of strings for the Mozart Symphony in G. minor, K. 550, opening work of the concert by the Boston Symphony Orchestra in the humanities Series of the Massachusetts Institute of Technology. Yet a larger number of strings might have worked to better advantage, particularly under the acoustic conditions.

There is no reason to suppose that Mozart would have been any less pleased if the Paris Orchestra had 50 strings instead of 40. It is only relative unfamiliarity with the style of the period that makes some persons imagine that Mozart's music is dainty and delicate. Exactly the opposite is the case. He was a bold, innovating composer, powerful and forceful.

* * *

At the same time, this strength was never blunt or heavy. Rather it has the spring of Damascus steel, keen and resilient at the same time.

This is exactly the way Mr. Munch interprets Mozart, as was evident again last night. He has been blamed for his vigorous way with the composer. He deserves only praise, with perhaps just a word of caution that strength must be applied with a firm persistence rather than with the hammer-stroke.

It was noted again in the auditorium last night that the winds sound louder and clearer than at Symphony Hall. In Kresge at least, Mr. Munch might well consider using a larger string choir. It is quite possible that balance might be improved, and this would also avoid the over-stressing of tone noted in some sections last night, particularly in the first violins. The first violins were guilty too of some uncertainty in up-beat phrases before an opening accent.

* * *

Otherwise the performances were of a sort to delight all shades of concertgoers. The program presented no problems. It included — besides the Mozart — Mendelssohn's Symphony No. 5, in D minor, "Reformation," Op. 107; and Brahms' Symphony No. 4, in E minor, Op. 98.

While the Mendelssohn work has its overblown moments, Mr. Munch brought out all that was beautiful and stirring. His well-known way with Brahms provides interest and color in every phrase. All three works were enthusiastically received by an audience that filled every seat.

Pawtucket Times, December 4, 1957

Music In Review

Hub Symphony Presents Concert

Program Is Second In R. I. Concert Series

The Boston Symphony Orchestra, with its usual verve and elegance, played the second concert of the current series last night in Veterans Memorial Auditorium, Providence.

Two of the works were given their first performance in Providence by this great orchestra although they are by no means modern compositions. They were Haydn's Symphony in D-Major, No. 101 known as "The Clock" and Mendelssohn's Symphony No. 5 in B-Minor, "Reformation, Opus 107."

The former was a delight to hear with its "ticking" in the strings and bassoon in the andante, and the gay lengthy development of two themes with hardly discernible changes of key. The staccato flute in the menuetto was a joy to hear.

The Reformation was superbly played although the contrasts in movement — between the "churchy" mood in the opening and the ponderous "Ein Feste Burg" in the finale, plus the "light-hearted" music in the middle — seemed a travesty on good musical form. But it was played by the Boston Symphony Orchestra and need any more be said?

The short works on the program were played as one piece. These were Wagner's Prelude and "Love Death" from Tristan and Isolde, both exquisite tone poems.

C. H. L.

PROVIDENCE JOURNAL Dec. 4, 1957

During intermission at the Boston Symphony's concert last night, Mrs. Alfred Filippo (left) talks with Mr. and Mrs. John Nicholas Brown at Veterans Auditorium.

—Journal-Bulletin Photo

Music in Review

Boston Symphony Gives 2nd Concert of Season

By WILLIAM DINNEEN

The Boston Symphony Orchestra, Charles Munch directing, last night presented the second concert of its current season in Providence at the Veteran's Memorial Auditorium. The program was all-orchestral and featured works from the standard repertory, as follows:

Haydn ..... Symphony No. 101 in D major ("The Clock")
I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace
Wagner ..... Prelude and Love-death from "Tristan und Isolde"
Mendelssohn ... Symphony No. 5, in D minor, "Reformation," Op. 107
Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

Of the three works performed, the Mendelssohn is perhaps the least familiar, although it opens with the well-known "Dresden" Amen and uses the equally well-known "Reformation" Chorale in the final movement. It was given a brilliant reading last night by both Mr. Munch and the Boston Symphony.

After the opening section, Mendelssohn goes into an "Allegro con fuoco" section which some think was intended to pictorialize the struggle connected with the historical events of the early stages of the Reformation. One of our professors in my college days referred to it as the most magnificent example of sabre-rattling in orchestral literature. In any case, it was ideally portrayed last night in all its "con fuoco" excitement, and the mood and spirit which was created was carried perfectly into the contrasting "Allegro vivace" of the second movement, also given a brilliant performance.

The orchestra shone in the third movement, where the lyric lines gave various instruments an opportunity to emerge for an instant from time to time, and here the strings were attractive, and there the flute, or the bassoon. The final movement, after the rather quiet opening featuring the flute, turns, of course, into a tour de force for the entire orchestra. At the same time, probably the most impressive moment in the whole movement came at the point where the cello section presents a portion of the chorale melody. Both conductor and orchestra were given extended applause at the end of this work.

Anybody who attempts to speak for the audience which attends these concerts finds himself in something of a dilemma when a concert is taken as a whole. The first half of this program, for example, was made up of very familiar works which were given stylized readings by Mr. Munch. If you have a favorite recording of either or both the Haydn or the Wagner selection, the chances are that last night's interpretation might not have seemed ideal. On sampling opinions in a small way at intermission, it seemed that everybody had a different opinion, either about the works as a whole or about certain details. This is all to the good and should be encouraged.

Speaking only as one observer, the Haydn started off well with the opening Adagio and following Allegro. I noted the excellence of the strings and the flute especially in the second movement and found the third movement agreeable both as to sound and tempo. But in the final movement, which is marked "Vivace" and so may go at a terrific pace, the middle section began to sound vaguely suggestive of a "mosquito dance" and the speed became a complicating factor. Yet I found one intelligent listener who considered this the best performed movement.

Similarly in the Wagner, it seemed to me that more attention might have been paid to delineation of melodic motives. I mentioned this at intermission and one very important musical figure here chided me gently for acting like a choral conductor, which of course fits. The trouble is, I guess, that I think of this excerpt as operatic rather than as purely orchestral. In dealing with such familiar items, it all depends on the point of view each individual takes. As long as variants in points of view are both allowed and expected, interest in concerts such as these by the Boston Symphony will stay at a high level.

The next event in this series will bring Richard Burgin as conductor, on Jan. 21.

Italian Echo
Nov 29, 1957

THE ITALIAN ECHO

IT'S NEWS TO ME

By JOSEF LORENZO

Charles Munch, Music Director of the Boston Symphony Orchestra, notes that for his next concert at Veteran's Memorial Auditorium on December 3, his program will undergo a slight alteration. The program will include Haydeno's Symphony No. 101 in D Major ("The Clock"); the Prelude and Love Death from Wagner's opera "Tristan and Isoldi" and Medelssohn's Reformation Symphony. If you are seriously involved with Christmas shopping and within easy access of Avery Piano Company, stop and treat yourself to this concert.

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111

NOV 29

Boston Symphony To Give Concert

Charles Munch, music director of the Boston Symphony Orchestra, will conduct the Orchestra's second concert of the season at the Veterans Memorial Auditorium in Providence on Tuesday evening at 8:15 o'clock.

Dr. Munch's program will include Haydn's Symphony No. 101 in D major ("The Clock"); the Prelude and Love Death from Wagner's opera "Tristan and Isolde" and Brahms Fourth Symphony.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717

NOV 27 1957

Boston Symphony Concert Tuesday

This season's second concert in Providence by the Boston Symphony Orchestra will be presented Tuesday at 8:15 p. m. in the Veterans Memorial Auditorium.

Charles Munch will conduct the program which includes Haydn's "Symphony No. 101 in D-Major (The Clock);" the "Prelude and Love Death" from Wagner's "Tristan and Isolde," and Mendelssohn's "Reformation Symphony."

the royalties that each of the brothers received greatly surpassed those of many single-authored major waltzes.

Despite this, the Strausses repeated this jest only once again, in the "Schützen-Quadrille" ("Marksmen's Quadrille"), which was performed for the first time three years later, on July 28, 1868, in the Vienna Volksgarten. It was dedicated to the marksmen, and the charming gift or souvenir distributed to the ladies at the ball was a small movable target and two tiny pistols. The quadrille, though a brilliant triumph, could not measure up in popularity to "Trifolien", largely because the latter was a waltz.

Farrell Soloist in Boston; Burgin Conducts Stravinsky

Boston—An afternoon or evening of Debussy and Wagner combined might seem indigestible, so antithetical in their views and methods were those two composers. But their music, nonetheless, can stand close together on a program, to the general advantage and pleasure. This Charles Munch proved at the Boston Symphony concerts of Nov. 22 and 23 when he presented, from Wagner, the "Tristan and Isolde" Prelude and Love-Death, and the Immolation Scene from "Dusk of the Gods", with Eileen Farrell as soprano soloist and from Debussy, "Gigues", "Rondes de Printemps" and "Iberia".

Miss Farrell, who had been a soloist with this orchestra but once before—a 1954 performance of Beethoven's Ninth Symphony—has the voice for Wagner. Indeed, she sang the Immolation Scene quite beautifully. But the "Tristan" excerpt did not fare so well, due in part, I think, to the unfortunate fact that she began the Love-Death a half-measure too soon, after the first, rather than the second, of the two low unison Gs which end the Prelude. This, I believe, must have thrown her off. Just one of those things which will happen to the best artists every now and again! The audience received Miss Farrell with hearty enthusiasm in a burst of applause and cheers after each of her performances.

Interpretation of Debussy

Mr. Munch's genius with Debussy was magnificently exemplified in all three scores, and the Boston Symphony never played with greater beauty and exactitude.

These concerts came the week after Mr. Munch and the orchestra had presented in New York all the works of the Boston concerts of Nov. 8 and 9: Haydn's "The Clock" Symphony, the "Canticum Sacrum" of Stravinsky, and the D minor Piano Concerto of Brahms, with the gifted Gary Graffman as soloist.

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, is also head of the string department and conductor of the student orchestra at the New England Conservatory. He has done wonders in these capacities, and some evidence of it was reflected in the first of two Stravinsky concerts to be given in honor of the composer's 75th birthday.

At the first, in Jordan Hall on Nov. 6, Mr. Burgin conducted the Conservatory Orchestra, or rather portions of it, variously, in the "Apollon Musagète"; the Piano Concerto, with David Barnett of the faculty as soloist; and, with the student chorus, the "Symphony of Psalms". These were notably able and conspicuously musical performances, and if the casual dryness that Stravinsky seems to like was less evident than good tone and a fine expressive quality, that was all to the good for my taste.

At least I never enjoyed the "Symphony of Psalms" so much. Mr. Barnett contributed a dexterous account of the solo part in the difficult, involved and fiercely rhythmic Piano Concerto. A word of much-deserved praise goes, as well, to Lorna Cooke de Varon, who had prepared the chorus excellently.

The Budapest String Quartet, always exceedingly popular in Boston, made the first of two local appearances at Jordan Hall on Nov. 17. Though somewhat off from their usual silken standard in Haydn's "Quinten" Quartet (D major, Op. 76, No. 2), the Second Quartet of Bartok, and Beethoven's G major, No. 2 of Op. 18, fared superbly. This concert was in the Boston University Celebrity Series, and it was so well attended that numerous extra seats had to be placed upon the stage.

That same afternoon, Berj Zamkochian, a Boston organist of advancing prowess and repute, gave at Symphony Hall a concert which the flu had postponed from an earlier date. Bach, Brahms, Reubke, and others of the organ literature were represented on the program. A small orchestra of Boston Symphony players assisted in Marcel Dupré's displayful and exciting "Pièce Héroïque".

Other recent visitors have been the Hungarian Quartet, at Jordan Hall, Nov. 8, in the Mason Music Foundation Series. They were warmly greeted for their able performances of the Second and Sixth Quartets of Bartok, and the Beethoven F major, Op. 135.

Still other activity has included a Boston University student production of Mozart's "La Finta Giardiniera", conducted by Sarah Caldwell, in the university theatre Nov. 14, 15 and 16, and Anna Russell in her entertainment of comedy-in-music, at Jordan Hall Nov. 19, 21 and 22. —Cyrus Durgin.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

NOV 30 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 7th program of the 77th season in Symphony Hall yesterday afternoon. Claudio Arrau, pianist, was the soloist. The all-Beethoven program offered the Symphony No. 3 and the Piano Concerto No. 5.

BY RUDOLPH ELIE

It isn't often I find myself at a loss for words on these occasions: a symphony program, no matter how familiar, always manages to turn up some aspect for discussion. In connection with the "Eroica" and the "Emperor," however, which yesterday made up the program, I can't think of anything to say except that both were magnificently done.

The quality that stands out in Claudio Arrau's performance of the "Emperor"—aside from his prodigious technical attainment—is the enormous power of his conception. He is capable of the utmost sensitivity, performing the runs and thrills with a graceful clarity that reveals the keenest musical mind. He can produce a melting legato in a sustained passage that glows with lyricism an poetry. But it is the momentum, the powerful concept of the grand design, the cumulative urgency, that carries the work through to such a stunning effect as he achieved yesterday.

With all this there is a sense of the patrician at work. Mr. Arrau never smears a line to conceal its technical difficulties which, in any case, hardly exist for him to begin with. Nor does he ever sound percussive though his attack on the keyboard must rank with the most powerful of the day. In any case, his was a notable performance of this towering masterpiece while equally notable was the accompaniment by the orchestra. It might be added that an occasional technical flaw was in evidence here and there, but by the time these forces start recording the work next week it all promises to be a remarkable combination combining, as it does, the fiery ardor of Mr. Munch and the soaring declamation of Mr. Arrua.

The "Erocia," always in Mr. Munch's high tension conception a memorable occasion, was especially rewarding for the orchestral precision of the scherzo, which went like lightning yet at no time appeared hurried or crowded. It will also be recorded in the coming week, which explains its programming after so recent a performance here.

Next week Pierre Fournier will be the soloist in Schumann's Cello Concerth. Other works on the program are Sessions' Third Symphony, Brahms' Academic Festival Overture and Ravel's La Valse.

CLAUDIO ARRAU, distinguished Chilean pianist, who will be heard with the Boston Symphony Orchestra this week in Beethoven's "Emperor" Concerto.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

NOV 30 1957

BOSTON SYMPHONY ORCHESTRA

Arrau Soloist in Beethoven

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the seventh program of the Friday–Saturday series. Music director Charles Munch conducted a Beethoven program consisting of the "Eroica" Symphony and the "Emperor" Piano Concerto. Claudio Arrau was soloist.

By CYRUS DURGIN

A concert devoted to Beethoven always reminds me a little of what Stephen Vincent Benet said Daniel Webster would want to hear about the state of the Union: oak-bottomed and copper-sheathed, still. A Beethoven concert has something about it fundamental and salubrious. With Beethoven, as with Bach, music is on a rock-bottom foundation, full of strength and virtue, time-tested and found proof against decay. Consequently Bach and Beethoven are a refuge for us all, and from within their shelter we can get another look at the world about us, and decide to go back and struggle anew.

Thus it is that those of us who were at Symphony Hall yesterday afternoon must inevitably feel strengthened this Saturday morning, whether fair or foul the weather. Especially is this true looking back upon Charles Munch's conducting of the "Eroica" Symphony. His reading of this mighty masterwork has grown over the years. Today it is a truly classic reading, partaking of the strength and the honest austerity of the work.

You may differ a little over certain tempi—everyone always does disagree over tempi—and perhaps think the first and last movements might go a trifle slower. That is purely a personal matter, for any tempo is not a mathematical absolute but an area of comparative preference and feeling. What makes the Munch reading of the "Eroica" so grand and impressive is its architectural solidity and subordination of details to the whole structure.

This was notably true yesterday in the funeral march, which was beautifully neat and exact, but with a constant pulsation and progress of motion from first to last. There is much fire in the Munch reading, but not now any disposition to factitious thunder and lightning. There is sturdiness but not heaviness, brilliance but not frippery. In short, here you have a classic, a glorious account of a masterpiece.

Exciting, a Little Rough

Claudio Arrau is one of the world's greatest keyboard artists as well as a digital virtuoso. He can be counted upon always to play with a fine richness of style and an exciting vitality. In the "Emperor" Concerto yesterday, however, he overdid it somewhat. He was exciting, to be sure, but a little rough in places where polish is desired. The gentle string accompaniment in the first movement sometimes could not be heard above the piano. Though a matter of detail, these voices, since they were written, were meant to be heard.

Those metrically free passages in the first movement, when the piano sounds alone, were somewhat too free; they lacked outline of phrase and the little spacings which, when placed just right, give the solo part a sort of sculptured beauty.

In all other aspects, Mr. Arrau was the vigorous piano poet we have come so deeply to admire, playing with broad Beethoven style and virile gusto. He was most heartily acclaimed by the Friday subscribers and recalled to the stage.

For some reason, there were several out-of-tune moments in the orchestra yesterday, principally in the woodwinds, but elsewhere, too, upon occasion. Let this be noted merely for the record: it seldom happens with Boston's great ensemble.

Next week Charles Munch will conduct first performances of the Third Symphony by Roger Sessions, a work commissioned for the Orchestra's 75th Anniversary. Pierre Fournier will be soloist in the Schumann Cello Concerto. The concerts will begin with Brahms' "Academic Festival" Overture, and will end with Ravel's "La Valse."

Claudio Arrau will appear as piano soloist with the Boston Symphony Orchestra in Beethoven's "Emperor" Concerto at the Friday afternoon, Saturday evening, Sunday afternoon concerts.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

NOV 26 1957

94

the [illegible] brothe[illegible] greatly surpassed those [illegible] single-authored major w[illegible].

Despite this, the Strausses repeated this jest only once again, in the "Schützen-Quadrille" ("Marksmen's Quadrille"), which was performed for the first time three years later, on July 28, 1868, in the Vienna Volksgarten. It was dedicated to the marksmen, and the charming gift or souvenir distributed to the ladies at the ball was a small movable target and two tiny pistols. The quadrille, though a brilliant triumph, could not measure up in popularity to "Trifolien", largely because the latter was a waltz.

Farrell Soloist in Boston; Burgin Conducts Stravinsky

Boston—An afternoon or evening of Debussy and Wagner combined might seem indigestible, so antithetical in their views and methods were those two composers. But their music, nonetheless, can stand close together on a program, to the general advantage and pleasure. This Charles Munch proved at the Boston Symphony concerts of Nov. 22 and 23 when he presented, from Wagner, the "Tristan and Isolde" Prelude and Love-Death, and the Immolation Scene from "Dusk of the Gods", with Eileen Farrell as soprano soloist and from Debussy, "Gigues", "Rondes de Printemps" and "Iberia".

Miss Farrell, who had been a soloist with this or[illegible] once before—a 1954 p[illegible]ethoven's Ninth S[illegible] the voice for Wa[illegible] sang the Immolati[illegible] beautifully. But th[illegible] except di[illegible] not fare so w[illegible] due in part, I think, to the unfortunate fact that she began the Love-Death a half-measure too soon, after the first rather than the second, of the two low unison Gs which end the Prelude. This, I believe, must have thrown her off. Just one of those things which will happen to the best artists every now and again. The audience received Miss Farrell with hearty enthusiasm in a burst of applause and cheers after each of her performances.

Interpretation of Debussy

Mr. Munch's genius with Debussy was magnificently exemplified in all three scores, and the Boston Symphony never played with greater beauty and exactitude.

These concerts came the week after Mr. Munch and the orchestra had presented in New York all the works of the Boston concerts of Nov. 8 and 9: Haydn's "The Clock" Symphony, the "Canticum Sacrum" of Stravinsky, and the D minor Piano Concerto of Brahms, with the gifted Gary Graffman as soloist.

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, is also head of the string department and conductor of the student orchestra at the New England Conservatory. He has done wonders in these capacities, and some evidence of it was reflected in the first of two Stravinsky concerts to be given in honor of the composer's 75th birthday.

At the first, in Jordan Hall on Nov. 6, Mr. Burgin conducted the Conservatory Orchestra, or rather portions of it, variously, in the "Apollon Musagète"; the Piano Concerto, with David Barnett of the faculty as soloist; and, with the student chorus, the "Symphony of Psalms". These were notably able, and conspicuously musical performances, and if the casual dryness that Stravinsky seems to like was less evident than good tone and a fine expressive quality, that was all to the good for my taste.

At least I never enjoyed the "Symphony of Psalms" so much. Mr. Barnett contributed a dexterous account of the solo part in the difficult, involved and fiercely rhythmic Piano Concerto. A word of much-deserved praise goes, as well, to Lorna Cooke de Varon, who had prepared the chorus excellently.

The Budapest String Quartet, always exceedingly popular in Boston, made the first of two local appearances at Jordan Hall on Nov. 17. Though somewhat off from their usual silken standard in Haydn's "Quinten" Quartet (D major, Op. 76, No. 2), the Second Quartet of Bartok, and Beethoven's G major, No. 2 of Op. 18, fared superbly. This concert was in the Boston University Celebrity Series, and it was so well attended that numerous extra seats had to be placed upon the stage.

That same afternoon, Berj Zamkochian, a Boston organist of advancing prowess and repute, gave at Symphony Hall a concert which the flu had postponed from an earlier date. Bach, Brahms, Reubke, and others of the organ literature were represented on the program. A small orchestra of Boston Symphony players assisted in Marcel Dupré's displayful and exciting "Pièce Héroïque".

Other recent visitors have been the Hungarian Quartet, at Jordan Hall, Nov. 8, in the Mason Music Foundation Series. They were warmly greeted for their able performances of the Second and Sixth Quartets of Bartok, and the Beethoven F major, Op. 135.

Still other activity has included a Boston University student production of Mozart's "La Finta Giardiniera", conducted by Sarah Caldwell, in the university theatre Nov. 14, 15 and [illegible] and Anna Russell in her entertainment of comedy-in-music, [illegible] Jordan Hall Nov. 19, 21 and 22[illegible] Cyrus Durgin.

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MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 7th program of the 77th season in Symphony Hall yesterday afternoon. Claudio Arrau, pianist, was the soloist. The all-Beethoven program offered the Symphony No. 3 and the Piano Concerto No. 5.

BY RUDOLPH ELIE

It isn't often I find myself at a loss for words on these occasions: a symphony program, no matter how familiar, always manages to turn up some aspect for discussion. In connection with the "Eroica" and the "Emperor," however, which yesterday made up the program, I can't think of anything to say except that both were magnificently done.

The quality that stands out in Claudio Arrau's performance of the "Emperor"—aside from his prodigious technical attainment—is the enormous power of his conception. He is capable of the utmost sensitivity, performing the runs and thrills with a graceful clarity that reveals the keenest musical mind. He can produce a melting legato in a sustained passage that glows with lyricism an poetry. But it is the momentum, the powerful concept of the grand design, the cumulative urgency, that carries the work through to such a stunning effect as he achieved yesterday.

With all this there is a sense of the patrician at work. Mr. Arrau never smears a line to conceal its technical difficulties which, in any case, hardly exist for him to begin with. Nor does he ever sound percussive though his attack on the keyboard must rank with the most powerful of the day. In any case, his was a notable performance of this towering masterpiece while equally notable was the accompaniment by the orchestra. It might be added that an occasional technical flaw was in evidence here and there, but by the time these forces start recording the work next week it all promises to be a remarkable combination combining, as it does, the fiery ardor of Mr. Munch and the soaring declamation of Mr. Arrua.

The "Eroica," always in Mr. Munch's high tension conception a memorable occasion, was especially rewarding for the orchestral precision of the scherzo, which went like lightning, yet at no time appeared hurried or crowded. It will also be recorded in the coming week, which explains its programming after so recent a performance here.

Next week Pierre Fournier will be the soloist in Schumann's Cello Concerto. Other works on the program are Sessions' Third Symphony, Brahms' Academic Festival Overture and Ravel's La Valse.

CLAUDIO ARRAU, distinguished Chilean pianist, who will be heard with the Boston Symphony Orchestra this week in Beethoven's "Emperor" Concerto.

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BOSTON SYMPHONY ORCHESTRA

Arrau Soloist in Beethoven

THE BOSTON SYMPHONY ORCHESTRA [illegible] Symphony Hall yesterday afternoon, and will repeat tonight, the seventh program of the Friday-Saturday series. Music director Charles Munch conducted a Beethoven program consisting of the "Eroica" Symphony and the "Emperor" Piano Concerto. Claudio Arrau was soloist.

By CYRUS DURGIN

A concert devoted to Beethoven always reminds me a little of what Stephen Vincent Benet said Daniel Webster would want to hear about the state of the Union: oak-bottomed and copper-sheathed, still. A Beethoven concert has something about it fundamental and salubrious. With Beethoven, as with Bach, music is on a rock-bottom foundation, full of strength and virtue, time-tested and found proof against decay. Consequently Bach and Beethoven are a refuge for us all, and from within their shelter we can get another look at the world about us, and decide to go back and struggle anew.

Thus it is that those of us who were at Symphony Hall yesterday afternoon must inevitably feel strengthened this Saturday morning, whether fair or foul the weather. Especially is this true looking back upon Charles Munch's conducting of the 'Eroica' Symphony. His reading of this mighty masterwork has grown over the years. Today it is a truly classic reading, partaking of the strength and the honest austerity of the work.

You may differ a little over certain tempi—everyone always does disagree over tempi—and perhaps think the first and last movements might go a trifle slower. That is purely a personal matter, for any tempo is not a mathematical absolute but an area of comparative preference and feeling. What makes the Munch reading of the "Eroica" so grand and impressive is its architectural solidity and subordination of details to the whole structure.

This was notably true yesterday in the funeral march, which was beautifully neat and exact but with a constant pulsation and progress of motion from first to last. There is much fire in the Munch reading, but not now any disposition to factitious thunder and lightning. There is sturdiness but not heaviness, brilliance but not frippery. In short, here you have a classic, a glorious account of a masterpiece.

Exciting, a Little Rough

Claudio Arrau is one of the world's greatest keyboard artists, as well as a digital virtuoso. He can be counted upon always to play with a fine richness of style and an exciting vitality. In the "Emperor" Concerto yesterday, however, he overdid it somewhat. He was exciting, to be sure, but a little rough in places where polish is desired. The gentle string accompaniment in the first movement sometimes could not be heard above the piano. Though a matter of detail, these voices, since they were written, were meant to be heard.

Those metrically free passages in the first movement, when the piano sounds alone, were somewhat too free; they lacked outline of phrase and the little spacings which, when placed just right, give the solo part a sort of sculptured beauty.

In all other aspects, Mr. Arrau was the vigorous piano poet we have come so deeply to admire, playing with broad Beethoven style and virile gusto. He was most heartily acclaimed by the Friday subscribers and recalled to the stage.

For some reason, there were several out-of-tune moments in the orchestra yesterday, principally in the woodwinds, but elsewhere, too, upon occasion. Let this be noted merely for the record: it seldom happens with Boston's great ensemble.

Next week Charles Munch will conduct first performances of the Third Symphony by Roger Sessions, a work commissioned for the Orchestra's 75th Anniversary. Pierre Fournier will be soloist in the Schumann Cello Concerto. The concerts will begin with Brahms' "Academic Festival" Overture, and will end with Ravel's "La Valse."

Claudio Arrau will appear as piano soloist with the Boston Symphony Orchestra in Beethoven's "Emperor" Concerto at the Friday afternoon, Saturday evening, Sunday afternoon concerts.

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95

Beethoven Program Presented at Symphony

Claudio Arrau Soloist In 'Emperor' Concerto

By Jules Wolffers

Will this be a season of unusual, daring, and different program-making at Boston Symphony Orchestra concerts? Last week Charles Munch mixed the apparently unmixable composers, Wagner and Debussy. Yesterday the conductor went to the other extreme by presenting two large works by the same composer, written within five years of each other and both composed in the same key.

It is difficult to say that there are any rules in program-making but one custom almost invariably has been not to have all the music at any one concert in any one key. There have been exceptions such as when a noted pianist decided to present an all-Chopin program of works all written in C-sharp minor. Reports of this experiment were not encouraging and one can think of no other such occurrence —until this week.

* * *

Yet just as last week Mr. Munch's program-making emerged rather better than one would have expected. It is true, of course, that a work in a given key will still have variety through what is known as modulation—shifting from one key to another. Nor need a composer have all the movements of a work in the listed key. Thus the middle movement of the "Emperor" Concerto heard yesterday is not in E-flat but in B major.

But the very fact that composers found it necessary to develop modulation and that variety was sought by changing keys of movements shows that there is a need for change of key. Therefore it cannot be said that yesterday's experiment was wholly a success. For those at all sensitive to tonality—to key-conscious persons—the effect of the strongly marked and extended E-flat chord at the beginning of the concerto did not have its usual vibrant value coming after the basic E-flat color of the "Eroica" Symphony even with an intermission between the two works.

Then, too, both the Third Symphony and the Piano Concerto No. 5 are basically the same in mood and style. Dignity, depth of feeling, elevated thought mark both works. It is not that one ceased to be aware of Beethoven's message, but rather that one became too much aware.

* * *

Perhaps for these reasons Claudio Arrau's noble and measured interpretation did not meet with quite the approval from the audience his performance seemed to warrant. There was sustained and appreciative applause, but this was far from the ovation soloists in this concerto have received sometimes in the past.

This great work has the power of excitement in spite of its lack of extremes in speed. Mr. Munch gave Mr. Arrau full and loyal support yet one sensed that the conductor was not altogether at one with the soloist, that he might have wished a little more flexibility in the beat and might have been a little impatient with the speed of the Finale, which although marked "Fast, but not too much so," actually was much closer to the speed neither fast nor slow which composers indicate by "Moderato."

Of Mr. Munch it can rarely be said that he likes his music on the slow side. Rather he will often drive his players to speeds which become a problem for them to negotiate. There were times in the "Eroica" when the conductor applied this kind of pressure to the point where unanimity was less than complete not only between himself and the players but also between the various choirs.

But the general conception of the work was beautifully presented with the dignity and largeness of expression the Symphony requires. More than ever one had cause to admire the conductor's altogether remarkable sense of "Rubato," that flexibility of beat that enhances the music's meaning and makes clear the emotional content. This is the enlivening quality in music's pulsation, and few conductors approach Mr. Munch in the correct understanding and application of this difficult and subtle art.

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ARRAU IS SOLOIST WITH BOSTONIANS

Pianist Plays the 'Emperor' Concerto in Carnegie Hall Program Led by Munch

Claudio Arrau was the piano soloist at the Boston Symphony Orchestra's Carnegie Hall concert yesterday afternoon. He played the "Emperor" Concerto by Beethoven with the orchestra under the direction of Charles Munch.

As is customary with Mr. Arrau, he provided a note-perfect reading, slanted more toward the intellectual than the emotional aspects of the music. It was a performance that had undeniable strength and breadth, with Mr. Arrau's piston-like fingers eating up the musical roadway like a smoothly functioning V-8 engine.

Tonally, his playing had some puzzling characteristics. There were some very beautiful quiet sections but, when Mr. Arrau expanded his tone to a fortissimo, it sounded as though three pianos were at work. His instrument must have been over-brilliantly voiced. It threw an enormous tone, frequently blotting out important accompaniment figures of the bassoon and other instruments.

Mr. Munch, who provided a steady accompaniment, conducted two other works — Haydn's "Clock" Symphony and Mendelssohn's "Reformation" Symphony. The Mendelssohn was nicely done—with warmth, instrumental finesse and plenty of color.

Less impressive was the Haydn symphony, which suffered from too many strings, a lack of attention to detail and some careless rhythmic attacks. Parts of the slow movement were little short of a heavy blur, and all of Haydn's delicate adjustments went for naught.

Why, by the way, if a Haydn symphony is programed by the major orchestras, must it invariably be one of a constant half-dozen? He wrote 104 symphonies, and most of them are wonderful. Conductors do not even seem to be aware of their existence.

H. C. S.

Pianist Arrau B.S.O. Soloist In Beethoven

Claudio Arrau will be soloist with the Boston Symphony Orchestra in the "Emperor" Piano Concerto of Beethoven, at Symphony Hall, Friday at 2:15 and Saturday at 8:30. Charles Munch will also conduct the "Eroica" Symphony, making an all-Beethoven program. This music will be heard again at the second Sunday afternoon concert of the season, at Symphony Hall Dec. 1 at 3.

Mr. Arrau, recognized as one of the world's greatest masters of his instrument, this season is marking his 50th year on the concert stage.

The first of the Boston Symphony's half-dozen concerts at Sanders Theater, Cambridge, will be given Tuesday at 8:30. Dr. Munch then will present Haydn's D major Symphony, No. 101 ("The Clock"); the Prelude and Liebestod from Wagner's "Tristan and Isolde," and Brahms' Fourth Symphony. Some tickets remain for this concert.

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Arrau Symphony Soloist

Claudio Arrau, pianist, will be the soloist with Charles Munch and the Boston Symphony Orchestra in a Beethoven program to be presented in the seventh pair of Friday afternoon and Saturday evening concerts on Nov. 29 and Nov. 30. The program will be the same at the second concert in the Sunday afternoon series on Dec. 1.

The program will open with Beethoven's Symphony No. 3 in E-flat major, "Eroica," and Mr. Arrau will perform the Piano Concerto No. 5 ("Emperor").

Mr. Arrau this season marks his 50th year on the concert stage and is currently making his 17th consecutive tour of the United States and Canada. During the past season he toured in Europe, South Africa, India, Singapore, and Australia as well as in the United States, and following his current tour he will travel to London, Paris, West Germany, and the festivals of Prague, Holland, Athens, and Granada. He will make his third tour of Israel and will follow performances at some American summer festivals with a tour of South America.

Arrau als Solist der "Bostonians"

Das Nachmittag-Konzert des **Boston Symphonie - Orchesters** unter **Charles Munch** war ganz klassisch gehalten. Zufällig hatten alle drei Werke des Programms besondere Namen: Die Haydn - Symphonie Nr. 101 (D-Dur) wird die "Uhr", Mendelssohns Symphonie Nr. 5 (D-Dur) Opus 107, die "Reformation", und das Beethoven-Klavierkonzert Nr. 5 (Es-Dur) hierzulande "Emperor" genannt.

Claudio Arrau war der Solist, er ist wie bekannt technisch ein ausgezeichneter Pianist; leider war sein Anschlag hart und der offenbar besonders "drahtige" überlaute Flügel klang unter seinen Fingern fast wie ein Xylophon, besonders in den hohen Lagen. Darunter litt die Wiedergabe des Beethoven-Konzerts, die aber auch sonst prosaisch und wenig differenziert war. — Die Mendelssohn-Symphonie verwendet in ihrem ersten Satz das "Dresden Amen" (das gleiche eucharistische Motiv erscheint in Wagners Parsifal); Hauptthema im Schlußsatz ist Martin Luthers Choral "Ein' feste Burg ist unser Gott", das von der Solo-Flöte eingeführt, dann in wirksamster Steigerung schließlich von den Blechbläsern strahlend gebracht wird. Die Wiedergabe der "Reformationssymphonie" war ausgezeichnet und der Beifall für Munch und sein Orchester wohlverdient.

Leider läßt sich nicht so Günstiges von der Haydnsymphonie sagen. Hier gab es sogar im 2. Satz, dem Andante mit dem Tick-tack ein kleines Durcheinander im Orchester, das glücklicherweise Munch rasch wieder mit energischen Taktschlägen einrenken konnte.

G. R.

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96

Leading Musical Events of the Week

Claudio Arrau, pianist, will be the soloist with Charles Munch and the Boston Symphony Orchestra in an all-Beethoven program to be presented by the Orchestra in its seventh pair of Friday afternoon and Saturday evening concerts on November 29 at 2:15 and November 30 at 8:30. The same program will be presented at the second concert in the Sunday afternoon series on December 1 at 3 p.m. The program will open with Beethoven's Symphony No. 3 in E-flat major, "Eroica" and Mr. Arrau will perform the Piano Concerto No. 5 ("Emperor").

Mr. Arrau this season marks his 50th year on the concert state and is currently making his 17th consecutive tour of the United States and Canada. During the past season he toured in Europe, South Africa, India, Singapore and Australia as well as in the United States, and following his current tour he will travel to London, Paris, West Germany and the festivals of Prague, Holland, Athens and Granada. He will make his third tour of Israel and will follow performances at some American summer festivals with a tour of South America. During his rare vacation periods, Mr. Arrau lives with hiw wife and family in Long Island. He has been a resident of New York since his first Carnegie Hall recital in 1941, buf remains a citizen of his native Chile.

The Orchestra under its Music Director, Charles Munch, will present the first of a series of six concerts at Sanders Theatre, Cambridge, on Tuesday evening at 8:30. Dr. Munch's program will include Haydn's Symphony No. 101 in D major ("The Clock"), the Prelude and Love Death from Wagner's "Tristan and Isolde" and Brahms' Fourth Symphony.

Some tickets for this concert are still available at the Subscriptions Office, Symphony Hall, and offer an opportunity for Bostonians to hear the Orchestra whose Symphony Hall series for the most part are sold out by the season.

Tuesday

William Stevens, Canadian-born pianist, gives a Jordan Hall recital at 8:30 P.M. He will play: Suite pour piano by Papinou-Coutoure; Liszt's Sonata in B minor; Faure's Nocturne in E flat; Ravel's "Gaspard de la Nujt;" and Islamey by Balakirev.

The Boston Conservatory Orchestra under the direction of Rouben Gregorian will present a free program in the Conservatory Auditorium, 31 Hemenway street, at 8:15. The program includes works by Mendelssohn, Mozart and Beethoven. Donald Mandell of Ridgewood, New Jersey, will appear as soloist in the Concerto for piano No. 22, E flat major by Mozart.

Friday

The Baltic-American Society of New England will sponsor the 2nd recital in the Baltic Concert Series (2nd season) in Jordan Hall Boston, at 8:30 p.m.. The artist will be Evi Liivak, Estonial violinist.

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MUSIC IN REVIEW

By GERALD A. BERLIN

SUBLIMITY IN E FLAT

A number of persons have commented to me upon last week's column, particularly the analysis of Mr. Munch's conducting of the Boston Symphony Orchestra over the years, his relationship to the component parts of the orchestra and vice-versa. Since all of these comments glowed with words like "masterly" and "superb," it would be a distinct pleasure to acknowledge it as my own. However, such was not the case. The piece was written by my colleague of long and familiar standing, Allan B. Sly, and my by-line instead of his appeared through a typesetter's inadvertency. Inasmuch as the orchestra's Cambridge concerts both from Kresge Auditorium and Sanders Theatre are now televised, Mr. Sly's analysis is of especial and continuing relevance.

Last weekend's concert was devoted to two of the greatest works of Beethoven, the "Eroica" Symphony and the "Emperor" Piano Concerto. When done at all well—and let me hasten to say that it was—such a program can but leave a listener feeling toward Beethoven as Chevalier de Baufflers said about Voltaire: "This man was too great to be contained within the bounds of his country; he is a gift from Nature to the whole earth."

Such a program can also be the despair of the reviewer. So much has been said about both of these works that little can be added after a reasonably straightforward performance that has not been said before and better. Shall one dilate yet further upon the elements that constitute the enormous range of thought, form and emotion that is the "Eroica"? The grandeur and virility, the combination of exaltation and tenderness, the compression yet sense of space of the "Emperor" (a name, as Tovey suggests, which would stir Beethoven's republican ghost)?

Mr. Munch toed the tempo mark relatively closely in his readings of the Symphony. It is true that the great slow movement, the Marcia funebre, dragged unmercifully for about half of its duration, and that the run that opens the last movement was played when it came in the first time at a pace even the redoubtable strings of this orchestra could not negotiate. On the whole, however, the interpretation was sound and the rendition a very live one, and performers and audience were clearly very much engaged.

The latter sentence is equally applicable to the traversal of the concerto. The soloist, Claudio Arrau, one of the most frequent and consistently rewarding pianists to play with this orchestra, really knows his way about these big works. His might not be the ultimate in technique, but still it is prodigious. He possesses a tone as bright as a piano can be, which is highly appropriate for this piece, as well as hairline control over dynamics. The collaboration with the orchestra was secure and polished; one of the glories of this concerto, of course, is the manner in which the brilliance and freedom of the solo part is set among ethereal orchestral effects.

This week the soloist is the distinguished French cellist, Pierre Fournier, who will perform the Schumann Cello Concerto. Also on the program will be the premiere of Roger Sessions' Symphony No. 3. The concert will open with Brahms' Academic Festival Overture and close with Ravel's "La Valse."

Boston Symphony Presents Three Works at Matinee

Tribune, Sat. Dec. 14, 1957

By Francis D. Perkins

Charles Munch and the Boston Symphony Orchestra had played a recently composed work in each of this fall's previous programs at Carnegie Hall, but Mendelssohn's "Reformation" symphony, completed in 1830, was the latest item in Saturday matinee in that auditorium. They also offered another titled symphony, Haydn's "Clock". (No. 101, in D major), and Claudio Arrau was the soloist in Beethoven's Piano Concerto in E flat major, known as the "Emperor."

Mr. Arrau played the concerto with appropriate spaciousness of scale and also gave a convincing, objective exhibition of his well known technical mastery of the music, with pervasive lucidity of detail. Dignity, along with spirit and momentum, marked the first movement; the finale was unhurried and restful, and the adagio was notable for its lucidity as well as for the pianist's evocation of mood and command of fine dynamic distinctions.

His outspoken upper notes had an effective, unusual brilliance, but their tone was sometimes too hard, too incisive. At times there was more musical than expressive disclosure; the orchestra's contribution, sympathetic and usually well balanced, also suggested a considerable, while not complete, revelation of all that the work has to offer.

The orchestra's performance of the Haydn symphony, often high spirited and often lyrically engaging, was sometimes overweighted, while Mendelssohn's music received the most sympathetic performance of the afternoon. While uneven in inspiration, the "Reformation" symphony is often appealing; it has youthfully romantic vigor and engaging Mendelssohnian lyricism in many of its measures. The main portion of the first movement, indeed, has its conventional moments, and the composer overworks the rhythmic figure which underlies the waxing proclamation of "Ein' feste Burg" in the finale.

But the advance of that chorale, from its first announcement by the solo flute to its ultimate climax, is effectively stirring. The orchestra and conductor presented the symphony as if they were extremely fond of it; emotional revelation was accompanied by both vividness and fine detail in a wide spectrum of orchestral tone showing a thorough understanding of the music in all its aspects.

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AT ACADEMY OF MUSIC

Munch Concert Is Satisfying

By MILES KASTENDIECK

BROOKLYN had the kind of Boston Symphony program it likes at the Academy of Music last night. It followed the standard repertory with works by Haydn, Mendelssohn and Beethoven. Yet the alignment had freshness almost to the point of novelty. Neither Haydn's "Clock" Symphony nor Mendelssohn's "Reformation" Symphony could be classified as familiar works.

Charles Munch differentiated nicely between the styles these composers represented. The classicism of Haydn contrasted nicely with the romanticism of Mendelssohn. Beethoven became neatly poised between the two. Aided by the Bostonians' finesse in carrying out his ideas, Munch fashioned a satisfying concert.

Catches Essence

While the rhythm of the andante gives the Haydn its "Clock" designation, the vivacious first and last movements present the composer in his most traditional character. Munch caught the essence of these particularly well last night.

With its Dresden "Amen" and it Luther Chorale, the Mendelssohn symphony is authentically tied in with the Reformation, particularly in the final movement.

Why the work is less frequently played than the "Scotch" and "Italian" symphonies and probably a matter of interpretative insight. This Munch had.

The religious reference dominated the preformance, but there was also an intensity of feeling communicated in the andante that could have easily delineated fervor.

Arrau Soloist

Claudio Arrau was the piano soloist in Bethoven's "Emperor" concerto—a work with sufficient magnetic power to draw a large audience. His pianistic mastery created an articulate performance it became faultless in its preciseness.

Thus the impression grew of the pianist's aloofness from the essence of the work and calculated brilliance to make his playing effective. He achieved that aim more notably than persuasively the performance as a whole did not take flight.

This program will be repeated in Carnegie Hall this afternoon. When the Boston Symphony next comes to Brooklyn on Jan. 17, Pierre Monteux will conduct and the program will adhere again to standard fare.

Pierre Fournier will appear as soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts in Schumann's Cello Concerto. He will also play at the Open Rehearsal Thursday night.

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Sessions Première Planned

Charles Munch will present the world première of the Third Symphony by Roger Sessions at the Boston Symphony Orchestra's eighth pair of concerts on Friday afternoon and Saturday evening.

Pierre Fournier will be solist in the Cello Concerto by Schumann. The French cellist appeared with the orchestra previously in 1951 and in 1954. Dr. Munch will open the program with the Brahms Academic Festival Overture and close it with "La Valse" by Ravel.

This program will also be heard at the Open Rehearsal in Symphony Hall Thursday evening at 7:30.

Mr. Sessions wrote his Third Symphony during the years of 1955 through 1957 on a joint commission from the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary. The work is dedicated to Serge and Natalie Koussevitzky. Mr. Sessions' association with the Boston Symphony has been a long one. He says:

"For four very important years—1911 to 1915—I heard the orchestra at least once a week . . . and in the following years I traveled frequently to Boston to hear programs of special interest to me. These were impressionable years . . . which left me memories which are still vivid and concrete—both of the classics and of the contemporary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by these experiences; and have often said that all of my orchestral music has been written essentially for the Boston Symphony as I heard it then."

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Sunday Globe
BOSTON, Mass.
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DEC 1 - 1957

Munch to Conduct Premiere Of Sessions' Third Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will present the world premiere of the Third Symphony by Roger Sessions at the Orchestra's 8th pair of concerts, Friday afternoon at 2:15 and Saturday evening at 8:30, in Symphony Hall. Pierre Fournier will be soloist in the Cello Concerto by Schumann. The French cellist appeared with the orchestra previously in 1951 and in 1954. Dr. Munch will open the program with Brahms' "Academic Festival" Overture and close it with "La Valse," by Ravel.

Roger Sessions wrote his Third Symphony 1955 through 1957 on a joint commission from the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the Orchestra's 75th Anniversary. The work is dedicated to Serge and Natalie Koussevitzky.

Of his Third Symphony, Mr. Sessions writes:

"This symphony is quite different in spirit from either my First (completed in 1927) or my Second, which dates from 1946. It is larger in conception and scale than the one, and does not contain the sharp and even violent contrasts of the other . . . I regard this symphony as belonging very definitely among a series of works which began with my Second String Quartet (1951)."

The work is in four movements in adaptations of classic symphonic forms suitable to the technique of contemporary music. The first movement corresponds to the sonata form in three parts; the second to the minuet or scherzo, also in three parts. In each of these movements the third part is a variation rather than a repetition of the first. The third is an elergy and the fourth movement is based on the principle of variation.

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Morning Globe
BOSTON, Mass.
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DEC 5 - 1957

PIERRE FOURNIER will be soloist with the Boston Symphony Orchestra under Charles Munch in Symphony Hall Friday afternoon and Saturday evening. He will perform the Schumann Cello Concerto.

Herald, Dec. 1957

MUSIC EVEN

Charles Munch, Music Director of the Boston Symphony Orchestra, will present the world premiere of the Third Symphony by Roger Sessions at the orchestra's eighth pair of concerts on Friday afternoon, Dec. 6, at 2:15 and Saturday evening, Dec. 7, at 8:30. Pierre Fournier will be soloist in the 'Cello Concerto by Robert Schumann. The French 'cellist appeared with the orchestra previously in 1951 and in 1954. Dr. Munch will open the program with the Brahms Academic Festival Overture and close it with "La Valse" by Maurice Ravel.

Roger Sessions wrote his Third Symphony during the years of 1955 through 1957 on a joint commission from the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary. The work is dedicated to Serge and Natalie Koussevitzky.

Serge Koussevitzky gave the first performance of Mr. Sessions' First Symphony in E minor in April, 1927. Mr. Sessions' Second Symphony, which was first performed by the New York Philharmonic, received the New York Music Critics' Circle Award. Pierre Monteux conducted his Orchestral Suite from "The Black Maskers" at concerts in Boston, in New York and at the Berkshire Festival in 1955. Mr. Sessions, who is a professor of music at Princeton University, was composer-in-residence at the Berkshire Music Center at Tanglewood in the summer of 1955.

Today

Neue Symphonie von Roger Sessions

Mit Brahms' "Akademischer Festouvertüre" (op. 80) begann Charles Munch das Konzert des Boston Symphonie Orchesters in Carnegie Hall. Munch brachte alle Feinheiten der Partitur virtuos heraus und das Orchester folgte ihm mit offensichtlichem Vergnügen.

Dann gab es eine Erstaufführung für New York: Roger Sessions 3. Symphonie, die er im Auftrag der Koussevitzky Music Foundation zum 75jährigen Bestehen des Bostoner Orchesters komponiert hatte. Das 4sätzige Werk war offensichtlich liebevoll vorbereitet und wurde ausgezeichnet vom Orchester unter Munchs energischer Stabführung gespielt.

Trotzdem ließ es den Hörer teils verwundert, teils kalt. Daran ändert auch die farbige Instrumentierung nichts, die z. B. alle möglichen Sorten von Trommeln und manche sonst im Orchester kaum benutzte Geräuschinstrumente verwendet. Ohne Zweifel ist Sessions ein sehr ernsthafter, kenntnisreicher Musiker, aber seine thematischen Einfälle sind entweder kurz oder werden so kompliziert verarbeitet, daß man ihnen, wenigstens beim ersten Hören, schwer folgen kann. Das Publikum klatschte höflichen Beifall, für den sich der anwesende Komponist dankend verneigen konnte.

Als Solist des Abends spielte dann der französische Cellist Pierre Fournier Robert Schumanns Cello-Konzert in A-moll (op. 129). Es lag nicht nur an Fourniers stellenweise nicht ganz sicherer Intonation, daß das Werk, das nicht eine seiner stärksten Eingebungen ist, kein besonderes Interesse erweckte.

Der Abend schloß mit dem vom Orchester prachtvoll gespielten "Vorspiel und Liebestod" aus Wagners "Tristan und Isolde". G. R.

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98

BOSTON SYMPHONY ORCHESTRA

Sessions' New Third Symphony

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the eighth program of the Friday–Saturday series. Music director Charles Munch conducted this program: Brahms: "Academic Festival" Overture; Roger Sessions: Third Symphony (commissioned for the Boston Symphony's 75th Anniversary; first performance); Schumann: Cello Concerto, Pierre Fournier soloist; Ravel: "La Valse."

By CYRUS DURGIN

The beauty in this week's Boston Symphony concerts lies in Brahms, Schumann and Ravel, in the conducting of Charles Munch, the solo "cellistry" of Pierre Fournier and the superb ensemble playing of the Orchestra. The challenge lies in Roger Sessions' new Third Symphony, commissioned for the Boston Symphony's 75th Anniversary, dedicated to the memory of Natalie and Serge Koussevitzky, and yesterday given first performance.

What a challenge this is! The Third Symphony is a work of interior logic and a fiercely rugged independence of style; of a prevailing acid character of harmony and of melody whose song, if any, is so peculiar that it seems not to sing at all. It is further massive and upon first acquaintance, impenetrable.

It is going to take many performances before one can really learn what the piece is about. But I refuse to invoke any fifth amendment of fear and evade comment in the refuge that I must hear it again and again before intelligent comment is possible. I do believe that any music with substance and stature and power will make some sort of a strong impression the first go-through. That, Mr. Sessions' work did not accomplish with this listener.

What to Think?

Nothing is easier than to joke about something patently bad. There the thrust derisive is invited. But in the case of a work such as this, seriously conceived, wrought with two years of labor, a joke can be both cruel and cheap. Mr. Sessions is a serious and learned musician, an experienced hand. It would be insulting to infer that he did not hear in his mind's ear, as he worked, every chord and measure.

What, then, are we to think? Is this music or is it not? Time will tell, of course, and all writers about art have been proved wrong at one time or another. But this morning is now, and I will say I do not believe it is music, or if it is, here is music of a curiously masochistic and perverse variety. In it is nothing of recognizable beauty, nothing of health, strength or joy. Its virtues, whatever they may be, must all be interior, concealed by a mass of unpleasant sound which in its individual parts writhes like the serpents of Medusa's hair.

Only Mr. Sessions can tell why he composed in this fashion. Certainly it took much technical skill to write this involved fabric, which is so monotonous in its dissonance, and so stop-and-go in its alternations of fast, massive sections and slow interludes lighter in the sense of weight. The variations which the composer tells us form most of the work eluded me completely. The whole Symphony is all of an amorphous piece to my listening ear; not one movement has individuality or moves in unbroken line to conclusion.

Mr. Sessions was in the audience and received polite applause.

Some Greater Joys

Now to matters of greater joy: Brahms' Overture was read with a fine, light touch, and a sense of mellow mastery. It sang all the way, in superbly correct tempi and a range of dynamic shadings which were highly discriminating.

Pierre Fournier spun the melodies of the Schumann Concerto with his deft fingers and bow in a silken, cantabile fashion. The Orchestra seconded him superbly, in every way and detail. The tone was luminous, the style rich, the nuances most sensitive, the rhythm buoyant and never forced. "La Valse," by now a Munch specialty, was a long crescendo of orchestral dazzlements and the drama of Ravel's depiction of a decadent generation waltzing upon a volcano, was never set forth with greater power. And, from first to last, all was absolutely and triumphantly clear from bottom to top of the score.

Next week the Orchestra goes again to New York. The week following, on Dec. 20 and 21, Dr. Munch will conduct a program largely of music associated with the season: Pastoral Symphony from Bach's "Christmas" Oratorio; first local performance of the Stravinsky arrangement of Bach's Chorale Variations "Vom Himmel Hoch"; the Mozart Bassoon Concerto in B-flat (K. 191) with first bassoon Sherman Walt as soloist, and Honegger's "A Christmas Cantata."

Oliver's Dixieland

Lindy Oliver's Dixieland band, "The Satellite Six," and blues singer Fran Perry will give out again tonight—their fifth Saturday—at Newtowne Hall in Porter sq., Cambridge. This will be Oliver's last current appearance in his "Regressive Jazz" for the time.

An old-age pensioner of Sporle, Norway, may net a large sum from a block of four stamps purchased from the postoffice there, as one stamp is of a different shade.

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MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the eighth concert of the 77th season in Symphony Hall yesterday afternoon. The soloist was Pierre Fournier, cellist. The program:

Academic Festival Overture, Op. 80 ..... Brahms
Symphony No. ..... Sessions
Concerto for Cello, Op. 129 ..... Schumann
"La Valse" ..... Ravel

By RUDOLPH ELIE

While it may be said at the outset that Roger Sessions' Third Symphony, a 75th anniversary commission given its world premiere yesterday afternoon, is a very remarkable composition, it may also be said that it is one of the most difficult symphonies to comprehend—or to like—that has turned up in a long time.

It is, in the first place, impossible to describe it or suggest its character by comparing it with anything else. During the long and tedious slow movement, it occurred to me that this is what it might have sounded like if Anton Webern had ever written a large symphonic work. But I imagine few of my readers know Webern or, for that matter, Schoenberg or others of the 12-tone school whose work this in many ways resembles though it is not in that system at all. Indeed, it isn't in any discernable system, being quite unrelated to anything that has gone before save Mr. Sessions' own music—and recent music at that.

From a first hearing, Mr. Sessions' procedure seems to have been to state a thematic idea which never again reoccurs save in the briefest references, and continue on with an exploitation of sound effects, some of them of the most eerie nature imaginable. The sound effects, indeed, are the symphony, and one is tempted to suggest that the subtitle of the work might be "Music to Shoot Out Into Space in a Sputnik," so other-worldly it is, so rarefied, so distilled, so depictive of the impalpable solitude of the outer space.

This Is Fun

For two movements, this is great fun: one is always wondering what next. But a few minutes after the beginning of the slow movement, which the composer describes as "elegaic," the Sputnik music, is a scientific coup that would interest both American and Russian scientists, reenters the earth's atmosphere without even heating up, let alone bursting into incandescence. The reason for this, it seems to me, is not that Mr. Sessions' runs out of ideas, but that his total disregard for the rhythmic elements of an extended composition catch up with him. By the middle of the slow movement the ear and that secret inner musical antennae of response longs for a beat it can ride along with or, better still (as in the Ravel that closed the afternoon) be carried along whether it will or no.

The little flashes of light, the piquant effects, the quickening surprises, the pointillistic dots here and there in the manner of such painters as Seurat and Signac is all very well, but sooner or later, the old question of when do we eat froths into the mind—and stays there. This is not to minimize the fact that the Third Symphony is a gigantic intellectual effort calling for a nearly super-human technique on the part of conductor and musicians, but once the novelty of the opening half wears off, it is a pretty hard going for the most alert ear.

Far be it from me to intrude on the inscrutable processes of the composer's mind, but if Mr. Sessions cut his slow movement in half, inserted it between the first and second movements, and threw the last into the dust bin, he'd have something worth hearing again. The composer was in the audience and got two bows by the skin of his teeth.

All this leaves precious little to be said of the rest of the program, which was notable for two whirlwind performances of familiar favorites and a lovely performance by Pierre Fournier of Schumann's radiant but lesser Cello Concerto. Mr. Fournier, who had a couple of technical slips, endowed this work with a charm and an elegance and a fragrance that, in the slow movement in particular, was not less than melting. He was given a prolonged ovation following the performance, which was all warm and glowing by soloist and orchestra alike.

The orchestra is out of town next week, returning on Dec. 20 to do Honegger's Christmas Cantata, Mozart's Bassoon Concerto with Sherman Walt as soloist, and two seasonal works of Bach.

Christian Science Monitor (e)
BOSTON, Mass.
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DEC 7- 1957

Première of Sessions Symph

Pierre Fournier Soloist In the Schumann Concerto

By Harold Rogers

If one were to write about ers responded with prolonged yesterday's concert by the Bos- applause.
ton Symphony in terms of audi- Dr. Munch's version of the
ence response, the order of the Brahms overture was high spir-
review would run almost ited, tossed off with incisive
counter to the order of the pro- strokes of his deft baton. As
gram. Since there are no inflex- the opening item, it served to
ible rules governing the con- place the audience in a jovial
struction of a review, it might be and perhaps more receptive
a refreshing change to let the mood prior to the première of
audience decide, as if by an ap- the new Sessions symphony.
plause meter on a television pro- ♪ ♪ ♪
gram. But now that we've come to

This plan, of course, would the symphony, it is only fair to
not be condoned by most lead- point out that the coolness of
ers in the world of serious the applause (and there has
music. In the popular field, of been cooler than this) is no
course, audience response gov- valid appraisal of the music's
erns all trends and commercial worth. It is an extraordinary
policies, whereas in the serious piece of writing, obviously
field the leaders generally leave turned out with great care, and
the public far behind. at first it struck my ears with

If the order of this review is a kind of exotic fascination. He
to be dictated by the applause has composed it in something o
yesterday afternoon in Sym- a lyrical expressionism, as i
phony Hall, we will have to put Berg and Bartók were his artis-
the newsiest item—the world tic grandfathers, yet it is no
premiere of Roger Sessions' an imitative work.
Symphony No. 3—last. And the As it progresses through it
Brahms Academic Festival, four movements, however, on
which opened the program, will loses the sense of form sensed
come third. The Schumann Cello at the outset; the ideas and re-
Concerto, with Pierre Fournier current climaxes are many and
as soloist, rates second; and varied; the differences betweer
Ravel's "La Valse," which closed the movements are less notice-
the program, scores first. able; and about half way

Charles Munch has been per- through the way is lost —
fecting his conception of the everything starts soundin
Ravel waltz over the years, and alike.
his reading yesterday was the Even so, one cannot help
quintessence of all the insights praising it as one of the three
he has gained along the way. He or four finest pieces to have
gave it to us at its shimmering been composed for the 75th an-
loveliest, in its giddiest tempos, niversary of the Boston Sym-
in the stark drama of its phony (though delivered two
prophecy of social decadence. seasons late). Mr. Sessions wa
Small wonder that there was a in the audience and rose from
salvo of bravos as he brought his seat at Dr. Munch's invita-
it to an astounding close—bril- tion. Perhaps he can take com-
liant, tragic, leaving the listener fort, as Mahler did, in the hope
thrilled and stunned. that his day will come. Mahler's

♪ ♪ ♪ day came—long since—and Mr.
Sessions may not be long in

Pierre Fournier's traversal of arriving.
the Schumann concerto was marked by his lambent and suave tone, his facility of fingering that in no way called attention to itself to the detriment of the music, and by the sheer poetry of his playing. There was a matchless elegance in his monologue during the cadenza of the Schr lebhaft section. The whole thing was a

97

NEW YORK POST, THURSDAY, DECEMBER 12, 1957 34

WORDS and MUSIC

By Harriett Johnson

Bostonians Play Sessions' 'Third'

Th audience at the Boston Symphony concert last night could bask in familiar sounds stunninghly played for most of the evening. With Music Director Charles Munch on the podium, there was, first, the lustiness of Brahms' "Academic Festival Overture." The easy romanticism of Schumann's Cello Concerto in A Minor, brilliantly played by Pierre Fournier, followed. Finally came the reveried eroticism of Wagner's Prelude and Love Death from "Tristan and Isolde."

Between the overture and the concerto, however, there was an interlude when, no doubt, many ears felt that the nip,t he tang and possibly even the whipping wind of the outside atmosphere had been brought inside Carnegie Hall. To some, an odd spectre from the eeriest corner of Manhattan might even have slunk in. As Roger Sessions' Third Symphony was brought to a conclusion, midst the applause, one snaky hiss was heard from the left side of the auditorium and this definitely was not a ghost.

In interrogating a few better behaved members among the listeners, I found that they were disgruntled, too, during this first local performance of the Sessions, a work which was composed over the last two years to honor the 75th anniversary of the Bostonians.

In four movements, the Symphony takes approximately a half hour to perform, and while it presents difficulties for the ear habits of the average listiner, it cannot be taken lightly. Sessions, a musician of the highest integrity together with an abundance of self-discipline and introspection, writes painstakingly because he is so critical

Uses Vibraphone

Scored for a big orchestra with an enlarged percussion complement including vibraphone and Chinese wood blocks and drum, it, nonetheless, is far from being a piece of "local color." The melodic ideas are abstruse, esoteric and developed in complex manner. While the second movement might be called impish, it is the hypothetical moment when Puck meets the witches on MacBeth's heath.

Because Sessions is a skilled craftsman, each of the four movements has its own flow of ideas each of which [illegible] an individual, [illegible] path, not easy to follow melodically, rhythmically or harmonically. For the most part, however, there is logic and a dominating intelligence if not, at first hearing, the lambency of what we understand as spontaneous emotion. Each of the initial three movements ends quietly [illegible] or three instruments sounding in itself an inn[illegible] after only one hearing [illegible] in the category of works which had better be described not evaluated. Only by repetition can one attain a perspective.

Fournier Superb

It is a pleasure to describe Fournier's patrician playing through the ingratiating Schumann music in superlative terms. His firm rhythm and convincing mastery gave the lyrical work a dramatic definition which was compelling. The artist's sensitive feeling for variety of color in contrasting the moods, which [illegible] than stirring [illegible] to the ardor that pervaded the whole.

Munch, not only had built an excellent program, considering his problems, but conducted it with the utmost authority. He has seldom been in better form. Especially noteworthy was the perceptive and commanding interpretation of the Sessions, a task that challenged the brain as well as the fingers of every participant.

NEW YORK JOURNAL AMERICAN Dec. 12

IN CARNEGIE HALL

Sessions' Third Strange to Ear

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony offered one of their less attractive but one of their more important programs last night in Carnegie Hall.

It contained Roger Sessions' third symphony, composed for the 75th anniversary of the orchestra and given its first N. Y. performance. It is a hard piece to take. Both orchestra and audience found it problematical, to say the least.

This kind of atonal music still falls strangely on the ear. Even when it is fastidiously composed with obvious design and with definite atmosphere, it provides little solid ground for the average music lover. There was much to admire in the orchestration and the acoustical sensitivity it denoted, especially the Asiatic influence in the slow movement.

Quite Difficult

As theoretical or abstract music, however, the symphony represents the composer out-of-touch and possibly out-of-reach with all but the initiated or rationalizing few. Though it might well be placed in a music-of-the-future category, it still qualifies as experimental and relates itself to what was being composed a quarter-century ago. Some composers emerged successfully from that stage in the late thirties.

A number of hisses indicated some spontaneous reaction. The tepid applause took a couple of minutes to get started. The performers deserved a good round of applause for their valiant efforts, for the music sounds quite difficult to play as well as to conduct.

In complete contrast, came Schumann's cello concerto in A minor. The differences between 19th-century romanticism and 20th-century abstractism could not have been more graphically demonstrated. The constant flow of concrete melody provided the balm everybody looked for. The fact that the piece waxes a little dull and sounds old-fashioned mattered little.

Pierre Fournier was the soloist. A more discreetly well-tailored thoroughly musicianly performance would be hard to imagine.

The concert began with Brahms' "Academic Festival" overture. Whether or not Munch chose this with a twinkle in his eye, the work served as a perfect prelude to the Sessions, the academic craftsmanship of which is admirable. It is, however, no more admirable than that of Brahms in this piece. The fact that conductor and orchestra gave it a festival performance cushioned what followed.

The prelude and love-death from Wagner's "Tristan and Isolde" amounted to beneficent compensation for the assembled crowd—the second evening in succession that it has terminated a Carnegie Hall concert.

New York Herald Tribune, Dec. 12, 1957

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL.

Conductor, Charles Munch; soloist, Pierre Fournier, cellist. The program:

Academic Festival Overture, Op. 80..Brahms
Symphony No. 3 (first N. Y. performance) ....Sessions
Concerto for Violoncello and Orchestra in A minor, Op. 129..........Schumann
Prelude and Love-death from "Tristan und Isolde" ....Wagner

Roger Sessions, whose Symphony No. 3 was played here last night.

The second visit of the season by the Boston Symphony Orchestra offered a major novelty: Roger Sessions' Third Symphony. The first impression this music creates in the listener is that of a profound conviction of the composer's high office. There lives in Mr. Sessions the ancient pride of the old craftsmen of music who believed that a score must be fitted, joined and polished until it acquires the proportions and finish of a beautiful piece of cabinet work.

The impressionist and post-impressionist era did lavish such care on the finish but not on the joining and fitting. Since we are still very much conditioned to the aural felicity of velvety orchestral sound, music such as Mr. Sessions' may sound to many more intellectual than esthetic, with a rigidity of outlook that sounds harsher than it really is. But this composer addresses himself to his task with the care and integrity of the master musician, and his expression has the force which derives from the application of firmly held and clearly appreciated artistic views.

* * *

What the new symphony proved is that he is deeply and persistently aware of life in its sensuous aspects. The work is distinguished by a light texture—at times almost chamber music like. The orchestra, though large, and not averse to climaxes, is handled with remarkable transparency, and with a very personal color scheme that was most rewarding.

The first movement, in which the outlines of a sonata structure are noticeable, impressed with its fine motivic work. All the inner voices took part in this lively exchange with alacrity. The second movement, a scherzo, is a jaunty piece with a good deal of tongue-in-cheek humor, and again displaying delicate colors, while the Andante, an eclogue, is pensive and rhapsodic. There were some attractive episodes for the winds, but I found that the short trumpet solo disturbed a bit the felicitous atmosphere. Or was it an ironical reference to the old "cornet solo" days? As to the last movement, I must confess that I must hear it at least once more before I can dare to express an opinion.

Mr. Munch and his men performed the work with virtuoso lightness, except for the Andante which seemed to me a bit loose-reined.

The concert began with a spirited reading of Brahms' Academic Festival overture, concluding with the "Tristan" prelude.

In between, Pierre Fournier played with distinction Schumann's concerto. This is a difficult assignment. The concerto is filled with beautiful ideas and melodies but is a timid work in which the orchestra unquestioningly assumes a menial role. Messrs. Munch and Fournier found a very musicianly solution for their dilemma: they played the work as a "conversational piece" for cello with a discreet orchestral accompaniment. It was thoroughly enjoyable and the soloist managed the rare feat of keeping his instrument at all times free of the maudlin and the nasal. The orchestra was precise and light as a feather.

NEW YORK WORLD TELEGRAM & SUN

Music:

Symphony In Debut At Carnegie

By LOUIS BIANCOLLI

A new symphony by Roger Sessions was the center of attraction—and detraction—on the program of the Boston Symphony in Carnegie Hall last night.

Greeted with mixed feelings by public and critics alike, the Third Symphony by the Brooklyn-born Princeton professor was given a lucid and perceptive first hearing here by Charles Munch and the splendid orchestra he directs.

Indeed, if performance alone could determine the quality and merit of a new piece of music, Mr. Sessions' symphony should have brought last night's crowd to its feet in admiration.

Actually, the audience was left rather cold. Persistent applause by a small group brought several bows from Mr. Munch and Mr. Sessions who occupied a seat in one of the front rows.

Against that persistent applause was a persistent hiss maintained by an embattled subscriber in one of the back rows.

With all due respect to the opposition I hereby align myself with the few who found Mr. Sessions' symphony both daring and important. I think the mild-mannered little professor has opened a new path in American music.

In general outlook the music may be said to belong to the new cosmos first fashioned by Schoenberg, Berg and Webern. Yet it conforms to no given logic other than its own. It seems to build its form and take its direction from its own material.

It has an amazing economy of speech. Innumerable episodes follow one another in a compact and complex scheme in which little concession is made to sensous appeal. This is disturbing, even frustrating music, but sharply challenging.

At times it moves abruptly, its melodies cut off in mid-flight, its tones only shadowily related, its rhythms crisscrossed in strange traffic snarls.

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Music: Sessions' Third Symphony

Work Is Introduced by Boston Symphony

By HOWARD TAUBMAN

ROGERS SESSIONS has rarely, if ever, set out to charm and win easy success. His new Third Symphony, meticulously tooled like all of his relatively limited output, neither charms nor takes an audience by storm. But it bears the marks of a composer with a mind and style of his own. If it does not stir profoundly at first acquaintance, it deserves respect as well as further hearings.

•

The symphony had its first New York performance at Carnegie Hall last night. Charles Munch and the BostonSymphony, which together [illegible]vitzy Music Foundation commissioned it for the orchestra's seventy-fifth anniversary, brought it to town. It is dedicated to the memory of Serge and Natalie Koussevitzky.

Mr. Sessions works slowly, and this symphony, like his other major works, was several years in the making. The composer has a reputation for being grim and unyielding in his music. It is true that his works take a lot of absorbing, and even then they are not likely to be to the majority's taste. But in this symphony he has unbent. That is, for Sessions. But that is a long way from being readily accessible.

Roger Sessions

The work is in the conventional four movements. As Mr. Sessions himself has indicated, the first movement "may be compared approximately to the three sections of a classic 'Sonata' form" and the second corresponds to "the classic 'minuet' or scherzo." The third is broad and elegiac, and the fourth is full of brisk rhythms and sharply contrasting colors.

But encased within this familiar framework is original material independently worked out. No fixed formula, such as one based on twelve-tone principles is followed, but there are intimations that some of the practices of this school have been absorbed naturally into the tissue of the writing.

The total impression is of knottiness. The symphony is not quite so gnarled as some of Mr. Sessions' other works. The melodic writing, rhythmic interplay, handling of sonorities and development of ideas remain personal and singular in profile but are not forbidding. Indeed, there is a kind of shy, hesitant lyricism in places of the first two movements, and the third is almost openly expressive.

Mr. Munch conducted a decisive, controlled performance of the work, and the orchestra played it as securely as if there were no difficulties. The reaction of the audience seemed to range from polite to friendly. Mr. Sessions, who was there and took several bows, had a right to be satisfied. The symphony, as is usual with him, does not compromise and does not beg for quick affection.

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Fournier Is Soloist in Schumann Concerto

The soloist was Pierre Fournier, the French 'cellist, in Schumann's 'Cello Concerto. Not one of the romantic master's great works, the concerto is played rarely. While Mr. Fournier could not imbue it with the fire and ardor it lacks, he brought refinement of taste to it. His phrasing had warmth and distinction, and he rightly did not try to turn the concerto into a virtuoso. He had a little trouble with his tone and intonation, but the essential style was there.

Mr. Munch led his orchestra in sensitively balanced support. The ensemble tone was restrained without loss of its natural glow. For more full-bodied utterance there was the Brahms "Academic Festival" Overture at the beginning and the Prelude and Liebestod from Wagner's "Tristan und Isolde" at the end.

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CRITICS GIVE PRIZE TO SMIT SYMPHONY

'Carmelites' by Poulenc and Stravinsky's 'Agon' Are Other Top Scores of '57

Honored by Music Critics Circle

Francis Poulenc

Igor Stravinsky

Leo Smit

An American was named yesterday by the Music Critics Circle of New York as the composer of the best new orchestral work performed in this city during 1957. He is Leo Smit, 36-year-old composer-pianist. The work that won him the award was his Symphony No. 1, introduced here by the Boston Symphony on Feb. 6.

Francis Poulenc's "The Dialogues of the Carmelites" was selected by the critics as the best new opera of the year, and Igor Stravinsky's "Agon" as the best new ballet score.

In each category the prize winner was determined on the first vote. The other symphonic work that received some votes was also an American work. It was Roger Sessions' Symphony No. 3, which the Boston Symphony introduced last month.

This is the second time that Mr. Smit has been involved in one of the critics' awards. The earlier occasion was in his capacity as pianist, for in April, 1952, he was the soloist in Alexei Haieff's Concerto for Piano and Orchestra, which was picked by the circle as the best orchestral work of that year.

Generally the circle makes only one award in its theatre-music category, but the list of opera and ballet scores to be considered was so imposing that it was decided to make both an opera and a ballet award.

M. Poulenc was represented in the voting by two operas, "Les Mamelles de Tirésias," which was introduced by the American Opera Society, and "The Dialogues of the Carmelites," which was introduced by the N. B. C. Television Opera Theatre. When the votes were counted, "Carmelites" had a strong majority over both "Tirésias" and Benjamin Britten's "Albert Herring," the other opera that received votes.

This is the second critics' award that the French composer has won. His "Stabat Mater" received the circle's award as the best choral work of 1952.

"Agon" was the only work to win votes in the ballet category. It was introduced last month by the New York City Ballet.

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Leo Smit's Symphony No. 1 Wins Music Critics' Award

An American work, Leo Smit's Symphony No. 1, has received the award of the Music Critics Circle of New York for the most outstanding orchestral composition performed for the first time here during 1957. The award for operas introduced to New York last year went to "Les Dialogues des Carmelites" by the French composer, Francis Poulenc, and Igor Stravinsky's "Agon" received the award for the year's most distinguished ballet score.

All three works were chosen on a first ballot, the Circle announced yesterday. Two more American works, Henry Cowell's Symphony No. 11 and Roger Sessions' Symphony No. 3, also received votes for the orchestral award. Another Poulenc opera, "Les Mamelles de Tiresias," and Benjamin Britten's "Albert Herring" figured in the operatic ballot.

Mr. Smit's symphony had its New York premiere in a concert of the Boston Symphony Orchestra in Carnegie Hall on Feb. 6, 1957. "The Carmelites" was introduced here in an NBC telecast on Dec. 8, and the Stravinsky ballet had its stage world premiere by the New York City Ballet Company at the City Center on Dec. 1.

Herald Tribune
FRIDAY, DECEMBER 13, 1957

MUSIC
PAUL HENRY LANG
Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Münch; soloist, Pierre Fournier, cellist. The program:

Academic Festival Overture, Op. 80..Brahms
Symphony No. 3 (first N. Y. performance) .....Sessions
Concerto for Violoncello and Orchestra in A minor, Op. 129.....Schumann
Prelude and Love-death from "Tristan und Isolde" .....Wagner

The second visit of the season by the Boston Symphony Orchestra offered a major novelty: Roger Sessions' Third Symphony. The first impression this music creates in the listener is that of a profound conviction of the composer's high office. There lives in Mr. Sessions the ancient pride of the old craftsmen of music who believed that a score must be fitted, joined and polished until it acquires the proportions and finish of a beautiful piece of cabinet work.

The impressionist and post-impressionist era did lavish such care on the finish but not on the joining and fitting. Since we are still very much conditioned to the aural felicity of velvety orchestral sound, music such as Mr. Sessions' may sound to many more intellectual than esthetic, with a rigidity of outlook that sounds harsher than it really is. But this composer addresses himself to his task with the care and integrity of the master musician, and his expression has the force which derives from the application of firmly held and clearly appreciated artistic views.

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What the new symphony proved is that he is deeply and persistently aware of life in its sensuous aspects. The work is distinguished by a light texture—at times almost chamber music like. The orchestra, though large, and not averse to climaxes, is handled with remarkable transparency, and with a very personal color scheme that was most rewarding.

The first movement, in which the outlines of a sonata structure are noticeable, impressed with its fine motivic work. All the inner voices took part in this lively exchange with alacrity. The second movement, a scherzo, is a jaunty piece with a good deal of tongue-in-cheek humor, and again displaying delicate colors, while the Andante, an eclogue, is pensive and rhapsodic. There were some attractive episodes for the winds, but I found that the short trumpet solo disturbed a bit the felicitous atmosphere. Or was it an ironical reference to the old "cornet solo" days? As to the last movement, I must confess that I must hear it at least once more before I can dare to express an opinion.

Mr. Munch and his men performed the work with virtuoso lightness, except for the Andante which seemed to me a bit loose-reined.

The concert began with a spirited reading of Brahms' Academic Festival' overture, concluding with the "Tristan" prelude.

In between, Pierre Fournier played with distinction Schumann's concerto. This is a difficult assignment. The concerto is filled with beautiful ideas and melodies but is a timid work in which the orchestra unquestioningly assumes a menial role. Messrs. Munch and Fournier found a very musicianly solution for their dilemma: they played the work as a "conversational piece" for cello with a discreet orchestral accompaniment. It was thoroughly enjoyable and the soloist managed the rare feat of keeping his instrument at all times free of the maudlin and the nasal. The orchestra was precise and light as a feather.

Roger Sessions, whose Symphony No. 3 was played here Wednesday night.

MODERN MUSIC IS BEST SERVED BY THE ORCHESTRA

New York

By Joseph Kerman

THREE facts, successively, have struck this visitor from San Francisco about orchestral music in New York. The first is simply the fact of its extent and variety. The New York Philharmonic plays four times a week for 28 weeks—minus one because of the customary pre-season dispute with the union, which wants among other things a 36-week season. The Boston and the Philadelphia, our two great orchestras, each give a dozen concerts locally. Many other provincial bands visit once or twice. There is a flourishing Little Orchestra Society, and a great deal else.

The second fact is a significant one: All the visitors make a point of importing some unusual modern music. William Steinberg and the Pittsburgh Orchestra give Webern's "Six Orchestra Pieces" their first New York hearing, 47 years late, with the Bruckner 8th as an extra bonbon. George Szell programs three pieces recently commissioned by the Cleveland Orchestra. The National Symphony from Washington offers a polite 20th-century program — or perhaps diplomatic is the word: Shostakovich and two American novelties, including a symphony by John Vincent of UCLA. New works of the greatest importance have been presented at the first two Boston concerts: Stravinsky's "Canticum Sacrum," and Roger Sessions' 3rd Symphony. Even the Philadelphia Orchestra ventures contemporary music, though of the Friday afternoon variety.

And the third fact is most surprising of all. Modern music is better served by the orchestras here than by any other medium. For one has to add the items scheduled by the local organization: Under Dimitri Mitropoulos, this year, Schoenberg's Piano Concerto, Strauss' "Elektra" and "Domestic Symphony," the Mahler 10th, the Copland 3rd; under Leonard Bernstein, the "Rite of Spring" and some music by the younger Harvard set; and under the guest conductors, new works of all kinds (mostly on the safe side). There is good reason for the anxiety felt all over the country about the state of our orchestras, and certainly the New York Philharmonic has its share of troubles. But judging from the surface that New York sees, the Symphony orchestra as an institution is far from moribund.

ROGER SESSIONS
The violins screamed

A new work by Roger Sessions is always especially interesting — and always a surprise, always a problem. The Third Symphony, a free 12-tone work, gives first of all an impression of abundance: excess energy, a brilliant orchestral palette, extreme contrasts, intensity and complexity to burn. The finale, indeed, is confused and overcomposed, which is to say that much more is going on in the music than the effect warrants. But where the musical ideas are toughly controlled, as in the early movements, the symphony sounds both lively and profound, both exciting and inclusive.

Naturally, one thinks back to Sessions' Second Symphony, which received its premiere in San Francisco ten years ago. Both works mean to say something big, and both employ about the same four-movement scheme: the first movement firm, promising, yet clearly introductory; the second movement a scherzo, the third a sad slow movement building up to a sober climax, and the finale full of beans. In most ways the new symphony is the better work, but strangely enough it lacks the overall contour of the other; the slow movement, usually Sessions' forte, does not carry its full weight, especially at the climax, which is heard as the crux of the entire symphony.

The first movement, for all its complexity, flows easily and subtly, and seems to be beautifully organized. The scherzo has an extraordinary "trio," a sort of intense chorale in the winds alternating with a passionate screaming passage on the violins, above two thematic notes slowly repeating on the trombone. What Sessions can do so impressively is bind disparate elements of this sort into a compelling emotional whole. Abundance here is not confusion, but wealth.

Nothing sings, though. Would it hurt? Would the tough, live organism collapse? What is it Yeats says—"I sing because I like to sing, And not to hurt a living thing."

A difficult new symphony hardly taxes the easy virtuosity of the Boston Orchestra. Even so menial a job as concerto accompaniment — the Schumann Cello Concerto was on the program — is for them an occasion of quiet, dazzling elegance. Pierre Fournier played beautifully; the orchestra was absolutely meticulous in detail, infinitely delicate in tempo and balance, reticent, loving, and dry as Mendelssohn. At the same time, one wondered whether Charles Munch was frothing up Session's orchestration and watering down his climaxes Such was his effect on Wagner and Brahms, and his effect on Mozart was more damaging yet. This superb orchestra does not sing either; it refines and whets and polishes.

Novelty is the main business of the New York Little Orchestra Society, an organization that presents new music, but most notable for its revival of older pieces of medium scope. Thomas Scherman is its founder, angel, driving spirit and conductor; only in this last capacity is he less than adequate. The players like him, the public likes him, and the critics like him

because of the lively and important role filled by his Society. I don't like him because of what he does to Dittersdorf: He assembles "symphonies" out of unrelated movements, and reorchestrates the wind parts in the direction of complete mud.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the eighth concert of the 77th season in Symphony Hall yesterday afternoon. The soloist was Pierre Fournier, cellist. The program:

Academic Festival Overture ..... Brahms
Op. 80, No. 1, Symphony ..... Sessions
Concerto for Cello, Op. 104 ..... Schumann
"La Valse" ..... Ravel

By RUDOLPH ELIE

While it may be said at the outset that Roger Sessions' Third Symphony, a 75th anniversary commission given its world premiere yesterday afternoon, is a very remarkable composition, it may also be said that it is one of the most difficult symphonies to comprehend—or to like—that has turned up in a long time.

It is, in the first place, impossible to describe it or suggest its character by comparing it with anything else. During the long and tedious slow movement, it occurred to me that this is what it might have sounded like if Anton Webern had even written a large symphonic work. But I imagine few of my readers know Webern or, for that matter, Schoenberg or others of the 12-tone school whose work this many ways resembles though it is not in that system at all. Indeed, it isn't in any discernable system, being quite unrelated to anything that has gone before save Mr. Sessions' own music—and recent music at that.

From a first hearing, Mr. Sessions' procedure seems to have been to state a thematic idea which never again reoccurs save in the briefest references, and continue on with an exploitation of sound effects, some of them of the most eerie nature imaginable. The sound effects, indeed, are the suggest that the subtitle of the work might be "Music to Shoot Out Into Space In a Sputnik," so other-worldly it is, so rarefied, so distilled, so depictive of the palpable solitude of the outer space.

This Is Fun

For two movements, this is great fun: one is always wondering what next. But a few minutes after the beginning of the slow movement, which the composer describes as "elegaic," the Sputnik music, is a scientific coup that would interest both American and Russian scientists, enters the earth's atmosphere without even heating up, let alone bursting into incandescence. The reason for this, it seems to me, is not that Mr. Sessions' runs out of ideas, but that his total disregard for the rhythmic elements of an extended composition catch up with him. By the middle of the slow movement the ear and that secret inner musical antennae of response longs for a beat it can ride along with or, better still (as in the Ravel that closed the afternoon) be carried along whether it will or no.

The little flashes of light, the quickening surprises, the pointillistic dots here and there in the manner of such painters as Seurat and Signac is all very well, but sooner or later, the old question of not to minimize the fact that the Third Symphony is a gigantic intellectual effort calling for a the part of conductor and musicians, but once the novelty of the opening half wears off, it is a pretty hard going for the most part.

Far be it from me to intrude on the inscrutable processes of the composer's mind, but if Mr. Sessions cut his slow movement in half, inserted it between the first and second movements, and threw the last into the dust bin, he'd have something worth hearing again. The composer was in the skin of his teeth.

All this leaves precious little to be said of the rest of the program, which was notable for two whirlwind performances of familiar favorites and a lovely performance by Pierre Fournier of Schumann's radiant but lesser Cello Concerto. Mr. Fournier, who had a couple of technical slips, followed this work with a charming and an elegance and a fragrance that, in the slow movement in particular, was not less than melting. He was given a prolonged ovation following the performance, which was all warm and glowing by soloist and orchestra alike.

The orchestra is out of town next week, returning on Dec. 20 to do Honegger's Christmas Cantata, Mozart's Bassoon Concerto with Sherman Walk as soloist, and two seasonal works of Bach.

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On the following evening, in the same auditorium, Fernando Previtali and the New York Philharmonic presented the American première of a very different sort of composition—a work entitled "Variations on a Jovian Theme," by the Italian composer Nino Rota. This turned out to be an unpretentious effort, somewhat trivial, perhaps, but sparkling with wit and gaiety—a tour de force whose purpose, obviously, was simply to entertain. What impressed me about it was Mr. Rota's technical mastery of the orchestra and of the complex ingredients

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Guest Conductor in Manhattan

Previtali and Soloists With the Philharmonic

By Miles Kastendieck

New York

As guest conductor of the Philharmonic, Fernando Previtali made a definite impression on the orchestra and left a favorable one with audiences. It was the texture of the orchestral playing throughout his visit that proved his worth as a conductor. A judicious blending of the choirs indicated admirable command in making the orchestra sound. His interpretations were solid rather than distinguished.

He made his debut with Elizabeth Schwarzkopf as soloist. Her "faultily faultless" singing quite captivated the audience. The contrast between Mozart's aria "Per Pieta" from "Cosi fan Tutte" and Strauss's "Four Last Songs" indicated the scope of her art. Some reservations persisted as to the depth of her communication in the Strauss but not of the skill displayed in her Mozart.

Mr. Previtali dusted off Busoni's "Turandot" suite for reasons known chiefly to himself. His major opus was Mendelssohn's "Scotch" Symphony from which he extracted a great deal of beauty in the string playing. This quality also made the accompaniment to the Strauss songs exceptional.

A week later Rota's "Variazioni Sopra un Tema Gioviale" and Bloch's Violin Concerto with Yehudi Menuhin as soloist provided some welcome novelty in a program completed by Ravel's "Mother Goose" Suite and Stravinsky's "Firebird." Rota's genial, sunny music was as delightful as it was entertaining. To hear Bloch's rhapsodic concerto was to recognize the neglect of an important work. Mr. Menuhin played with obvious belief in this music though without all the polish it could have had. He later tossed off the Paganini Concerto in virtuoso fashion.

Italian Works

Two more Italian works came in the third program: Sammartini's Sinfonia No. 3 and Petrassi's Concerto for Orchestra. The former provided much more pleasure than the latter, though the Petrassi had the more problematical score. The Brahms First Symphony received all the advantages of Mr. Previtali's skills without being quite so striking in presentation as it might have been. His visit appeared one of mixed blessings.

When Howard Mitchell and the National Symphony paid a visit to Carnegie Hall, they gave this community a concert of all-contemporary music. It began with two first New York performances of American works and ended with Shostakovitch's Fifth Symphony. Both John Vincent's Symphony in D and John LaMontaine's "Songs of the Rose of Sharon" impressed the audience favorably. With Leontyne Price to sing the songs understandingly, this work somewhat overshadowed the Vincent, but the symphony lived up to its festival spirit and appeared substantial in its material and emotional content. Both orchestra and conductor revealed through the Shostakovitch how excellent their music-making has become in the nation's capital.

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In another program Mr. Munch played Haydn's "Clock" Symphony, Mendelssohn's "Reformation" Symphony and Beethoven's "Emperor" Concerto with Claudio Arrau as soloist. It was the Mendelssohn which highlighted this concert, for Mr. Arrau's playing seemed too meticulous to do the "Emperor" proper homage.

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Thursday

Charles Munch conducts the Boston Symphony at Constitution Hall Thursday night. The program: Brahms Academic Festival Overture, Sessions 3d Symphony (Washington premiere) and Berlioz Symphonie Fantastique.

102

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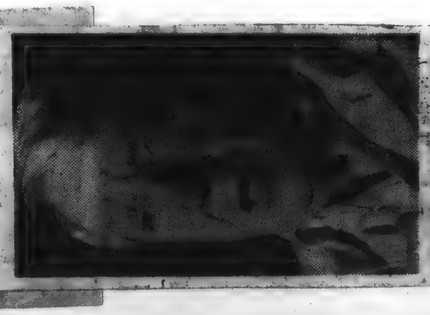

Thursday

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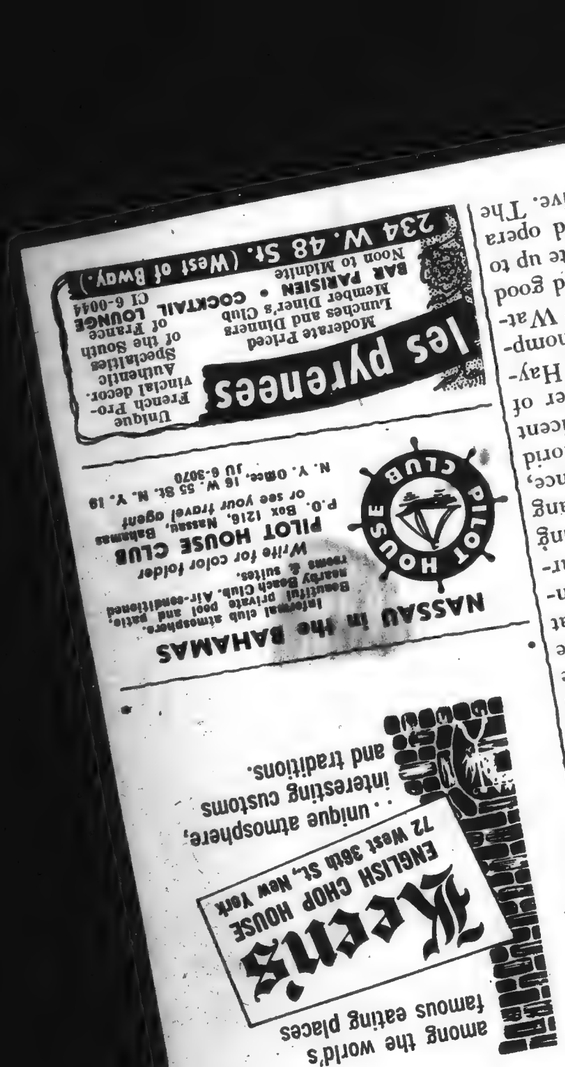

A's only give you some scattered impressions of various events that I attended briefly. On Tuesday evening, in Town Hall, the American Opera Society revived its very worth-while production of Rossini's "Otello," an opera that has been thrown into unwarranted neglect by Verdi's later and much greater work on the same subject. The production had Eileen Farrell in the role of Desdemona, a circumstance that in itself would make it an event of considerable consequence, since Miss Farrell is certainly one of the outstanding dramatic sopranos of our time. She sang the part with her customary assurance, negotiating Rossini's somewhat florid coloratura phrases with magnificent aplomb and polish. The remainder of the cast, which included Thomas Hayward, Martha Lipton, Hugh Thompson, Loren Driscoll, and Chester Watson, deserves praise for effort and good intentions, though it was not quite up to the enormous brilliance this old opera requires if it is to be fully effective. The two programs I have been discussing had other aspects worth considering, too. Mr. Munch brought along the French cellist Pierre Fournier, a neat and scrupulous artist, who played Schumann's dreadfully taxing concerto for that instrument with commendable suavity, managing the rapid passages of the last movement with real finesse and a minimum of the scrambling and scrubbing that usually fall to their lot. Mr. Previtali had Yehudi Menuhin as soloist in Ernest Bloch's Violin Concerto, a work that is a little diffuse and rhapsodic for my taste but one that evidently brings out the gypsy in Mr. Menuhin, who, despite some scratching here and there, performed it with a great deal of terror.

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Guest Conductor in Man

Previtali and Soloists With the Philharmonic

By Miles Kastendieck

New York

As guest conductor of the Philharmonic, Fernando Previtali made a definite impression on the orchestra and left a favorable one with audiences. It was the texture of the orchestral playing throughout his visit that proved his worth as a conductor. A judicious blending of the choirs indicated admirable command in making the orchestra sound. His interpretations were solid rather than distinguished.

He made his debut with Elizabeth Schwarzkopf as soloist. Her "faultily faultless" singing quite captivated the audience. The contrast between Mozart's aria "Per Pieta" from "Cosi fan Tutte" and Strauss's "Four Last Songs" indicated the scope of her art. Some reservations persisted as to the depth of her communication in the Strauss but not of the skill displayed in her Mozart.

Mr. Previtali dusted off Busoni's "Turandot" suite for reasons known chiefly to himself. His major opus was Mendelssohn's "Scotch" Symphony from which he extracted a great deal of beauty in the string playing. This quality also made the accompaniment to the Strauss songs exceptional.

A week later Rota's "Variazioni Sopra un Tema Gioviale" and Bloch's Violin Concerto with Yehudi Menuhin as soloist provided some welcome novelty in a program completed by Ravel's "Mother Goose" Suite and Stravinsky's "Firebird." Rota's genial, sunny music was as delightful as it was entertaining. To hear Bloch's rhapsodic concerto was to recognize the neglect of an important work. Mr. Menuhin played with obvious belief in this music though without all the polish it could have had. He later tossed off the Paganini Concerto in virtuoso fashion.

Italian Works

Two more Italian works came in the third program: Sammartini's Sinfonia No. 3 and Petrassi's Concerto for Orchestra. The former provided much more pleasure than the latter, though the Petrassi had the more problematical score. The Brahms First Symphony received all the advantages of Mr. Previtali's skills without being quite so striking in presentation as it might have been. His visit appeared one of mixed blessings.

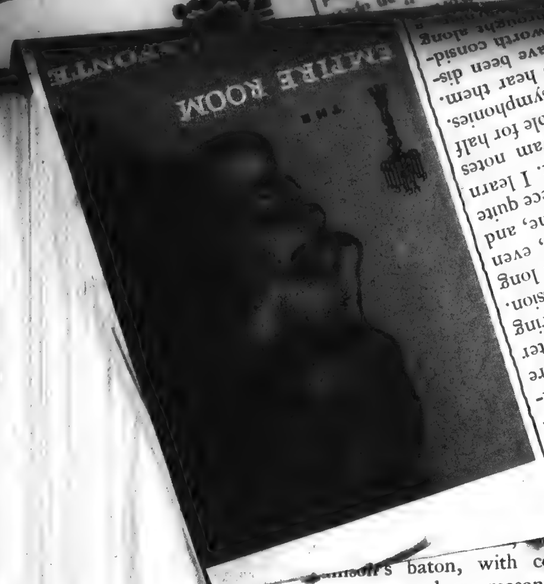
When Howard Mitchell and the National Symphony paid a visit to Carnegie Hall, they gave this community a concert of all-contemporary music. It began with two first New York performances of American works and ended with Shostakovitch's Fifth Symphony. Both John Vincent's Symphony in D and John LaMontaine's "Songs of the Rose of Sharon" impressed the audience favorably. With Leontyne Price to sing the songs understandingly, this work somewhat overshadowed the Vincent, but the symphony lived up to its festival spirit and appeared substantial in its material and emotional content. Both orchestra and conductor revealed through the Shostakovitch how excellent

amount of care.

Before this performance was over, I made my way to Carnegie Hall, where I arrived in time to hear Aase Nordmo Loevberg, Norwegian soprano, sing "Dich, teure Halle," from Wagner's "Tannhäuser," to the accompaniment of the Philadelphia Orchestra, under Eugene Ormandy. Miss Loevberg, who was reported to be suffering from a fever that night, and was therefore undoubtedly not at her best, proved nevertheless to be an exceedingly handsome and vocally serviceable Wagnerian singer, and I hope before long to hear her under more favorable conditions.

On Thursday evening, I got to the Metropolitan Opera House in time to hear the third act of "Carmen," with Jean Madeira in the title role and Thomas Schippers on the podium. Perhaps it was an off night for everybody; at any rate, I found the act rather disappointing. Miss Madeira, whose voice is somewhat small for the part, and who has continual trouble with her French enunciation, evidently tried to make up for these shortcomings by forcing, and the result was by no means equal to the admirable Azucenas and Erdas that I have heard her do in the past. Mr. Schippers drove things hard with his baton, allowing the singers very little leeway, and frequently marring the elegance of Bizet's melodic line. Hilde Gueden, who sang Micaela, seemed in extremely bad voice, and tackled her soaring aria without her usual fine sense of musical emphasis. The only element of the act that I found entirely pleasing was the singing of that superlative artist Richard Tucker, as Don José, and even he appeared to be hurried and harassed at times by Mr. Schippers' peremptory conducting.

—WINTHROP SARGEANT



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By Miles Kastendieck

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Eugene Ormandy and the Philadelphia Orchestra offered a Beethoven-Wagner program, the chief virtue of which was to introduce the Norwegian soprano Asa Nordmo Loevberg. Though somewhat indisposed, she showed her Viking spirit in undertaking a difficult assignment. At her best in "Dich Teure Halle," from Wagner's "Tannhäuser," she gave every indication that she may be a true Wagnerian soprano. Her voice is rich in quality, full-bodied in tone, giving promise of great moments to come.

Boston Symphony

In their recent monthly visit, Charles Munch and the Boston Symphony introduced New Yorkers to Sessions' Third Symphony, which they found difficult to assimilate. Whether Sessions has progressed in the past 20 years would be hard to determine in this one hearing. This work, aside from the Asiatic influences, aligned itself with those experimental sallies a quarter century ago. At this concert Pierre Fournier played Schumann's Cello Concerto with the first-class musicianship associated with him.

In another program Mr. Munch played Haydn's "Clock" Symphony, Mendelssohn's "Reformation" Symphony and Beethoven's "Emperor" Concerto with Claudio Arrau as soloist. It was the Mendelssohn which highlighted this concert, for Mr. Arrau's playing seemed too meticulous to do the "Emperor" proper homage.

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MUSIC TO

Menuhin Goe

IT IS not often that a worthy sco by a celebrated contemporary l to wait twenty years for a fir performance by the New York Phi harmonic, but this was the situati of the Bloch violin concerto resolv by Yehudi Menuhin's recent pe formances in Carnegie Hall wi Fernando Previtali conducting. Than are in order to him not only for g ferring such second sponsorship the lure of the premiere, but for g ing it the benefit of all his conside able talent.

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Boston Symphony Orch... Dec. 11 — 1958
E—Perhaps it is just as well that Mr. Munch sees fit to begin each concert with a relatively brief work of a prelude character, such as the Brahms "Academic Festival" Overture on this particular occasion, since the orchestra trundles through those hors d'oeuvres with all the lethargy of drugged sleep, and it would be a shame if they were to serve up the main course before they've even managed to stifle the last yawn.

Musical Courier

Once their eyes are open, however, they again become a veritable jewel of an orchestra, and the wealth and variety of their glitterings never cease to amaze the ear. How magical was the disappearance of all the staleness and stodginess when they attacked the Third Symphony of Roger Sessions, in a first performance (for New York) of an opus as demanding and difficult as they come. How clear each detail, how securely in place each section and each solo sounded. But the wonder of wonders was the electric vitality, the sheer enthusiasm they were able to instill into a composition so complex.

The music itself, full of Swiss-movement intricacies, almost bizarre in its ever changing tone colorations, is the kind that awakens a sense of grave importance even without revealing, in one hearing, the reasons for such a response. That its plan is logical cannot be doubted, even though the labyrinth is so involved that it is impossible to follow step by step the first time through. Sessions not only has something to say, but what is rarer still, that something has such magnitude and urgency that it justifies, or rather necessitates the complexity of method, melodic, harmonic, and structural, which he employs. The complexity does not make the music forbidding. On the contrary, it seems to draw one into the vortex of its percolating intensity. Perhaps all of this is true because Mr. Sessions' music is contemporary not only in its techniques, but also in the way its raw gnashings and wry lamentings seem to reflect the tensions of a life lived in these times so very much more incisively than most music one hears nowadays.

The program also included a sensitive, tender performance of the admittedly mediocre Schumann Cello Concerto by that aristocrat among artists, Pierre Fournier, accompanied in a properly subdued manner by Mr. Munch, as well as an appropriately lush and romantic rendering by the orchestra of the Prelude and "Liebestod" from Wagner's "Tristan." A. M. K.

25

which made the "Lohengrin" and "Tannhäuser" excerpts attractive with the kind of subtlety required for Beethoven. The question is, however, how much vocal vitality will she retain? One can only hope that she will not overuse her assets before they can return proper dividends. Right now the middle range is eloquent, the top a little inaccessible, the bottom rather frayed. It is not a promising prognosis for the future.

Orchestrally, the event of the evening was a hugely sonorous, vividly colorful performance of the "Flying Dutchman" overture. Ormandy began with a rather outsized performance of Beethoven's Eighth (about ½ EE). His portion of the vocal presentation was beautifully organized, exemplary service to the singer.

Are there extrasensory perceptions where music is concerned, ways of anticipating, from a few measures, how an unfamiliar work is going to develop, or the peformance of a familiar one fare? Music lovers are familiar with the second experience—the sharp articulation of the first two chords of the "Eroica," with just the right air space between, that foretells the character of the performance to follow, the measured pace of a Mozart production which tells us that a string quartet has gauged its task precisely.

Two recent experiences suggest that new works as well as old cast shadows from which one can tell, from a finger, the size of the man. One was Poulenc's "Carmelites," whose very first measures promised not a live, vital experience. The other was Roger Sessions's Third Symphony, produced by Charles Munch at a Boston Symphony Orchestra concert. Thirty seconds of the Sessions, speaking the oboe-muted trumpet-high strings vocabulary, gave me the involuntary reaction: "I don't care how well this is done, it's not for me."

As the next thirty-one-and-a-half minutes disclosed, it was very well done: economically, pointedly, contrastedly. All I could find in the sound, however, was anti-musical. Sessions has constructive powers, facility for design, a sense of the double bar. But I found all four movements full of tortured tone relations, with scant points of rest, and no variation of texture to differentiate slow movement from scherzo, or one fast movement from another. I would describe it as bare bones and no flesh, musically speaking. As cushion, Munch provided the "Academic Festival" overture of Brahms, the Schumann Cello Concerto played by Pierre Fournier, and two "Tristan" excerpts.

—Irving Kolodin.

"Fidelio" without so much a vocalise is more than the Loevberg voice can manage without stress, but she gave a good deal of pleasure to her audience subsequently with her singing of "Elsa's Traum," "Dich teure Halle" (from "Tannhäuser"), and Isolde's "Liebestod" in a second half devoted to Wagner.

Miss Loevberg is a gifted woman, of an appealing appearance, and blessed with a healthy voice, whose career may be blighted by references to her as "another Flagstad." It is conveniently overlooked that, at this exact time when Miss Loevberg is battling the difficult transition from lyric to dramatic soprano, Mme. Flagstad was virtually in retirement, singing only occasionally. Thus, when the full-formed voice revealed itself to the world, it had profited immensely from a natural development to maturity. Miss Loevberg may eventually replace the simplicity of style

103

STAATS ZEITUNG
1 Dec. 1957

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Bostoner bringen neue Symphonie nach New York

Charles Munch, Musikdirektor des Boston Symphony Orchestra, wird beim nächsten hiesigen Gastspiel der berühmten Instrumentalgruppe die III. Symphonie von Roger Sessions zur New Yorker Erstaufführung bringen. Das Ereignis findet am Mittwoch, 11. Dezember, 8.45 Uhr abends statt. Pierre Fournier spielt im gleichen Gastkonzert den Solopart im Cellokonzert von Robert Schumann. Munch eröffnet die Vortragsfolge mit der Akademischen Festouvertüre von Brahms und schließt sie mit der Tondichtung "La Valse" von Maurice Ravel.

Roger Sessions komponierte seine Symphonie zwischen 1955 und 1957 im Auftrag des Boston-Orchesters und der Koussevitzky Music Foundation zur Feier des 75jährigen Bestands-Jubiläums der Bostoner "Symphony". Über seine Beziehung zu den Bostonianern erklärt Roger Sessions u. a.:

"Während vier für mich enorm wichtiger Jahre 1911—15 hörte ich dieses Orchester mindestens einmal in der Woche . . . in spätern Jahren reiste ich so oft wie nur irgend möglich nach Boston, um besonders interessante — für mich interessante — Programme anzuhören. So sammelte ich starke unverlierbare Eindrücke, sowohl im Gebiet der klassischen wie auch der modernen Musik. Es ist mir längst klar geworden, daß meine gesamte Auffassung und Vorstellung von Orchester-Klängen durch diese Erfahrung geformt wurde. So wird es niemand wundernehmen dürfen, wenn ich gestehe, daß ich beim Schaffen meiner Komposition stets den einzigartigen "Boston-Klang" im Ohr hatte."

Serge Koussevitzky dirigierte die Erstaufführung von Sessions 1. Symphonie, E-Moll, 1927. Seine "Zweite" erhielt bei der Uraufführung durch die New York Philharmonie 1946 den Preis des Musikkritikerverbandes. 1956 dirigierte Pierre Monteux in Boston und anschließend in New York die Orchestersuite "Schwarze Masken" (Black Maskers).

Über seine Dritte sagt Roger Sessions, Professor an der Princeton Universität und ehemals am Berkshire Musik Center Tanglewood: "Sie ist, glaube ich, von ganz anderem Geiste als meine Erste und Zweite waren. Größer im Umfang, nicht so scharf zugespitzt in den Kontrasten — viel enger verwandt mit meinem II. Streichquartett von 1951." Das Werk besteht aus vier Sätzen, worin klassische Grundformen mit moderner Satztechnik und Instrumentation zur Synthese gelangen sollen.

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IN CARNEGIE HALL

Sessions' Third Strange to Ear

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony offered one of their less attractive but one of their more important programs last night in Carnegie Hall. It contained Roger Sessions' third symphony, composed for the 75th anniversary of the orchestra and given its first N. Y. performance. It is a hard piece to take. Both orchestra and audience found it problematical to say the least.

This kind of atonal music often falls strangely on the ear, when it is fastidiously composed with obvious design provides little solid ground the average music lover. e was much to admire in orchestration, and the musical sensitivity it denoted. ally the Asiatic influence the slow movement.

Quite Difficult

theortical or abstract e, however, the symphony sents the composer out- uch and possibly out-of- with all but the initiated nationalizing few. Though it it well be placed in a mid- -of-the-future category, it qualifies as experimental relation to what was sounds quite difficult to play as well as to conduct.

In complete contrast, came Schumann's cello concerto in A minor. The difference between 19th-century romanticism and 20th-century classicism could not have been more graphically demonstrated. The constant flow of concrete melody provided the balm everybody looked for. The fact that the piece waxes a little dull and sounds old-fashioned mattered little.

Pierre Fournier was the soloist. A more discreetly well-tailored thoroughly musicianly performance would be hard to imagine.

The concert began with Brahms' "Academic Festival" overture. Whether or not Munch chose this with a twinkle in his eye, the work served as a perfect prelude to the Sessions; the academic craftsmanship of which is admirable. It is, however, no more admirable than that of Brahms in this piece. The fact that conductor and orchestra gave it a festival performance cushioned what followed.

The prelude and love-death from Wagner's "Tristan and Isolde" amounted to beneficent compensation for the assembled crowd—the second evening in succession that it has terminated a Carnegie Hall concert

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PAULINE NESSI

SAMUEL MARGOLIS

MUSIC TO MY EARS

Menuhin Goes Back to Bloch—Debut of Loevberg

IT IS not often that a worthy score by a celebrated contemporary has to wait twenty years for a first performance by the New York Philharmonic, but this was the situation of the Bloch violin concerto resolved by Yehudi Menuhin's recent performances in Carnegie Hall with Fernando Previtali conducting. Thanks are in order to him not only for preferring such second sponsorship to the lure of the premiere, but for giving it the benefit of all his considerable talent.

Even after twenty years, it is a thewy, hardly self-explanatory work. But its self-evident, if discontinuous beauties merge into the totality of a complete experience—like life itself—as one's acquaintance with it ripens. Bloch has characterized his themes as "characters in a drama," and it is an absorbing three-act structure he has developed, always on a high plane of poetic purpose. Menuhin's intense, if hardly flawless performance was much to its benefit, though the audience hardly responded as the work and its performance merited.

And thereby hangs the tail to what may have been Menuhin's "farewell" to the Philharmonic for awhile. In the midst of the far from clamorous applause, Menuhin decided to play an encore, uncalled for in these circumstances and hardly justifiable in the midst of any symphony concert. That he also performed his impulsive choice—the prelude to the E major sonata of Bach—in a hasty, ill-considered manner merely made the exhibition more pointless. In the sequence of concerts that followed, Menuhin put his hardwon reputation as a serious artist in jeopardy by going back not only to Bloch but also to Bach (on Friday afternoon), and following his performance of the Paganini D major on Saturday night not with an encore, but with a speech telling why he couldn't play an encore. Included was a reference to "the fact that this orchestra, unlike many others, seems to be run by non-musical or extra-musical forces," ambiguous of itself, and open to several interpretations. If it concerned the management, it was both tasteless and insulting: If, as some opinion has it, the reference was to a critic or critics. Menuhin should have said so explicitly. In any case, it left a sorry impression.

In addition to giving the complex Bloch score orchestral profile and structural definition, Previtali ushered in an engaging musical experience on his own—the contemporary Italian Nino Rota's "Variazioni sopra tema gioviale." In Rota's view, "gioviale" is not quite the same as "jovial," having more to do with Jove, or Jupiter. But the consequences are, in any case, learning worn jauntily, a light fanciful hand with the orchestra, and an engaging theme varied to a sonorous fare-thee-well. I may add that most critical opinion found the work banal and derivative, but it seems to me less important *when* a piece is written than how well it is written. Rota's variations are pleased to entertain, and entertain to please. Previtali's deft performance left little to be desired. He also performed Ravel's "Mother Goose" suite and Stravinsky's "Firebird" suite with taste and musicality, if not with the ultimate distinction New Yorkers have heard from specialists in one or the other.

The illness which prevented the Norwegian soprano Birgit Nilsson from fulfilling her seaon's commitments in America provided for the New York debut of her younger compatriot Aase Nordmo-Loevberg at a Carnegie Hall concert of the Philadelphia Orchestra directed by Eugene Ormandy. Plunging into Beethoven's "Abscheulicher" aria from "Fidelio" without so much a vocalise is more than the Loevberg voice can manage without stress, but she gave a good deal of pleasure to her audience subsequently with her singing of "Elsa's Traum," "Dich teure Halle" (from "Tannhaüser"), and Isolde's "Liebestod" in a second half devoted to Wagner.

Miss Loevberg is a gifted woman, of an appealing appearance, and blessed with a healthy voice, whose career may be blighted by references to her as "another Flagstad." It is conveniently overlooked that, at this exact time when Miss Loevberg is battling the difficult transition from lyric to dramatic soprano, Mme. Flagstad was virtually in retirement, singing only occasionally. Thus, when the full-formed voice revealed itself to the world, it had profited immensely from a natural development to maturity. Miss Loevberg may eventually replace the simplicity of style which made the "Lohengrin" and "Tannhaüser" excerpts attractive with the kind of subtlety required for Beethoven. The question is, however, how much vocal vitality will she retain? One can only hope that she will not overuse her assets before they can return proper dividends. Right now the middle range is eloquent, the top a little inaccessible, the bottom rather frayed. It is not a promising prognosis for the future.

Orchestrally, the event of the evening was a hugely sonorous, vividly colorful performance of the "Flying Dutchman" overture. Ormandy began with a rather outsized performance of Beethoven's Eighth (about 8½ EE). His portion of the vocal presentation was beautifully organized, of exemplary service to the singer.

Are there extrasensory perceptions where music is concerned, ways of anticipating, from a few measures, how an unfamiliar work is going to develop, or the peformance of a familiar one fare? Music lovers are familiar with the second experience—the sharp articulation of the first two chords of the "Eroica," with just the right air space between, that foretells the character of the performance to follow, the measured pace of a Mozart introduction which tells us that a string quartet has gauged its task precisely.

Two recent experiences suggest that new works as well as old cast shadows from which one can tell, from a finger, the size of the man. One was Poulenc's "Carmelites," whose very first measures promised me a live, vital experience. The other was Roger Sessions's Third Symphony, introduced by Charles Munch at a Boston Symphony Orchestra concert. Thirty seconds of the Sessions, speaking the oboe-muted trumpet-high strings vocabulary, gave me the involuntary reaction: "I don't care how well this is done, it's not for me."

As the next thirty-one-and-a-half minutes disclosed, it was very well done: economically, pointedly, contrastedly. All I could find in the sound, however, was anti-musical. Sessions has constructive powers, facility for design, a sense of the double bar. But I found all four movements full of tortured tone relations, with scant points of rest, and no variation of texture to differentiate slow movement from scherzo, or one fast movement from another. I would describe it as bare bones and no flesh, musically speaking. As cushion, Munch provided the "Academic Festival" overture of Brahms, the Schumann Cello Concerto played by Pierre Fournier, and two "Tristan" excerpts.

—IRVING KOLODIN.

STAATS ZEITUNG
1 Dec. 1957

8 B UN

Bostoner bringen neue Symphonie nach New York

Charles Munch, Musikdirektor des Boston Symphony Orchestra, wird beim nächsten hiesigen Gastspiel der berühmten Instrumentalgruppe die III. Symphonie von Roger Sessions zur New Yorker Erstaufführung bringen. Das Ereignis findet am Mittwoch, 11. Dezember, 8.45 Uhr abends statt. Pierre Fournier spielt im gleichen Gastkonzert den Solopart im Cellokonzert von Robert Schumann. Munch eröffnet die Vortragsfolge mit der Akademischen Festouvertüre von Brahms und schließt sie mit der Tondichtung "La Valse" von Maurice Ravel.

Roger Sessions komponierte seine Symphonie zwischen 1955 und 1957 im Auftrag des Boston-Orchesters und der Koussevitzky Music Foundation zur Feier des 75jährigen Bestands-Jubiläums der Bostoner "Symphony". Über seine Beziehung zu den Bostonianern erklärt Roger Sessions u. a.:

"Während vier für mich enorm wichtiger Jahre 1911—15 hörte ich dieses Orchester mindestens einmal in der Woche . . . in spätern Jahren reiste ich so oft wie nur irgend möglich nach Boston, um besonders interessante — für mich interessante — Programme anzuhören. So sammelte ich starke unverlierbare Eindrücke, sowohl im Gebiet der klassischen wie auch der modernen Musik. Es ist mir längst klar geworden, daß meine gesamte Auffassung und Vorstellung von Orchester-Klängen durch diese Erfahrung geformt wurde. So wird es niemand wundernehmen dürfen, wenn ich gestehe, daß ich beim Schaffen meiner Komposition stets den einzigartigen "Boston - Klang" im Ohr hatte."

Serge Koussevitzky dirigierte die Erstaufführung von Sessions I. Symphonie, E-Moll, 1927. Seine "Zweite" erhielt bei der Uraufführung durch die New York Philharmonie 1946 den Preis des Musikkritikerverbandes. 1956 dirigierte Pierre Monteux in Boston und anschließend in New York die Orchestersuite "Schwarze Masken" (Black Maskers).

Über seine Dritte sagt Roger Sessions, Professor an der Princeton Universität und ehemals am Berkshire Musik Center, Tanglewood: "Sie ist, glaube ich, von ganz anderem Geiste als meine Erste und Zweite waren. Größer im Umfang, nicht so scharf zugespitzt in den Kontrasten — viel enger verwandt mit meinem II. Streichquartett von 1951." Das Werk besteht aus vier Sätzen, worin klassische Grundformen mit moderner Satztechnik und Instrumentation zur Synthese gelangen sollen.

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DEC 12 1957

IN CARNEGIE HALL

Sessions' Third Strange to Ear

By MILES KASTENDIECK

CHARLES MUNCH and the Boston Symphony offered one of their less attractive but one of their more important programs last night in Carnegie Hall.

It contained Roger Sessions' third symphony, composed for the 75th anniversary of the orchestra and given its first N. Y. performance. It is a hard piece to take. Both orchestra and audience found it problematical, to say the least.

This kind of atonal music still falls strangely on the ear. Even when it is fastidiously composed with obvious design and with definite atmosphere, it provides little solid ground for the average music lover. There was much to admire in the orchestration and the acoustical sensitivity it denoted, especially the Asiatic influence in the slow movement.

Quite Difficult

As theoretical or abstract music, however, the symphony represents the composer out-of-touch and possibly out-of-reach with all but the initiated or rationalizing few. Though it might well be placed in a music-of-the-future category, it still qualifies as experimental and relates itself to what was being composed a quarter-century ago. Some composers emerged successfully from that stage in the late 'thirties.

A number of hisses indicated some spontaneous reaction. The tepid applause took a couple of minutes to get started. The performers deserved a good round of applause for their valiant efforts, for the music sounds quite difficult to play as well as to conduct.

In complete contrast, came Schumann's cello concerto in A minor. The differences between 19th-century romanticism and 20th-century abstractism could not have been more graphically demonstrated. The constant flow of concrete melody provided the balm everybody looked for. The fact that the piece waxes a little dull and sounds old-fashioned mattered little.

Pierre Fournier was the soloist. A more discreetly well-tailored thoroughly musicianly performance would be hard to imagine.

The concert began with Brahms' "Academic Festival" overture. Whether or not Munch chose this with a twinkle in his eye, the work served as a perfect prelude to the Sessions, the academic craftsmanship of which is admirable. It is, however, no more admirable than that of Brahms in this piece. The fact that conductor and orchestra gave it a festival performance cushioned what followed.

The prelude and love-death from Wagner's "Tristan and Isolde" amounted to beneficent compensation for the assembled crowd—the second evening in succession that it has terminated a Carnegie Hall concert.

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DEC 8 1957

SESSIONS' THIRD

His New Work Utilizes 40-Year-Old Theme

By EDWARD DOWNES

"We hear much too much talk about technique nowadays," declared Roger Sessions heatedly, "as if techniques were the crux of music being written in our time." Mr. Sessions, whose Third Symphony will be given its first New York performance in Carnegie Hall next Wednesday by the Boston Symphony, was en route from his home in Princeton, N. J., to appointments with his New York publishers and luncheon downtown with his old friend, Aaron Copland.

"Real harm has been done," Mr. Sessions continued, "some of it by composers themselves, who have debated contemporary systems and techniques as if they were the point, the actual content of the music. No one, of course, would deny the importance of technique—to the composer. But it is primarily a composer's private affair. It is his vehicle of expression. The point is what his music expresses."

There are musicians to whom the word "expression," perhaps because of some nineteenth-century connotations, means something false or tawdry. For thirty years or more there has been a tiresome stream of slogans to the effect that music should not express anything, that it is an abstract design in tone and time, an impersonal structure.

Realism

Mr. Sessions' less fashionable, but more realistic point of view is that music cannot help expressing. If a person cannot prevent his handwriting or any other activity from expressing his feelings, how can he prevent his music from doing so?

But when he looks back on a finished piece of music and is asked to diagnose it Mr. Sessions grows as cautious as a philosopher. When he is writing it he is consumed by unreflective, instinctive-seeming activity. Analyzing in retrospect is quite a different matter. Mr. Sessions does not believe that love or longing or impatience or despair are what is expressed in his "Idyll of Theocritus," or in any other composer's music—even Wagner's "Tristan." Music, he feels, expresses something more fundamental, perhaps more specific. Emotional climate, basic patterns of psychic ebb and flow, the tempo and dynamics of feeling, these are the powerful things music reflects and, Mr. Sessions believes, they account for its strong appeal to us.

We complained to Mr. Sessions that most composers we had heard asked to comment on one of their own works sounded maddeningly inarticulate, or at least reluctant to communicate in words.

Mr. Sessions' eye twinkled behind his horn-rimmed glasses. He chuckled and gestured as if to acknowledge that he, too, had sometimes given uninformative explanations.

This time we hoped we had him trapped. Would he explain what he was driving at in his music? He had already committed himself so far as to say he considers his Third Symphony to belong very definitely to a series of works that began with his Second String Quartet of 1951. What other works make up this group and what have they in common?

"The Idyll of Theocritus" would belong there, Mr. Sessions said, with his Mass and Piano Concerto. As to their common artistic qualities, he feels they are more lyric than his earlier works and somehow more personal. The Third Symphony is especially lyric in spirit, although it has a light scherzo and a vigorous finale.

Mr. Sessions said the symphony's second, lyric theme sprang from a phrase he had had in mind for forty years.

Growth

During the early, baffling and often dissatisfying days of work on the symphony, the theme grew and expanded. Then one day he realized that his expanding theme had embraced all twelve chromatic notes of the scale and had become a potential tone-row.

Somehow this clarified his own work to him. Going back analytically over what he had already composed he found that in several places, notably the opening pages, he had used adaptations of serial techniques.

What he had done first by impulse, he now embraced consciously and the last movement of the symphony was composed with perfect awareness of the row and associated devices. Paradoxically the lyric theme of the first movement, which had been the genesis of the tone-row, also served as the final, traditional sounding cadence that concluded the entire work.

Was it planned that way? Not at first. But when things go well in the composer's workshop, there seems to be a happy fusion of an all-absorbing expressive drive, a technique that functions below the level of consciousness, and a critical sense as swift as it is instinctive. Above all, Mr. Sessions added, the impulse comes first, in time and importance.

—o—

WHAT'S in a name? The program of the Boston Symphony Orchestra Saturday in Boston included Honegger's Christmas Cantata. Overheard in the lobby on the way out, one woman to another, "I certainly liked the Hanukkah Christmas Cantata, didn't you?"

RICHARD V. HAPPEL.

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Record (m)
BOSTON, Mass.
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DEC 2 - 1957

Premiere at Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will present the world premiere of the Third Symphony by Roger Sessions at the Orchestra's 8th pair of concerts on Friday afternoon, December 6, at 2:15 and Saturday evening, December 7, at 8:30.

Pierre Fournier will be soloist in the Cello Concerto by Robert Schumann. The French cellist appeared with the Orchestra previously in 1951 and in 1954. Dr. Munch will open the program with the Brahms Academic Festival Overture and close it with "La Valse" by Maurice Ravel.

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JAN 17 1958

Interesting Notes: The gold medal for the best classical recording of the year, awarded annually by the London News Chronicle, has been presented to the Boston Symphony Orchestra's recording of Tchaikovsky's Symphony No. 6 ("Pathetique") under the direction of Pierre Monteux. The medal was presented at a ceremony in London Jan. 16 to representatives of His Master's Voice representing Mr. Monteux, the orchestra and the RCA Victor technicians involved in making the recording. Mr. Monteux who is conducting the Boston Symphony in Boston, has sent a taped message of acknowledgement to London for the presentation ceremony. .... Interesting interview with Shirley Temple in the New York Times Sunday, written by Oscar Godbout, now in Hollywood.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

DEC 17 1957

Symphony To Give Pair Of Concerts

The Boston Symphony Orchestra will present its ninth pair of Friday afternoon and Saturday evening concerts this week.

The program will be directed by Charles Munch, music director.

The final rehearsal will be open to the public for the benefit of the orchestra's pension fund. It will be Thursday at 7:30 p.m. Unreserved tickets at $2 are available at the box office.

Selections Friday and Saturday will include the Pastoral Symphony from Bach's Christmas Oratorio; and the first Boston performance of Stravinsky's transcription for chorus and orchestra of Bach's Chorale Variations on the Christmas song "Vom Himmel Hoch."

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
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DEC 19 1957

Sherman Walt, principal bassoon of the Boston Symphony, will be soloist in the Mozart Bassoon Concerto at the weekend concerts in Symphony Hall. He will also play at the Open Rehearsal tonight.

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Boston University News
BOSTON, MASS.
Weekly

DEC 17 1957

Open Symphony Rehearsal

The Boston Symphony orchestra, Charles Munch directing, will open its final rehearsal for the pre-Christmas concerts of Friday and Saturday to the public Thursday at 7:30 pm.

Dr. Munch will rehearse a special Christmas program which includes the first Boston performance of Bach's Chorale Variations on the Christmas song, "Vom Himmel Hoch" transcribed for chorus and orchestra by Igor Stravinsky, as well as works by Mozart and Honegger.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

DEC 15 1957

Christmas Music at Symphony

Music director Charles Munch of the Boston Symphony Orchestra will conduct a program consisting largely of Christmas music, at the concerts in Symphony Hall Friday at 2:15 and Saturday at 8:30.

The Christmas music will be the Pastoral Symphony from Bach's "Christmas" Oratorio; Stravinsky's arrangement (first Boston performance) of Bach's Chorale Variations, "From Heaven Above to Earth I Come," and Honegger's Christmas Cantata. The remaining number will be Mozart's Bassoon Concerto in B-flat major (K. 191), with Sherman Walt, the Orchestra's first bassoon, as soloist.

The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, will assist in Honegger's Christmas Cantata. The soloists will be Marvin Hayes, baritone, and Marguerite Willauer, soprano.

The final rehearsal for these concerts will be in the nature of an open rehearsal, to benefit the Orchestra's pension fund, at Symphony Hall Thursday evening at 7:30.

The second concert of the Sanders Theater, Cambridge, series, will be Tuesday at 8:30. Dr. Munch will conduct Brahms' "Academic Festival" Overture; the "Reformation" Symphony by Mendelssohn and the "Eroica" Symphony by Beethoven.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
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DEC 26 1957

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO HOLIDAY CORNUCOPIA

Santa outdid himself this year in bestowing goodies upon the pre-holiday Symphony audience last week-end.

First Mr. Munch drew from the stocking the Sinfonia from Bach's "Christmas Oratorio." This instrumental pastorale is one of the most lovely and moving passages in the entire Bach oratorio literature, and the rendition was simply superb. I cannot recall an occasion when a finer tonal balance of the woodwinds has been drawn out of the orchestra.

Next Mr. Munch produced Igor Stravinsky's transcription of Bach's Chorale Variations on the Christmas Song, "Von Himmel Hoch Da Komm' Ich Her." The singers were the New England Conservatory Chorus. The original work is one of those colossal demonstrations of contrapuntal forms that Bach wrote in his last years. The five "variations" constitute canonical exercises on Chorale fantasias and chorale preludes. The acrid intermixture of Bach with the Stravinsky idiom, the latter developed mainly through the orchestra with the chorus in large part carrying the chorale melody, was both novel and bracing—a result only too rare in transcriptions of Bach.

The ensuing beneficence was even more pleasant. It consisted of the first performance at these concerts of Mozart's rare, early and amiable B flat Bassoon Concerto. The soloist was Sherman Walt, who four years ago succeeded to the chair of the redoubtable Raymond Allard, but who had not yet been unveiled, as it were, to Boston subscribers. To nobody's astonishment the modest Mr. Walt revealed himself as a most fully developed artist. He handled his difficult, rather comically hoarse instrument with innate mastery, whether examined from the viewpoint of taste, tone, technique, intonation or interpretation. The Mozart bassoon concerto is thin but tender, and every element of its charm was realized. The audience fully agreed, as indicated by their warm applause after each movement.

As this column has often suggested, the practice of presenting the Symphony players themselves as soloists has everything to recommend it—artistically, budgetarily and in the light of organization morale. Mr. Walt's debut was yet more proof of the validity of this contention.

After the intermission, Mr. Munch dipped into his stocking one last time and again produced a winner. This was Honegger's "A Christmas Cantata," which was first introduced here in 1954. The Cantata begins in a mood of anguish, tension and ominousness so characteristic of Honneger's post-war work (this piece was finished in 1940, however) but progresses into a hearty, merry, tremendously effective treatment of popular Christmas songs of various nations. At one point the contrapuntal edifice of the carols reaches a monumentality for whose equal one would have to go back to "Die Meistersinger."

The New England Conservatory Chorus negotiated the various moods, and styles of this and the Stravinsky transcription with the distinction that persons here have long grown to expect of it. The soloists, Marguerite Willauer and Marvin Hayes, did their part in contributing to a high level performance.

This week's program includes the annual revival of Mr. Munch's own transcription of Bach's Chorale Prelude and Chorale, "The Old Year is Past," Beethoven's Symphony No. 7 and the Rachmaninoff 3rd Piano Concerto with Byron Janis as soloist.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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DEC 19 1957

Bach, Honegger And Mozart On Symphony Holiday List

Charles Munch, music director of the Boston Symphony Orchestra, has scheduled two works of a seasonal character for the concerts of Friday afternoon at 2:15, and Saturday evening at 8:30 following the Orchestra's second tour to New York and Washington.

He will open the program with the first Boston performance of Bach's Chorale Variations on the Christmas Song "Vom Himmel hoch", arranged for chorus and orchestra by Igor Stravinsky.

In the second half of the concert Dr. Munch will conduct Honegger's Christmas Cantata with the soloists Marvin Hayes, baritone; and Marguerite Willauer, soprano. The New England Conservatory Chorus, Lorna Cooke DeVaron, Conductor, will appear in both works.

Bassoon Solo

Sherman Walt, principal bassoon of the orchestra, will be soloist in the Boston Symphony Orchestra's first Boston performance of Mozart's Concerto for Bassoon in B-flat major, K. 191.

Mr. Walt was born in Virginia, Minn., and studied at the Curtis Institute in Philadelphia. He was a principal in the Chicago Orchestra prior to joining the Boston Symphony in 1953 and was soloist in this work at last summer's Berkshire Festival at Tanglewood.

Stravinsky's version of Bach's organ variations "Vom Himmel Hoch da komm' ich her" ("From Heaven Above to Earth I Come") was undertaken by the composer as a companion to his "Canticum Sacrum" (performed by the Boston Symphony Orchestra on November 8-9 of this year).

The work was completed in 1956 and first performed at the Ojai, Calif. Festival in May of that year under Robert Craft's direction. It was given its first New York performance by the New York Philarmonic - Sym-

Continued on Page Eleven

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Herald (m)
BOSTON, Mass.
Independent Republican
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DEC 21 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Marguerite Willauer, soprano, and Marvin Hayes, baritone. Assisting was the N. E. Conservatory Chorus, Lorna Cooke De Varon, conductor. The program:

Sinfonia from the Christmas Oratorio ..... Bach
Choral Variations on "Vom Himmel hoch" ..... Bach-Stravinsky
Concerto for Bassoon (K/K.191) Mozart
A Christmas Cantata ..... Honegger

BY RUDOLPH ELIE

This concert couldn't have been more appropriate to the season or more splendidly done: it was one of real beauty and real communication throughout.

First of all, it served to introduce to us a tall, dark young man who must rank with the most advanced virtuosos on the bassoon anywhere to be heard. This is a fairly large statement to be sure, for one doesn't run into a bassoon soloist every day, but there is no doubt that Sherman Walt, the first bassoonist of the orchestra, is both technically and temperamentally the true virtuoso. That is to say that while there may be (and doubtless are) many excellent players of this venerable instrument, the bass voice of the oboe family, Mr. Walt has that curiously indefinable quality known as projection.

He is supremely confident, never betrays a suggestion of nervous tension (no matter how tense he may really be) and he conveys a sense of ease and fluency that is always the mark of the liberated instrumental virtuoso. All this combined with a technical equipment that makes the playing of this exceedingly difficult instrument seem child's play and a sense of the turned phrase, the ear for dynamic nuance and a capacity for producing a remarkably even tone color from top to bottom of the instrument's range resulted in an ovation for Mr. Walt not any too often granted to a Heifetz.

Never Before Done

It might be said that while Mozart's Bassoon Concerto, never before done at these concerts, is anything but superior Mozart, it is a charming work just the same. Although it is largely a product of his "galant" style, there is already a suggestion of the later, greater style in the work, especially in the beautiful slow movement. One wonders how the amateur for whom it was composed, who was using what must have been a pretty primitive instrument, ever negotiated the concerto at all and there is little doubt that Mozart himself would have been perfectly astonished to hear Mr. Walt not only make the difficulties seem simple but in fact non-existent.

It might be added in passing that this sort of thing, that of calling upon the first desk men of the orchestra to display their virtuosity, is something that should be done a great deal more often than it is. For yesterday clearly proved that the soloist does not have to be a celebrity to be appreciated, nor does he have to play a violin, cello or piano to make his way. I am sure, in any case, the audience had no idea until this event that the bassoon could be so grateful—and so graceful.

On the occasion of the first performance of Honegger's "A Christmas Cantata" in the winter of 1954, I find that I devoted the entire notice to an appreciation of this work, which is without any doubt one of the greatest choral utterances of our time. Yesterday its beauty, its tenderness, its enormous conviction and most of all its immense creative power carried everything before it.

The Cantata opens with a passage that at once sets the sense of mystery that pervades the entire work, rising in tension with the entrance of the chorus to a scene of great splendor. The ensuing middle section, a movement of exquisite beauty as the composer quotes a number of largely unfamiliar Christmas carols, introduces two solo voices who briefly comment on the unfolding choral fabric. The final chorus surely ranks with the supreme choral utterances of Bach in drama and impact, and all ends as it began on the solemn portentous pedal point of the organ.

Clear Enough

If the stature of this work was clear enough when it was first given, it was additionally evident yesterday in a superb performance by all concerned. Marguerite Willauer's lovely soprano voice soared over the whole to beautiful effect, and while it seemed to me the timbre of Marvin Hayes' voice was not the most appropriate to this particular work, he was very impressive just the same. In the meantime the New England Conservatory Chorus, which was not any too outstanding in the Stravinsky setting of Bach's Chorale Variations, certainly came into its own in this and gave an exceptional accounting of itself.

The Stravinsky setting, by the way, was very interesting and deserves a good deal more discussion than it can possibly get this morning, while the Singonia from Bach's Christmas Concerto was perfection in setting the mood for this most enjoyable concert.

Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto next week, the program also offering Beethoven's Seventh and a Bach Chorale Prelude and Choral as arranged by Mr. Munch.

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Traveler (e)
BOSTON, Mass.
Independent Republican
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DEC 16 1957

Symphony to Open Rehearsal to Public

The Boston Symphony Orchestra will open its final rehearsal for the pre-Christmas concerts to the public at 7:30 p.m. Thursday.

The concerts will be given Dec. 20 and 21.

Rehearsal numbers will include Bach's Chorale Variations on the Christmas song "Von Himmel Hech" and Mozart's Concerto for Bassoon.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
DEC 17 1957 57

DEC 17 1957

Symphony Adds Open Rehearsal

The Boston Symphony Orchestra will open its final rehearsal for the pre-Christmas concerts of Dec. 20-21 to the public Thursday evening, Dec. 19, at 7:30.

Dr. Munch will rehearse a special Christmas program which includes the first Boston performance of Bach's Chorale Variations on the Christmas song "Vom Himfel Hoch," transcribed for chorus and orchestra by Igor Stravinsky; Mozart's Concerto for Bassoon with the orchestra's principal bassoon, Sherman Walt, as soloist, and Arthur Honnegger's Christmas Cantata for chorus and soloists, including Marvin Hayes, baritone; Marguerite Willauer, soprano, and the New England Conservatory Chorus, Lorna Cooke DeVaron, conductor. Ticket proceeds will go to the orchestra's pension fund.

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Jewish Advocate
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MUSIC IN REVIEW

By GERALD A. BERLIN

BSO HOLIDAY CORNUCOPIA

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First Mr. Munch drew from the stocking the Sinfonia from Bach's "Christmas Oratorio." This instrumental pastorale is one of the most lovely and moving passages in the entire Bach oratorio literature, and the rendition was simply superb. I cannot recall an occasion when a finer tonal balance of the woodwinds has been drawn out of the orchestra.

Next Mr. Munch produced Igor Stravinsky's transcription of Bach's Chorale Variations on the Christmas Song, "Von Himmel Hoch Da Komm' Ich Her." The singers were the New England Conservatory Chorus. The original work is one of those colossal demonstrations of contrapuntal forms that Bach wrote in his last years. The five "variations" constitute canonical exercises on Chorale fantasias and chorale preludes. The acrid intermixture of Bach with the Stravinsky idiom, the latter developed mainly through the orchestra with the chorus in large part carrying the chorale melody, was both novel and bracing—a result only too rare in transcriptions of Bach.

The ensuing beneficence was even more pleasant. It consisted of the first performance at these concerts of Mozart's rare, early and amiable B flat Bassoon Concerto. The soloist was Sherman Walt, who four years ago succeeded to the chair of the redoubtable Raymond Allard, but who had not yet been unveiled, as it were, to Boston subscribers. To nobody's astonishment the modest Mr. Walt revealed himself as a most fully developed artist. He handled his difficult, rather comically hoarse instrument with innate mastery, whether examined from the viewpoint of taste, tone, technique, intonation or interpretation. The Mozart bassoon concerto is thin but tender, and every element of its charm was realized. The audience fully agreed, as indicated by their warm applause after each movement.

As this column has often suggested, the practice of presenting the Symphony players themselves as [illegible] to recommend it—artistically [illegible] organization—

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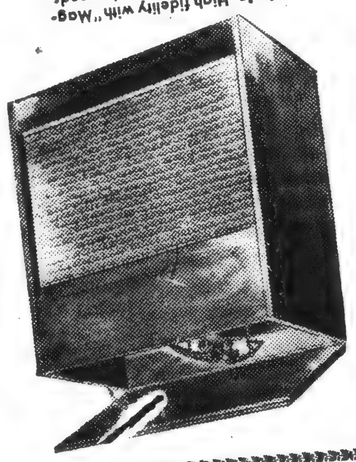

Boston Symphony

Continued from Page One

14, 1957, conducted by the composer.

The Christmas Cantata of Honegger was given its first American performance by Charles Munch at the Orchestra's concerts of December 31, 1954, and January 1, 1955.

The complete program follows:

BACH

Chorale Variations on the Christmas Song "Vom Himmel hoch da komm' ich her" (Arranged for Chorus and Orchestra by Igor Stravinsky) (First performance in Boston)

MOZART

Concerto for Bassoon, in B-flat major, K. 191 (First performance at these concerts)
Soloist: Sherman Walt

HONEGGER

A Christmas Cantata. Soprano solo: Marguerite Willauer. Baritone solo: Marvin Hayes.

New England Conservatory Chorus, Lorna Cooke De Varon, Conductor.

Boston Symphony
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play at the Open

Symphony
Overture; the "Reforma
mphony by Mendelssoh
"Eroica" Symphony
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Herald (m)
BOSTON, Mass.
Independent Republican
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DEC 21 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Marguerite Willauer, soprano, and Marvin Hayes, baritone. Assisting was the N. E. Conservatory Chorus, Lorna Cooke De Varon, conductor. The program:

Sinfonia from the Christmas Oratorio ..... Bach
Choral Variations on "Vom Himmel hoch" ..... Bach-Stravinsky
Concerto for Bassoon (K/K.191) Mozart
A Christmas Cantata ..... Honegger

BY RUDOLPH ELIE

This concert couldn't have been more appropriate to the season or more splendidly done: it was one of real beauty and real communication throughout.

First of all, it served to introduce to us a tall, dark young man who must rank with the most advanced virtuosos on the bassoon anywhere to be heard. This is a fairly large statement to be sure, for one doesn't run into a bassoon soloist every day, but there is no doubt that Sherman Walt, the first bassoonist of the orchestra, is both technically and temperamentally the true virtuoso. That is to say that while there may be (and doubtless are) many excellent players of this venerable instrument, the bass voice of the oboe family, Mr. Walt has that curiously indefinable quality known as projection.

He is supremely confident, never betrays a suggestion of nervous tension (no matter how tense he may really be) and he conveys a sense of ease and fluency that is always the mark of the liberated instrumental virtuoso. All this combined with a technical equipment that makes the playing of this exceedingly difficult instrument seem child's play and a sense of the turned phrase, the ear for dynamic nuance and a capacity for producing a remarkably even tone color from top to bottom of the instrument's range resulted in an ovation for Mr. Walt not any too often granted to a Heifetz.

Never Before Done

It might be said that while Mozart's Bassoon Concerto, never before done at these concerts, is anything but superior Mozart, it is a charming work just the same. Although it is largely a product of his "galant" style, there is already a suggestion of the later, greater style in the work, especially in the beautiful slow movement. One wonders how the amateur for whom it was composed, who was using what must have been a pretty primitive instrument, ever negotiated the concerto at all and there is little doubt that Mozart himself would have been perfectly astonished to hear Mr. Walt not only make the difficulties seem simple but in fact non-existent.

It might be added in passing that this sort of thing, that of calling upon the first desk men of the orchestra to display their virtuosity, is something that should be done a great deal more often than it is. For yesterday clearly proved that the soloist does not have to be a celebrity to be appreciated, nor does he have to play a violin, cello or piano to make his way. I am sure, in any case, the audience had no idea until this event that the bassoon could be so grateful—and so graceful.

On the occasion of the first performance of Honegger's "A Christmas Cantata" in the winter of 1954, I find that I devoted the entire notice to an appreciation of this work, which is without any doubt one of the greatest choral utterances of our time. Yesterday its beauty, its tenderness, its enormous conviction and most of all its immense creative power carried everything before it.

The Cantata opens with a passage that at once sets the sense of mystery that pervades the entire work, rising in tension with the entrance of the chorus to a scene of great splendor. The ensuing middle section, a movement of exquisite beauty as the composer quotes a number of largely unfamiliar Christmas carols, introduces two solo voices who briefly comment on the unfolding choral fabric. The final chorus surely ranks with the supreme choral utterances of Bach in drama and impact, and all ends as it began on the solemn portentous pedal point of the organ.

Clear Enough

If the stature of this work was clear enough when it was first given, it was additionally evident yesterday in a superb performance by all concerned. Marguerite Willauer's lovely soprano voice soared over the whole to beautiful effect, and while it seemed to me the timbre of Marvin Hayes' voice was not the most appropriate to this particular work, he was very impressive just the same. In the meantime the New England Conservatory Chorus, which was not any too outstanding in the Stravinsky setting of Bach's Chorale Variations, certainly came into its own in this and gave an exceptional accounting of itself.

The Stravinsky setting, by the way, was very interesting and deserves a good deal more discussion than it can possibly get this morning, while the Sinfonia from Bach's Christmas Concerto was perfection in setting the mood for this most enjoyable concert.

Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto next week, the program also offering Beethoven's Seventh and a Bach Chorale Prelude and Choral as arranged by Mr. Munch.

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DEC 16 1957

Symphony to Open Rehearsal to Public

The Boston Symphony Orchestra will open its final rehearsal for the pre-Christmas concerts to the public at 7:30 p.m. Thursday.

The concerts will be given Dec. 20 and 21.

Rehearsal numbers will include Bach's Chorale Variations on the Christmas song "Von Himmel Hoch" and Mozart's Concerto for Bassoon.

Morning Globe
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DEC 17 1957 57

DEC 17 1957

Symphony Adds Open Rehearsal

The Boston Symphony Orchestra will open its final rehearsal for the pre-Christmas concerts of Dec. 20-21 to the public Thursday evening, Dec. 19, at 7:30.

Dr. Munch will rehearse a special Christmas program which includes the first Boston performance of Bach's Chorale Variations on the Christmas song "Vom Himmel Hoch," transcribed for chorus and orchestra by Igor Stravinsky; Mozart's Concerto for Bassoon with the orchestra's principal bassoon, Sherman Walt, as soloist, and Arthur Honnegger's Christmas Cantata for chorus and soloists, including Marvin Hayes, baritone; Marguerite Willauer, soprano, and the New England Conservatory Chorus, Lorna Cooke DeVaron, conductor. Ticket proceeds will go to the orchestra's pension fund.

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DEC 21 1957

106

Honegger Symphonic 'Christmas Cantata'

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Christian Science Monitor (e)
BOSTON, Mass.
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MAR 21 1958

Sherman Walt, solo bassoonist of the Boston Symphony Orchestra, will be heard in the Boston première of a Vivaldi bassoon concerto Sunday afternoon with the Zimbler Sinfonietta in Jordan Hall.

Sherman Walt Soloist in Mozart Concerto

By Harold Rogers.

Whenever Charles Munch conducts a work by Arthur Honegger in Symphony Hall, the music leaves me with an ever-deepening conviction that in Honegger we have an authentically great composer. He was doubtless the greatest French symphonist of the first half of the century, and it is altogether possible he may remain so for the whole century.

Yesterday afternoon Dr. Munch concluded his program with "A Christmas Cantata" by Honegger, a work given its American première by Dr. Munch and the Boston Symphony on Dec. 31, 1954. It was impressive at that time, but it was even more so yesterday because the performance was better, cleaner, more refined.

In this cantata Honegger has captured the epitome of Christmas, opening as he does with an organ pedal point over which he weaves an instrumental aura of mystery, of listening and waiting in a hush of wonderment.

Then the news of the Nativity breaks forth with a simple, childlike joy. Favorite hymns, carols, noëls, and chorales are exuberantly woven together, with clarion solos enunciated by a soprano (Marguerite Willauer) and a baritone (Marvin Hayes).

* * *

The choral voices (those of the New England Conservatory of Music, trained by Lorna Cooke de Varon, their conductor) build to a ringing climax of bells, organ, and full orchestra. Then the hush begins to fall again; the music subsides with reminiscent bars from cherished carols; and the cantata concludes as it began—with a lone deep sustained note from the organ.

The chorus sang superbly in tone, blend, and unanimity. Miss Willauer's radiant soprano was sheer beauty throughout. Mr. Hayes has a rich baritone, a little strained in its top notes, but otherwise eminently pleasing.

This concert was further distinguished by the masterful playing of Sherman Walt, the orchestra's principal bassoonist. He was the soloist in Mozart's only extant bassoon concerto, the one in B-flat major, K. 191, and his performance was astonishing for its flawless technique and suave, appealing tone. It was not overly reedy, as bassoons can be in less skilled hands, and it never once buzzed.

This concerto (heard in its first performance at these concerts) is unusual in that it has three cadenzas, one in each movement, and in these solo portions Mr. Walt spun out a lovely poetic line. In music-appreciation classes young people are often told that the bassoon is the clown of the orchestra. Teachers who hear Mr. Walt will be compelled to revise this statement. He made it sound like a king.

* * *

Dr. Munch has been generous in his Christmas package this weekend. He has included the first Boston performance of Bach's Chorale Variations on the Christmas song "Von Himmel hoch da komm' ich her," transcribed for chorus and orchestra by Igor Stravinsky.

Mr. Stravinsky's orchestration was minus violins and cellos, and was scored mainly for brass, which is characteristic of him and in this case very satisfying. In the five variations the chorus sang the chorale either in unison or as a canon. The variety is expressed in the instruments as they weave those adroit patterns of which Bach was the master of masters.

Dr. Munch opened the program with a devoted traversal of Bach's Sinfonia from the "Christmas Oratorio." Throughout the concert, the listeners expressed their warm approval and gratitude at the appropriate places, and they were especially enthusiastic after Mr. Walt played.

Concert Calendar

Sunday, Dec. 22

David Glazer, clarinet, and Frank Glazer, piano. Gardner Museum, 3. Free.

Metropolitan Singers, Robert G. Ewing conducting. Jordan Hall, 3:30. Free.

Shaw House Chorus. Old North Church, 4. Free.

Tuesday, Dec. 24

David Beyer, piano, and Eunice de Sánchez, soprano. Gardner Museum, 2:45. Free.

Thursday, Dec. 26

Margaret Kurkjian, piano, and Jean Lunn, soprano. Gardner Museum, 2:45. Free.

Friday, Dec. 27

Boston Symphony, Charles Munch conducting, with Byron Janis as piano soloist. Bach, Rachmaninov, Beethoven. Symphony Hall, 2:15.

Saturday, Dec. 28

Boston Symphony. Same program as Friday. Symphony Hall, 8:30.

John Moriarty, piano, and Ronald Gerbrands, baritone. Gardner Museum, 2:45. Free.

Sunday, Dec. 29

Bel Arte Trio, Gardner Museum, 3. Free.

"Gunman's Walk," a Western set in Wyoming, will include Van Heflin and Tab Hunter in its cast.

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BOSTON, Mass.
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DEC 15 1957

MUSIC EVENTS OF WEEK

Charles Munch, music director of the Boston Symphony Orchestra, announces an addition to the orchestra's program for the concerts of Friday afternoon, December 20 at 2:15 and Saturday evening, December 21 at 8:30. The program will open with the Pastoral Symphony from Johann Sebastian Bach's "Christmas Oratorio." The remainder of the program will be as previously announced: Bach-Stravinsky Chorale Variations on "Vom Himmel Hoch"; Mozart Concerto for Bassoon (Sherman Walt, soloist); Honegger Christmas Cantata (Marvin Hayes, baritone; Marguerite Willauer, soprano; Boston England Conservatory Chorus, Lorna Cooke De Varon, conductor).

Today

The Zimbler Sinfonietta will present the first of its three Sunday afternoon concerts today at 3:30 in Jordan Hall. Nicanor Zabaleta, Spanish harp virtuoso, will be soloist. He will perform for the first time in Boston a Concertino for Harp and Strings by Damase, also a sonata by C. P. E. Bach, and works by Beethoven and E. Parish-Alvars. The program will also include a Concerto Grosso by Stanley, a Hymn and Fuguing Tune No. 2 by Cowell, and a Serenade for Strings by Suk.

The Pauk Quartet of Budapest will present a concert at Kresge Auditorium at 3 p.m.

The "Christmas Story" by Heinrich Schutz and three Advent Motets by Brahms will be presented by the choir and soloists of Old South Church, Copley Square, Carl McKinley, director, at 7:30 assisted by William Tinker, organist; Darlene Miller, soprano; James Mitchell, tenor; Robert Mesrobian, bass, and an ensemble of strings and recorders.

The Tufts Community Orchestra and the Wellesley College Orchestra will play a combined concert at 4 p.m. in Cohen Auditorium on the Tufts campus in Medford.

Professor Kenneth MacKillip of Tufts and Mrs. Margaret Duesenberry of Wellesley will conduct the combined orchestras.

Christmas music ranging from English and French folk songs of ancient vintage to Benjamin Britten's contemporary "Ceremony of Carols" will be featured at the traditional Christmas Vespers Service at Wellesley College. Vespers will be at Houghton Memorial Chapel, on the Wellesley campus beginning at 8 p.m.

Reeve Shackford will sing free Christmas music at the deCordova Museum in Lincoln at 3 p. m.

The chorus, 40 voices, 11 string instruments and piano, will perform Cantata No. 104 "Thou Guide of Israel, hearken" by J. S. Bach, as well as nine Christmas carols. Soloists are Stephen Dimmock, bass and John F. Morabito, tenor.

Monday

The Opera Department of the New England Conservatory of Music, under the direction of Boris Goldovsky, will present a free program of Opera Scenes at 8:30 P. M. in Recital Hall. On the program will be Scenes from Masked Ball, Der Rosenkavalier, The Marriage of Figaro, Il Trovatore, The Magic Flute, and Faust.

Tuesday

Advanced students of the New England Conservatory of Music will present two free concerts of vocal and chamber music in Jordan Hall at 8:30 P. M. this week. The first will be held on Tuesday. The program of this concert will include the Trio Sonata for Violin, Flute and Piano by Bach, music for flute and clarinet by Eric Stokes, and songs by Brahms. The second concert will be presented on Wednesday, and will feature among other works the Sonata for Flute by Hindemith, and songs by Handel, Schumann, Ravel and Poulenc.

Wednesday

The next event in the series, Great Music, under the direction of Karl Gehringer will take place at Boston University College of Liberal Arts, 725 Commonwealth Avenue, in room 12, at 7:15 P. M. Dr. Edith Vogl will present an illustrated lecture on Mozart's "Don Giovanni." Victoria De Los Angeles, Spanish soprano of the Metropolitan Opera, is the third guest artist for the Boston Morning Musicales, at 11 A. M., at the Hotel Statler Ballroom. Paul Berl is at the piano.

Dein blaues Auge	Brahms
Sonntag	Brahms
Der Mond kommt	Brahms
Verrathene Sänderchen	Brahms
Aria from "La Cenerentola" (Nacqui all'affanno e al pianto)	Rossini
El amor y los ojos	Vives
El retrato de Isabela	Vives
Canción de Malilla Murciana	de Falla
Del cabello mas sutil	Obradors
Coplas de Curro Dulce	Obradors

Quincy Symphony Orchestra will open its fourth season with a Christmas Pops concert at 8:30 P. M. in Quincy High School Auditorium.

The Belmont Community Chorus under the direction of Dr. Charles

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Morning Globe
BOSTON, Mass.
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DEC 21 1957

BOSTON SYMPHONY ORCHESTRA

Music Mostly of Christmas

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Sinfonia from the "Christmas" Oratorio; Bach: Chorale Variations on the Christmas Song, "From Heaven High to Earth I Come" (transcribed by Igor Stravinsky; first performance in Boston); Mozart: Concerto for Bassoon in B-flat (K. 191), Sherman Walt soloist (first performance at these concerts); Honegger: A Christmas Cantata, the New England Conservatory Chorus, prepared by Lorne Cooke de Varon, and soloists Marguerite Willauer, soprano, and Marvin Hayes, baritone (Boston debut) assisting.

Music mostly of Christmas forms the program conducted by Charles Munch at the Boston Symphony Orchestra concerts this week. Yet one of the brightest interludes has no connection with the season—only musical value. This is the Bassoon Concerto in B-flat (K. 191) by Mozart, which affords the Boston Symphony's first bassoon opportunity to display his skill.

That skill is extraordinary, for Sherman Walt is a true virtuoso of his instrument. Listening to him ripple off exceedingly rapid scales and passage work, and observing various technical fireworks produced with the calm, seeming ease of mastery, one wished it were possible to hear this artist more often. But the common practice is to bury the bassoon in orchestration and give it but most incidental solos, often of a misleading nature which caused some glib writer to dub the bassoon "the clown of the orchestra."

The bassoon is anything but that, and in such hands as those of Walt it sings with a gentle, velvet resonance and makes music with dignity. The Concerto itself is naturally a display piece, but it is more than merely that. It is characteristic of young Mozart (he was 18 when he wrote it), of divertissement-type music: vivacious, full of bubbling melody, charm and graceful structure. Walt was recalled to the stage three times, and there was copious applause between movements. All of this, he most thoroughly deserved.

Small, Compact, Good

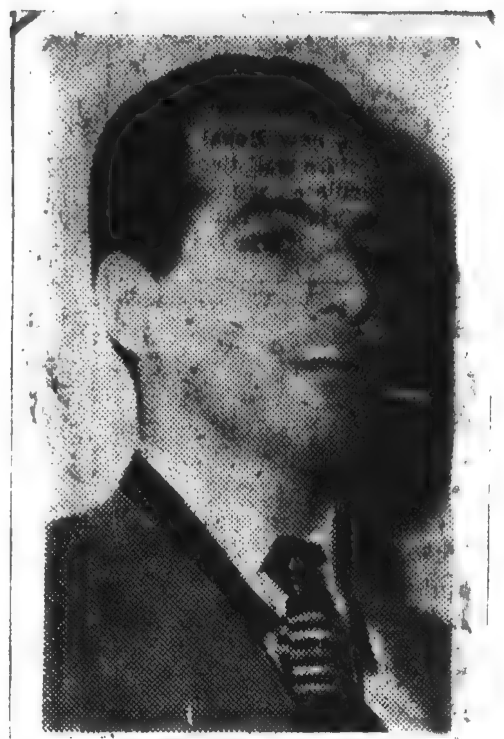
In transcribing Bach's five Chorale Variations upon "From Heaven High to Earth I Come," Stravinsky used a small, compact orchestra which undoubtedly would pass the scrutiny of those informal musical police inspectors: the people who dote on "baroque." It also sounds excellent, with its woodwinds, brasses, violas and double-basses, which is more to the point. There is considerable variety in the treatment and the colors of the variations, and in this work Stravinsky evidently forgot to be dry. Laudate St. Igor! It is a question whether a smaller and more expert chorus, with older and heavier voices might be more effective, but the quite sizeable New England Chorus did well.

Honegger's Christmas Cantata seemed, taken all in all, more powerful and less of a bore than when it was first heard in this country just under three years ago, at Symphony Hall. The fact is, the Christmas Cantata gets better as it goes along, the carol tunes woven into the tonal fabric make a nice effect, and there is jolly good spirit in the section where everybody, plus bells, rings the Christmas welkin.

Nonetheless, the beginning still impresses me as ugly and strained. The "anguished appeal" of humanity for a savior did not have to be quite so starkly anguished of sound, to my notion. But that is the way Honegger wrote and either you like it or not. I cannot forget the witticism of a musician uttered about this portion at the time of the American premiere: "Christmas! Christmas in a concentration camp!"

The Conservatory choristers coped with the difficult music very creditably if not with perfection. It was a good choice to engage a professional for the brief soprano role, taken last time by one of the chorus. Miss Willauer sang it with a delightful, gleaming and crystal-clear tone. Hayes, according to the records making his first local appearance, brought a weighty and dramatic sound, if one a little far-back in the throat, to the baritone solo. Dr. Munch conducted in his best form in every piece of the afternoon.

Next week Byron Janis will be soloist in the D minor Piano Concerto, No. 3, by Rachmaninoff. Dr. Munch will begin with his own transcription of Bach's New Year Prelude and Chorale, "The Old Year Is Past," and will include Beethoven's Seventh Symphony.



SHERMAN WALT, solo bassoonist of the Boston Symphony Orchestra, will perform Vivaldi's Concerto for Bassoon, Strings and Cembalo tomorrow afternoon at the final concert by the Zimbler Sinfonietta at Jordan Hall.

Globe – Sat, Mar. 22/58

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DEC 11 1957

Orchestra Open Rehearsal

The Boston Symphony Orchestra, Charles Munch, Music Director, will open its final rehearsal for the pre-Christmas concerts of December 20-21 to the public on Thursday evening, December 19 at 7:30. Dr. Munch will rehearse a special Christmas program which includes the first Boston performance of Bach's Chorale Variations on the Christmas song, "Vom Himmel Hoch," transcribed for chorus and orchestra by Igor Stravinsky; Mozart's Concerto for Bassoon with the Orchestra's principal bassoon, Sherman Walt, as soloist; and Arthur Honegger's Christmas Cantata for chorus and soloists, including Marvin Hayes, baritone; Marguerite Willauer, soprano, and the New England Conservatory Chorus, Lorna Cooke DeVaron conductor.

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DEC 18 1957

CHARLES MUNCH TO CONDUCT BACH CHORALE

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct the concerts of Friday afternoon and Saturday evening, December 27 and 28. This will be the final concert conducted by Munch before his midwinter vacation. He will return for the concerts of January 31-February 1, 1958.

Dr. Munch will open the program with his own arrangement of Bach's Chorale Prelude "Das alte Jahr vergangen ist" ("The Old Year Has Gone"). Beethoven's Seventh Symphony will conclude the first half of the program.

Globe December 15, 1957

Christmas Music at Symphony

Music director Charles Munch of the Boston Symphony Orchestra will conduct a program consisting largely of Christmas music, at the concerts in Symphony Hall Friday at 2:15 and Saturday at 8:30.

The Christmas music will be the Pastoral Symphony from Bach's "Christmas" Oratorio; Stravinsky's arrangement (first Boston performance) of Bach's Chorale Variations, "From Heaven Above to Earth I Come," and Honegger's Christmas Cantata. The remaining number will be Mozart's Bassoon Concerto in B-flat major (K. 191), with Sherman Walt, the Orchestra's first bassoon, as soloist.

The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, will assist in Honegger's Christmas Cantata. The soloists will be Marvin Hayes, baritone, and Marguerite Willauer, soprano.

The final rehearsal for these concerts will be in the nature of an open rehearsal, to benefit the Orchestra's pension fund, at Symphony Hall Thursday evening at 7:30.

The second concert of the Sanders Theater, Cambridge, series, will be Tuesday at 8:30. Dr. Munch will conduct Brahms' "Academic Festival" Overture; the "Reformation" Symphony by Mendelssohn and the "Eroica" Symphony of Beethoven.

Zimbler Sinfonietta

The Zimbler Sinfonietta of Boston Symphony string players will open a new season this afternoon at 3:30 in Jordan Hall, under auspices of the Friends of Chamber Music, Inc. The program:

Stanley: Concerto Grosso; Cowell: Hymn and Fuguing Tune No. 2; Suk: Serenade for Strings; Damase: Concertino for Harp and Strings (first time in Boston; Nicanor Zabaleta soloist); solos by Mr. Zabaleta, including a Sonata by K. P. E. Bach, and works of Beethoven and E. Parish-Alvara.

Alexandra Pierce

Alexandra Pierce, pianist, will play at the Old South Meeting House Wednesday at 4:30. The program:

Blow: Suite in C major; Froberger: Suite in A minor; Schumann: Scherzo, Gigue, Romance and Fughetta, Op. 32; Bartok: Fifteen Hungarian Peasant Songs and Dances.

"Iceman Cometh"

The Dudley House Dramatic Society at Harvard, will present O'Neill's "The Iceman Cometh" Feb. 3-8 at Agassiz Theater, Cambridge. Frederick J. Marker is directing.

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DEC 5 - 1957

Symphony Rehearsal

BOSTON EVENING AMERICAN, THURSDAY, DECEMBER 5, 1957

The Boston Symphony Orchestra, with Charles Munch directing, will open its final rehearsal for the pre-Christmas concerts of Dec. 20-21 to the public on Thursday, Dec. 19, at 7:30 p. m.

Dr. Munch will rehearse a special Christmas program which includes the first Boston performance of Bach's Chorale Variations on the Christmas song, "Rom Himmel Hoch," transcribed for chorus and orchestra by Igor Stravinsky; Mozart's Concerto for Bassoon with the Orchestra's principal bassoon, Sherman Walt, as soloist; and Arthur Honnegger's Christmas Cantata for chorus and soloists, including Marvin Hayes, baritone; Marguerite Willauer, soprano, and the New England Conservatory Chorus, Lorne Cooke DeVaron conductor.

Tickets for the rehearsal are $2 at the Symphony Hall box office and all proceeds will go to the Orchestra's Pension Fund.

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Christian Science Monitor (e)
BOSTON, Mass.
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Circ. 161,566
DEC 28 1957

BOSTON Musical Courier Feb, '58

■ There really is not, or rather ought not to be, a set program pattern for orchestra concerts, and it is all to the good that Charles Munch has so often succeeded in avoiding conventionally arranged programs. There are times, however, when one may question his ideas, as, for instance, when he mixed Debussy and Wagner in curious style for the 6th pair of Boston Symphony concerts.

Opening with No. 1 of the Debussy "Images," he skipped No. 2 to go on to No. 3. Then came Wagner with Eileen Farrell in the Prelude and "Love-death" from "Tristan." While Wagner does not sit too well after Debussy, Mr. Munch conducted splendidly and Miss Farrell sang with tremendous effect for an enjoyable first half. But after the intermission Debussy came on again with No. 2 from the "Images," to be followed again by Miss Farrell in the "Immolation" scene from "Götterdämmerung." Granted that the performances were superb, this layering of the two composers produced an odd and freakish effect.

The following week Mr. Munch went to the other extreme by listing two large works by the same composer, written in the same period and in the same key. Again the performances were splendid, both the Beethoven "Eroica" Symphony and the same composer's "Emperor" Piano Concerto, with Claudio Arrau distinguishing himself in the solo part. But with most of the movements of both works in the key of E-flat an unavoidable tonal monotony was present in the concerto in spite of the intermission between the two works.

There was plenty of variety for the 8th pair (Dec. 6, 7), with the Brahms "Academic Festival" Overture followed by the first performance of the Roger Sessions Symphony No. 3, the Schumann Cello Concerto coming after intermission, and Ravel's "La Valse" closing the program. Again the performances were most satisfactory. Composed for the 75th anniversary of the orchestra the Sessions work was worth the waiting even if it came two seasons late. Although the work apparently was not immediately accessible to the audience it is imaginative and highly skilled music worked out with fine craftsmanship and with a highly original and compelling texture. Pierre Fournier played the concerto beautifully, and Mr. Munch conducted brilliantly throughout the afternoon. Yet even here one could not help feeling that a still finer effect might have been made if the Schumann had followed the Brahms, with the new work coming after intermission and "La Valse" a closing sweetener after the relative astringency of the Sessions.

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JULES WOLFFERS

Byron Janis Soloist at Sy

Young Pianist Acclaimed In Rachmaninov Concerto

By Harold Rogers

The rare thing among concerto pianists these days is the man who combines technical prowess with a refined musical sense. Most players evidently feel that since most concertos are basically show pieces, they may as well let 'er rip, and they gleefully tear up the keyboard.

This kind of playing can be exciting, true enough; the ear is dazzled by the coruscations; but the ear rather than the heart is the organ mainly affected. On the other hand, there are pianists who approach a concerto so subjectively that the display elements are swallowed up in the orchestral fabric. The heart may be affected, but not without some injustice to the music.

The ideal, obviously, is the musician who keeps both areas —the ear and the heart—well in mind, who can be, shall we say, a dazzling poet.

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He has a few mannerisms, none of which are distracting. Usually pianists who have a tendency to lift themselves off the bench are somewhat disturbing, but with Mr. Janis one felt that it must be a necessity. Since he obviously does not have the physical weight, he must somehow compensate when seeking power.

Even so, he is not a powerful pianist, yet he was never without strength. He was absolutely secure. He was breathtakingly speedy. And—most important of all—he poured forth the musical emotion without stint. His expression of the sweeping theme in the Intermezzo was of an incredible beauty.

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For this he won bravos. Mr. Janis won bravos. And bravos in Boston are not easily won.

Christian Science Monitor (e)
Boston, Mass.
Non-partisan
Circ. 161,566
DEC 28 1957

BOSTON Musical Courier Feb, '58

■ There really is not, or rather ought not to be, a set program pattern for orchestra concerts, and it is all to the good that Charles Munch has so often succeeded in avoiding conventionally arranged programs. There are times, however, when one may question his ideas, as, for instance, when he mixed Debussy and Wagner in curious style for the 6th pair of Boston Symphony concerts.

Opening with No. 1 of the Debussy "Images," he skipped No. 2 to go on to No. 3. Then came Wagner with Eileen Farrell in the Prelude and "Love-death" from "Tristan." While Wagner does not sit too well after Debussy, Mr. Munch conducted splendidly and Miss Farrell sang with tremendous effect for an enjoyable first half. But after the intermission Debussy came on again with No. 2 from the "Images," to be followed again by Miss Farrell in the "Immolation" scene from "Götterdämmerung." Granted that the performances were superb, this layering of the two composers produced an odd and freakish effect.

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The Pilot
BOSTON, Mass.
Weekly Catholic
Circ. 85,651

DEC 28 1957

MUSIC

On Friday, December 20 and Saturday, December 21 at 2:30 and 8:30 respectively, the Boston Symphony Orchestra under Charles Munch, assisted by the New England Conservatory Chorus prepared by Lorna Cooke deVaron, and by Marguerite Willauer, soprano, Marvin Hayes, bass-baritone, Alfred Nash Patterson, organist, and Sherman Walt, principal bassoon of the Orchestra, offered the following program: Bach: Sinfonia from the Christmas Oratorio; Bach-Stravinsky: Choral Variations on 'Vom Himmel Hoch'; Mozart: Concerto for Bassoon, K.V.191; Honegger: A Christmas Cantata.

For Doctor Munch and the artists under his direction at this pair of concerts, go the highest praise and warmest thanks for such music, such performances, such appropriate choices for this season. The simple, sober tenderness of the Bach to set the mood, the vigorous enthusiasm of the Stravinsky as an aperitif, the delights of the Mozart for a diversion and the incredible richness and deeply moving message of the Honegger to crown the threefold feast of ear, heart and soul.

This column wrote a paean on this work three years ago when it was given its American premiere by Dr. Munch, in which the writer participated as a chorister. Repeated hearings of tapes made at that time, of the Epic recording conducted by Paul Sacher (who commissioned the work) and of three-dimensional Stereophonic tapes have vastly deepened his first feeling into a firm conviction that this is no tour de force nor a piece d'occasion, but a major work of this time; in fact, worthy to stand with the great choral utterances of all time.

At that writing, an attempt was made to convey in cold print the mystery of the dimly heard organ pedal-point at the outset, symbolizing perhaps the distance of the early ages of mankind, and the darkness after the fall; then the groping harmonies in the strings, and the first dim wailing of the voices in wordless misery; the anguish of mankind forbidden ultimate entrance to Heaven and finding earth no more a paradise prompted Honegger to write a music for the De Profundis of mounting tensions and stridencies which culminate in some of the most rending dissonances in choral literature. This is indeed the apotheosis of the De Profundis, whose words clearly state 'out of the depths I have cried to Thee, O Lord.' Some have found such extreme angularity of writing inappropriate or at least unpleasant; but even a brief pondering on the state of mankind after the fall: Cain and Abel, the fate of the pyramid-builders, the literally tens of thousands of human sacrifices of the Aztecs and the high Chinese dynasties—such thoughts quickly exonerate and indeed more than justify M. Honegger's setting. A more pleasant sound to the ear would be esthetically offensive for lack of appropriateness to context.

At the height of the torment an angel choir (boys' voices) or, alternately, as at these recent concerts, soprano solo, announces the imminent coming of the Redeemer, and the last outcry is silenced by the glad tidings that He is born. The magical transformation of misery to unaffected joy is truly great art, and the simple, marvelously moving bridge passage in two parts only, for organ, is artistic economy at its best. There follows a contrapuntal tour de force, in which the composer interweaves many lovely old carols in various tongues into one rich, glowing fabric of choral tone, symbolizing the unity of mankind at the Crib. Then a hushed moment, breathing the very air of Bethlehem, and at last the unrestrained outburst of joy no longer to be contained, in the Laudate Dominum—surely the most infectious, heartfelt, begging-to-be-danced-to setting imaginable. The heaven-height-scaling passages take the whole chorus upwards together, and finally the long, ecstatically rich, then gentle, peacefully exalted peroration forms a fitting coda for a magnificent work of homage to the Child. The pedal point which at first ushered us into a dark and somber world now seems to speak of a hushed peace which passes all understanding.

It is painful to find, even unwillingly, minor flaws in such a glorious performance. Some of these are aspects of practicality and bring compensations with them. If it had been possible to hear a boy choir of calibre suitable to the occasion, we should have missed the soaring silvery glory of Miss Willaur's singing; if the same boys had sung the descant over the Laudate Dominum—the augmentation of the theme, we should not have heard the ringing pomp of the Voisin trumpet gleaming through the massiveness of the sound. If, on the other hand, it had been possible (as was done at the premiere) for the organ low pedal C to be specially softened by Mr. Carlson for the opening and closing portions to give the two moods of distance and peace, the work might have gained much thereby.

It is hoped that such a matter, so important to the effect, might be tended to if a recording is to be made; the Sacher discing for Epic is superb, but surely a work of this stature deserves a wider representation in the catalogues. Doctor Munch has placed us deeply in his debt for his recordings of such choral works as the Berlioz Enfance du Christ, and, soon, the Requiem. In expressing a hope for his Honegger we could not more deeply compliment him.

Paul St. George.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

DEC 22 1957

Byron Janis Soloist With BSO

Byron Janis, the young American pianist, will be soloist with the Boston Symphony Orchestra in the Concerto No. 3, in D minor, by Rachmaninoff, at Symphony Hall, Friday at 2:15 and Saturday at 8:30. Charles Munch will begin the program, according to his New Year's custom, with his own arrangement of the Bach Chorale Prelude, "The Old Year Has Gone." Beethoven's Seventh Symphony will complete the program.

Pennsylvania-born and a student of Adele Marcus and Vladimir Horowitz, Byron Janis last appeared with the Orchestra in 1952.

These concerts will be the last to be conducted by Charles Munch before he leaves on his mid-Winter vacation. He will return for the program of Jan. 31-Feb. 1. Intervening concerts will be conducted by Pierre Monteux and Robert Shaw.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 805,271

DEC 22 1957

Janis Soloist At Symphony On Friday

Dr. Charles Munch, music director of the Boston Symphony Orchestra, will conduct the 10th concert in the Friday afternoon and Saturday evening series on Dec. 27 at 2:15, and Dec. 28 at 8:30. This will be the final concert conducted by Dr. Munch before his mid-winter vacation. He will return to Boston next year for the concerts of Jan. 31 and Feb. 1. Pierre Monteux and Robert Shaw will conduct until his return.

Dr. Munch will open the program with his own arrangement of Bach's Chorale Prelude "Das alte Jahr vergangen ist" ("The Old Year Has Gone") which he first performed on Jan. 2-3, 1953, and which he has frequently played at this season of the year. Beethoven's Seventh Symphony will conclude the first half of the program.

The young American pianist, Byron Janis, will be heard as soloist in the Piano Conceto No. 3 in D minor of Rachmaninoff. Mr. Janis, who was born in Pennsylvania and studied with Adele Marcus and Vladimir Horowitz, made his New York debut at Carnegie Hall in November, 1948. He has toured the United States a number of times and has made successful tours in Europe. His previous appearances with the Boston Symphony Orchestra were in 1949 when he played Rachmaninoff's Second Piano Concerto, and in February, 1952, he was soloist in Beethoven's Third Piano Concerto in C minor.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

DEC 26 1957

Luxards

Byron Janis will be soloist in Rachmaninov's Third Piano Concerto with the Boston Symphony at its weekend concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

DEC 28 1957

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 10th concert of the 77th season in Symphony Hall yesterday afternoon. The soloist was Byron Janis. The program:

"The Old Year Is Past"...Bach-Munch
Symphony No. 7 in A major, Op. 92 Beethoven
Concerto No. 3 in D minor Rachmaninoff

By RUDOLPH ELIE

Since his last appearance here some eight years ago as a 20-year-old pianist, Byron Janis has undergone an electrifying development.

He appeared as soloist in Rachmaninoff's Third Concerto yesterday afternoon and displayed a mastery of his instrument, his music and in fact himself, that clearly indicates that he is well on his way to becoming one of our very finest young American pianists.

Back in 1949 when he made his debut here in the Rachmaninoff Second I rind, a little to my dismay at my candor, that I said his performance was a little pallid and that he "seldom rose above the timber line." Fortunately enough I added that he seemed to have real promise, and that promise has certainly now been fulfilled. His performance of this work ranks with that of Horowitz and, in fact, recalls in some measure the composer's own conception of it in the rhapsodic sweep, the passion and the tumult and yet always the musicality of his playing.

It is this musicality that is most impressive in Mr. Janis' style: his technique is formidable to begin with—as indeed it has to be to attempt this most difficult of all the romantic concertos—but there are any number of pianists who can subdue its difficulties. But what emerges here is a singularly felicitous ear for the musical line. It turned up again and again in the soft, melting moments for piano alone: here the pianist's great feeling for lyricism, for sustained phrasing never smeared by over-pedalling or marred by over-sentimentality, was beautifully in evidence all the way through.

Mattered Little

In the big and often wild tutti with piano and orchestra in full cry he was always dominating without ever seeming to pound (for his power is fully under control), and he executed the virtual thesaurus of keyboard complexities this work provides with what seemed to be just enough effort to add to the excitement. I thought I detected a few moments of his being at rhythmic odds with the orchestra (always the critic!), but it couldn't have mattered less. This was a big conception executed by pianist and orchestra alike on the biggest scale and, in my view, a few ups and downs always add to the illusion of re-creative force in being.

Needless to say this 28-year-old young man, as modest in appearance as he is handsome, arose from the piano to find himself the subject of an ovation consisting of bravos, stamping of the feet and applause. It was shared by Mr. Munch, who is remarkable for being able to let his soloist speak for himself and maintain the intricate give-and-take that is the fascination of the concerto with the highest authority.

For his part, Mr. Munch's moment came in his exceedingly appropriate and very beautiful transcription for orchestra of Bach's Chorale Prelude and Chorale on "The Old Year Is Past," but most especially in the Beethoven Seventh. It was an exciting and a vital performance, but one in which the conservative might make a good many reservations. Not being a conservative, I won't make them, but if I were to do so they'd mostly have to do with excessive speeds and a rather over-done dynamism in all the fast movements. But the strength in Beethoven is that while there are a thousand wrong ways to play him, there is no one true way. And it may certainly be said that the effect produced a prolonged round of applause for the conductor, who gives more of himself on these occasions than anyone has the right to expect. In any case, this all added up to another high point in the season.

Next week Pierre Monteux returns as guest conductor in a program offering Prokofieff's Classical Symphony, Stravinsky's "Petrouchka" (Bernard Zighera as piano soloist) and Tchaikovsky's Fourth Symphony.

Rachmaninoff's Third Piano Concerto next week, the program also offering Beethoven's Seventh and a Bach Chorale Prelude and Choral as arranged by Mr. Munch.

Prelude and Chorale... Old Year Is Past," and will include Beethoven's Seventh Symphony.

CHRISTIAN SCIENCE MONITOR
DECEMBER 21, 1957 Art—Music—Theater **7

phonic 'Christmas Cantata'

Sherman Walt Soloist in Mozart Concerto

By Harold Rogers

Whenever Charles Munch conducts a work by Arthur Honegger in Symphony Hall, the music leaves me with an ever-deepening conviction that in Honegger we have an authentically great composer. He was doubtless the greatest French symphonist of the first half of the century, and it is altogether possible he may remain so for the whole century.

Yesterday afternoon Dr. Munch concluded his program with "A Christmas Cantata" by Honegger, a work given its American première by Dr. Munch and the Boston Symphony on Dec. 31, 1954. It was impressive at that time, but it was even more so yesterday because the performance was better, cleaner, more refined.

In this cantata Honegger has captured the epitome of Christmas, opening as he does with an organ pedal point over which he weaves an instrumental aura of mystery, of listening and waiting in a hush of wonderment.

Then the news of the Nativity breaks forth with a simple, childlike joy. Favorite hymns, carols, noëls, and chorales are exuberantly woven together, with clarion solos enunciated by a soprano (Marguerite Willauer) and a baritone (Marvin Hayes).

The choral voices (those of the New England Conservatory of Music, trained by Lorna Cooke de Varon, their conductor) build to a ringing climax of bells, organ, and full orchestra. Then the hush begins to fall again; the music subsides with reminiscent bars from cherished carols; and the cantata concludes as it began—with a lone deep sustained note from the organ.

The chorus sang superbly in tone, blend, and unanimity. Miss Willauer's radiant soprano was sheer beauty throughout. Mr. Hayes has a rich baritone, a little strained in its top notes, but otherwise eminently pleasing.

This concert was further distinguished by the masterful playing of Sherman Walt, the orchestra's principal bassoonist. He was the soloist in Mozart's only extant bassoon concerto, the one in B-flat major, K. 191, and his performance was astonishing for its flawless technique and suave, appealing tone. It was not overly reedy, as bassoons can be in less skilled hands, and it never once buzzed.

This concerto (heard in its first performance at these concerts) is unusual in that it has three cadenzas, one in each movement, and in these solo portions Mr. Walt spun out a lovely poetic line. In music-appreciation classes young people are often told that the bassoon is the clown of the orchestra. Teachers who hear Mr. Walt will be compelled to revise this statement. He made it sound like a king.

* * *

Dr. Munch has been generous in his Christmas package this weekend. He has included the first Boston performance of Bach's Chorale Variations on the Christmas song "Von Himmel hoch da komm' ich her," transcribed for chorus and orchestra by Igor Stravinsky.

Mr. Stravinsky's orchestration was minus violins and cellos, and was scored mainly for brass, which is characteristic of him and in this case very satisfying. In the five variations the chorus sang the chorale either in unison or as a canon. The variety is expressed in the instruments as they weave those adroit patterns of which Bach was the master of masters.

Dr. Munch opened the program with a devoted traversal of Bach's Sinfonia from the "Christmas Oratorio." Throughout the concert, the listeners expressed their warm approval and gratitude at the appropriate places, and they were especially enthusiastic after Mr. Walt played.

BOSTON HERALD
Dec. 21, 1957

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Marguerite Willauer, soprano, and Marvin Hayes, baritone. Assisting was the N. E. Conservatory Chorus, Lorna Cooke De Varon, conductor. The program:

Sinfonia from the Christmas Oratorio .... Bach
Choral Variations on "Vom Himmel hoch" .... Bach-Stravinsky
Concerto for Bassoon (K/K.191) Mozirt
A Christmas Cantata .... Honegger

BY RUDOLPH ELIE

This concert couldn't have been more appropriate to the season or more splendidly done: it was one of real beauty and real communication throughout.

First of all, it served to introduce to us a tall, dark young man who must rank with the most advanced virtuosos on the bassoon anywhere to be heard. This is a fairly large statement to be sure, for one doesn't run into a bassoon soloist every day, but there is no doubt that Sherman Walt, the first bassoonist of the orchestra, is both technically and temperamentally the true virtuoso. That is to say that while there may be (and doubtless are) many excellent players of this venerable instrument, the bass voice of the oboe family, Mr. Walt has that curiously indefinable quality known as projection.

He is supremely confident, never betrays a suggestion of nervous tension (no matter how tense he may really be) and he conveys a sense of ease and fluency that is always the mark of the liberated instrumental virtuoso. All this combined with a technical equipment that makes the playing of this exceedingly difficult instrument seem child's play and a sense of the turned phrase, the ear for dynamic nuance and a capacity for producing a remarkably even tone color from top to bottom of the instrument's range resulted in an ovation for Mr. Walt not any too often granted to a Heifetz.

Never Before Done

It might be said that while Mozart's Bassoon Concerto, never before done at these concerts, is anything but superior Mozart, it is a charming work just the same. Although it is largely a product of his "galant" style, there is already a suggestion of the later, greater style in the work, especially in the beautiful slow movement. One wonders how the amateur for whom it was composed, who was using what must have been a pretty primitive instrument, ever negotiated the concerto at all and there is little doubt that Mozart himself would have been perfectly astonished to hear Mr. Walt not only make the difficulties seem simple but in fact non-existent.

It might be added in passing that this sort of thing, that of calling upon the first desk men of the orchestra to display their virtuosity, is something that should be done a great deal more often than it is. For yesterday clearly proved that the soloist does not have to be a celebrity to be appreciated, nor does he have to play a violin, cello or piano to make his way. I am sure, in any case, the audience had no idea until this event that the bassoon could be so graceful—and so graceful.

On the occasion of the first performance of Honegger's "A Christmas Cantata" in the winter of 1954, I find that I devoted the entire notice to an appreciation of this work, which is without any doubt one of the greatest choral utterances of our time. Yesterday its beauty, its tenderness, its enormous conviction and most of all its immense creative power carried everything before it.

The Cantata opens with a passage that at once sets the sense of mystery that pervades the entire work, rising in tension with the entrance of the chorus to a scene of great splendor. The ensuing middle section, a movement of exquisite beauty as the composer quotes a number of largely unfamiliar Christmas carols, introduces two solo voices who briefly comment on the unfolding choral fabric. The final chorus surely ranks with the supreme choral utterances of Bach in drama and impact, and all ends as it began on the solemn portentous pedal point of the organ.

Clear Enough

If the stature of this work was clear enough when it was first given, it was additionally evident yesterday in a superb performance by all concerned. Marguerite Willauer's lovely soprano voice soared over the whole to beautiful effect, and while it seemed to me the timbre of Marvin Hayes' voice was not the most appropriate to this particular work, he was very impressive just the same. In the meantime the New England Conservatory Chorus, which was not any too outstanding in the Stravinsky setting of Bach's Chorale Variations, certainly came into its own in this and gave an exceptional accounting of itself.

The Stravinsky setting, by the way, was very interesting and deserves a good deal more discussion than it can possibly get this morning, while the Singonia from Bach's Christmas Concerto was perfection in setting the mood for this most enjoyable concert.

Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto next week, the program also offering Beethoven's Seventh and a Bach Chorale Prelude and Choral as arranged by Mr. Munch.

BOSTON DAILY GLOBE—SATURDAY, DECEMBER 21

BOSTON SYMPHONY ORCHESTRA

Music Mostly of Christmas

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Sinfonia from the "Christmas" Oratorio; Bach: Chorale Variations on the Christmas Song, "From Heaven High to Earth I Come" (transcribed by Igor Stravinsky; first performance in Boston); Mozart: Concerto for Bassoon in B-flat (K. 191), Sherman Walt soloist (first performance at these concerts); Honegger: A Christmas Cantata, the New England Conservatory Chorus, prepared by Lorne Cooke de Varon, and soloists Marguerite Willauer, soprano, and Marvin Hayes, baritone (Boston debut) assisting.

Music mostly of Christmas forms the program conducted by Charles Munch at the Boston Symphony Orchestra concerts this week. Yet one of the brightest interludes has no connection with the season—only musical value. This is the Bassoon Concerto in B-flat (K. 191) by Mozart, which affords the Boston Symphony's first bassoon opportunity to display his skill.

That skill is extraordinary, for Sherman Walt is a true virtuoso of his instrument. Listening to him ripple off exceedingly rapid scales and passage work, and observing various technical fireworks produced with the calm, seeming ease of mastery, one wished it were possible to hear this artist more often. But the common practice is to bury the bassoon in orchestration and give it but most incidental solos, often of a misleading nature—which caused some glib writer to dub the bassoon "the clown of the orchestra."

The bassoon is anything but that, and in such hands as those of Walt it sings with a gentle, velvet resonance and makes music with dignity. The Concerto itself is naturally a display piece, but it is more than merely that. It is characteristic of young Mozart (he was 18 when he wrote it), of divertissement-type music: vivacious, full of bubbling melody, charm and graceful structure. Walt was recalled to the stage three times, and there was copious applause between movements. All of this, he most thoroughly deserved.

Small, Compact, Good

In transcribing [illegible] five Chorale Variations upon "From Heaven High to Earth I Come," Stravinsky used a small, compact orchestra which undoubtedly would pass the scrutiny of those informal musical police inspectors: the people who dote on "baroque." It also sounds excellent, with its woodwinds, brasses, violas and double-basses, which is more to the point. There is considerable variety in the treatment and the colors of the variations, and in this work Stravinsky evidently forgot to be dry. Laudate St. Igor! It is a question whether a smaller and more expert chorus, with older and heavier voices might be more effective, but the quite sizeable New England Chorus did well.

Honegger's Christmas Cantata seemed, taken all in all, more powerful [illegible] of a bore than when it [illegible] in this country just [illegible] three years ago at Symphony [illegible]. The fact is, the Christmas Cantata gets better [illegible] the carol tunes woven [illegible] fabric [illegible] there is [illegible] section where [illegible] bells, rings [illegible].

Nonetheless, the [illegible] still [illegible] strained. The "anguished appeal" of humanity [illegible] did not have to be quite so starkly anguished of sound, to my notion. But that is the way Honegger wrote and either you like it or not. I cannot forget the witticism of a musician uttered about this portion at the time of the American premiere: "Christmas! Christmas in a concentration camp!"

The Conservatory choristers coped with the difficult music very creditably if not with perfection. It was a good choice to engage a professional for the brief soprano role, taken last time by one of the chorus. Miss Willauer sang it with a delightful, gleaming and crystal-clear tone. Hayes, according to the records making his first local appearance, brought a weighty and dramatic sound, if one a little far-back in the throat, to the baritone solo. Dr. Munch conducted [illegible] his best form in every piece of the afternoon.

Next week Byron Janis will be soloist in the D minor Piano Concerto, No. 3, by Rachmaninoff. Dr. Munch will begin with his own transcription of Bach's New Year Prelude and Chorale, "The Old Year Is Past," and will include Beethoven's Seventh Symphony.

112

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DEC 28 1957

BOSTON SYMPHONY ORCHESTRA

Byron Janis Piano Soloist

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By CYRUS DURGIN

This chronicle of yesterday's Boston Symphony Orchestra concert may prove to be a minority report, in view of the prevailing enthusiasm at Symphony Hall. But as Farragut said at Mobile Bay, in language rather stronger than will appear in this family newspaper, ignore the torpedoes and full speed ahead.

Charles Munch's program was excellent, but somewhat less than that were the conducting and performance of two thirds of it. The Bach Chorale Prelude and Chorale, appropriate to the season, went beautifully. With Bach, Dr. Munch is always tender, dignified and loving, and impeccable in style. What is more, the conductor's own transcription of the music, which he so fittingly has played every year since 1952, is a model of musicianly character.

Rachmaninoff's Third Piano Concerto is a superbly effective if by no means a great piece of music. It is well made, it "sings," it appeals to the heart. (The composer is not at all to blame that somewhere in recent musical evolution, a bar-sinister descent occurred whereby Rachmaninoff's piano-and-orchestra style became a no doubt unwilling grandfather of such reprehensible characters as the Cornish rhapsodies and the Warsaw concertos.)

Byron Janis is a highly gifted pianist, whose playing proves him an artist of the keyboard. He makes honest and serious music, and in no way pounds, rumbles or exhibits eccentricities. Dr. Munch provided a painstaking and sympathetic accompaniment. Yet as I heard it, the performance never quite got off the ground until the coda of the finale. The orchestral playing was very good that of the soloist without blemish. But the excitement, the electrifying vitality remembered from Rachmaninoff's own performance and that of Horowitz, was missing.

Audience Pleased

Nonetheless, the audience was solidly with Janis and all hands. They applauded rapturously, brought back the soloist four times. They cheered and cheered again. They had been greatly pleased, which always is a matter for rejoicing.

There were some cheers, also when those final, incisive chords had ended the Beethoven Seventh. This puzzled me, for Dr. Munch's reading of that finale, and of the first movement of the Symphony were just about the worst in memory. Everything in those movements went too fast, the texture was coarse, the tone dry and strident.

Exciting? To be sure, but the excitement that comes of nervous observation of a difficult feat, an excitement superficial and upsetting. The finale is marked allegro con brio, not presto or even supersonic. The hard-pressed orchestra, which navigated marvelously under the circumstances, must have been exhausted. The first movement fared no better, from the start. The opening chords of quarter notes in what should have been fairly slow tempo are supposed to be forte. They were very loud, too short, harsh and poorly intoned. The allegretto went much better, and the tricky matter of the right tempo here was solved. The scherzo, too, was better.

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PIANIST Byron Janis will be soloist with the Boston Symphony Orchestra, at Symphony Hall Friday afternoon and Saturday evening, in the D minor Concerto, No. 3, by Rachmaninoff.

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Sunday Courant
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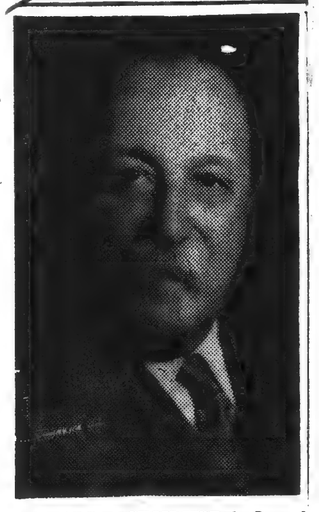
JAN 12 1958
THE HARTFORD CO



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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JAN 2 - 1958

MUSIC IN

By GERALD A. [illegible]

JANIS SOLOIST

Editor's Note: This week's noted composer and musician, who peared in the Advocate.

Last Saturday's Boston Sympho only in superlatives. One would n an E. T. A. Hoffmann (whose extolli duced in Mr. Burk's concert bulletin of this column the exhilaration, t faculties, the insights, engendered a

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JAN 15 1958

Monteux Conducts BSO at Bushnell

By EVANS CLINCHY

Those of us who, like Sir Edmund Hillary, made the polar dash last night to Bushnell Memorial were rewarded with one of the most distinguished concerts this town has seen in many an Arctic moon.

The great reward for the journey across the frozen, slippery wastes of Hartford (and many, many people made the trip) was the performance of the Boston Symphony Orchestra under its frequent guest conductor, the venerated but not yet venerable Pierre Monteux

Not only did Mr. Monteux conduct a neatly balanced program in an electrifying manner, but the orchestra itself played superlatively all evening. We had Beethoven (the Weingartner elaboration of the Grosse Fuge), Stravinsky (Petrouchka) and Tchaikowsky (Fifth Symphony). What more could anyone ask?

It should be no surprise to anyone that Mr. Monteux played the Petrouchka ballet (the entire work, not the suite) ion a manner to defy imitation. After all, he conducted the premiere some 47 years ago. Those were great days, the golden age of the Diaghileff Ballet, and it almost seemed that those moments lived once more in this small, rotund, teddy-bearish man who, hardly moving anything but his arms, could draw such sound from the orchestra.

THE COMPLETE BALLET, unaided by dancing, has its lethargic moments. Very few, however, and under Monteux's skilled guidance even these occasionally repetitious passages glowed with inner life if not with any particular relevance to the rest of the music.

As for the Beethoven, some people might object to an augmented version of a string quartet piece, but Weingartner did little to the original beyond adding more instruments to each part. No objections from this corner, especially in the performance we heard last night, a rich, yet transparent reading with just the fitting touches of harshness to add spice.

In the Tchaikowsky, Mr. Monteux presented a highly personal interpretation—not a close one, or an inordinately odd one, but one that bore the stamp of his own Gallic personality. Where some other conductors might have dragged matters, Mr. Monteux selected some fairly swift tempi, especially in the andante and the finale.

* * *

IT WAS ALL to the good. The Fifth is a long symphony—long but gorgeous if the performance holds the attention—and this is just what Monteux's renditjon did. The orchestra, obviously quite in tune with its leader, responded with alacrity and enthusiasm, playing all night long with admirable balance and superb tone.

The audience, and is was a large one considering the weather, gave Mr. Monteux an ovation after Petrouchka and the Tchaikowsky. It was well deserved.

Pierre Monteux à Carnegie Hall

PIERRE MONTEUX dirigera l'Orchestre symphonique de Boston lors de la troisième visite de celui-ci cette saison à Carnegie Hall les mercredi soir, 15 janvier, et samedi après-midi, 18 janvier.

Au premier de ces concerts, le célèbre chef d'orchestre français a choisi d'interpréter des oeuvres de Prokofieff, Stravinsky et Tchaïkovsky. Au programme du second figurent des morceaux de Beethoven, Debussy et Richard Strauss.

Le vendredi 17 janvier, M. Monteux se rendra avec l'Orchestre de Boston, à Brooklyn, où ils se feront entendre à l'Académie de Musique.

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News
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Conn.
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JAN 9 1958

Traveler 12/31/57

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The program begins with Prokofieff's "Classical" Symphony, followed by Stravinsky's ballet "Petrouchka." The program will close with Tchaikovsky's Symphony No. 4 in F minor.

Bernard Zighera will be piano soloist.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JAN 17 1958

Music: A Work of Genius

Monteux Conducts Boston Symphony in Stravinsky's Complete 'Petruchka'

WHEN a symphonic concert is deeply thrilling it is one of the most thrilling experiences possible in human life. The concert Pierre Monteux led with the Boston Symphony Wednesday night in Carnegie Hall was of that order.

The two symphonies—Prokofieff's "Classical" and Tchaikovsky's Fourth - were each marvelous in their own way, but towering above them both was what surely must be one of the greatest performances of Stravinsky's "Petruchka" that has ever been heard in this city. It was by turns electrifying and heartbreaking and always a work of genius.

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It is one of Mr. Monteux' great gifts as a conductor that he can give the illusion that his orchestra is playing, not on a comparatively shallow stage, but in a great open courtyard from which the sounds can come at will from various distances. And he can create the sense that you are simultaneously hearing some sounds from far off and others from up close.

This particular gift stood the Stravinsky score in wonderful stead Wednesday night, for Mr. Monteux chose to do what few conductors in the concert hall do. He played the complete score. This meant he played that fantastic introduction in which all the carnival elements are introduced. And there was no confusion, despite the complexity of the score.

He also played the usually omitted scene in the Moor's home, so that one had, as it were, two close-up scenes instead of the customary one in Petruchka's room. Because of his power to evoke intimacy as well as distance, each was tellingly expressive. And then because of his gift for evoking wide open spaces, he could shift back to the big scene of the fair.

•

And he did not just break off the work, as is customary, with a rousing group dance. He broke our hearts with the brutal murder of the puppet, and brought the score to the close that Stravinsky meant it to have.

The performance earned the conductor an ovation, and Mr. Monteux brought three of his instrumentalists forward to share it: Bernard Zighera, the pianist, who was named in the program, and two performers who were not named but who played so brilliantly they deserved to be, Doriot Anthony Dwyer, the flutist, and Armando Ghitalla, the trumpeter.

•

Wisely, Mr. Monteux played the lighter of the two symphonies first, so that Prokofieff's "Classical"—a miracle of lightness and grace as he led it—formed an excellent curtain-raiser. And the Tchaikovsky Fourth, played perfectly superbly by the orchestra, proved a soul-satisfying finale. For, as always, Mr. Monteux led Tchaikovsky without a trace of false sentiment, so that the work came through as a stirring outpouring of pure and direct human emotions.

This was Mr. Monteux' first appearance of the season here, and one is unhappy to state that his other concerts with the Boston Symphony this week will be his only New York appearances.

R. P.

duisent des [illegible]
Ce qu'il a réussi à faire d'un vieux cheval de bataille fatigué comme la IVème Symphonie de Tchaikovsky, ou encore "Mort et Transfiguration" de Richard Strauss, est tout simplement incroyable.

Et "Pétrouchka"? Et les extraits du "Martyre de Saint Sébastien", avec l'extraordinaire fluidité debussyste de coloris sonores? De vraies merveilles de pensée musicale inductive, de vitalité, d'esthétique pure. Demandons à la Providence de laisser Pierre Monteux parmi nous pendant de nombreuses années encore.

112

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Morning Globe
BOSTON, Mass.
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DEC 28 1957

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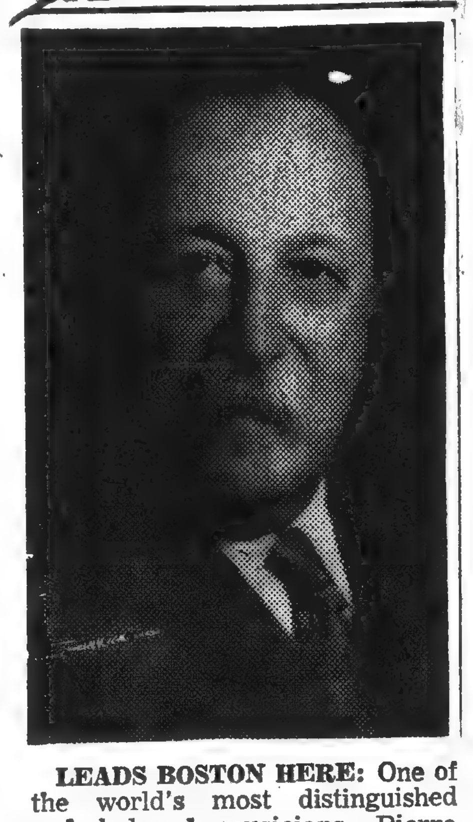

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News
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Jewish Advocate
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JAN 2 - 1958

MUSIC IN REVIEW

By GERALD A. BERLIN

JANIS SOLOIST WITH BSO

Editor's Note: This week's column is by Allan Sly, noted composer and musician, whose reviews have often appeared in the Advocate.

Last Saturday's Boston Symphony concert can be described only in superlatives. One would need the verbal virtuosity of an E. T. A. Hoffmann (whose extolling of Beethoven was reproduced in Mr. Burk's concert bulletin) to conjure up for readers of this column the exhilaration, the multiple stimulation of faculties, the insights, engendered at Symphony Hall.

Dr. Munch's transcription of Bach's "The Old Year Is Past," as played by the BSO, remains for me over the years an indispensable seasonal observance. In a few minutes it evokes an eternity of reflection, in "a little room" it mirrors a cosmos. Hovering nearby the benevolent influence of Schweitzer is sensed, together with some kinship with the region of Europe that he and Dr. Munch have in common.

This subjective train of thought persisted through the Beethoven Seventh, though here the landscape was more southern, ultimately Hellenic, and one was in a world dominated by what is now called a rural economy. This performance was undoubtedly the most rapid-paced ever, and yet no detail was sacrificed and the essentially bucolic character of much of it came uppermost as we held on to our seats. While the nineteenth century never heard such virtuosity, I am sure Dr. Munch's way with this work would have won the unstinted praise of Wagner, whose own insights into the performance of Beethoven are recorded in his memorable essay on conducting. (Wagner's gifts as interpreter are rarely mentioned nowadays, though he is certainly the patriarch of modern orchestral performance.)

It will be noticed that Bach and Beethoven are perceived as occupying positions removed from us, as it were, beyond Schweitzer and Wagner, respectively. Truth to tell, that is my position in 1957. It may change again, as it already has, many times. That is why I go to concerts, to see where they will take me next.

Meantime, from our present vantage point, Bostonians may take pride in having set the stage, in 1909, for Rachmaninov's first American tour as a pianist and for having laid the foundations of his reputation on these shores as a symphonist, from which beginnings there followed, inevitably, the acceptance of his third piano concerto into the repertoire.

Horowitz and the composer having played leapfrog with each other in successive Boston performances of it (from 1919 to 1941) and Horowitz having continued the game with others down to 1951, Saturday's soloist, Byron Janis, not yet thirty, had some capacious shoes to fill.

The performance beggars description. In the first place Dr. Munch and Mr. Janis were in complete accord, the orchestra was in superlative form and Mr. Janis' part radiated by turns the brilliance, the heroics, the warmth, the tenderness, the poignancy, the gnomelike sallies, the bizarre rhetoric that one remembers from the days when Rachmaninov, that towering giant among musicians, was still among us.

While admitting the inadequacy of words to convey the full impact of this performance, I would like to attempt a stock-taking in partial preparation for next week's program, of which more anon.

E. T. A. Hoffmann considered Beethoven the out-and-out romantic; with comparable perversity I have long regarded Tchaikowsky and Rachmaninov as classics, and on Saturday I felt vindicated. Every detail of Rachmaninov's work falls into a place appointed for it according to traditional practice. The tidal waves of emotion obey some supreme law of fundamental inevitability, as if a formal procedure that had grown in the first place from the necessities of reasonable communication were projected on a cosmic scale, enlarged so as to retain the government of the Dionysian forces threatening it. That is the classic touch, and I stoutly maintain that to be Rachmaninov's true character.

Toward the end of the final movement the orchestra nearly, not quite, swamps the piano and the emotional thrust assumes almost physiological violence—but the artistic will prevails and the integrity of the musical art is maintained. So it was in the Moscow of 1909.

By strange coincidence, Dr. Munch has just received from the Moscow of today a most cordial salute from members of the State Symphony of the USSR, recalling the "utmost esthetic enjoyment" afforded them by the BSO during last year's visit there. The letter extends the most unrestrained goodwill and touches on the virtues of the "mutual cultural exchange." Next week's program (with Pierre Monteux) is all-Russian. Sounds like something you or I (or Mr. Kennan) might have dreamed up. But it really is happening!

PIERRE MONTEUX et l'Orchestre de Boston à New-York

par Edgard FEDER

NOTRE grande joie, cette semaine, a été de retrouver notre cher, grand, magnifique Pierre Monteux, qui dirige l'orchestre de Boston pendant les vacances de Charles Münch.

La glorification de Monteux n'est plus à faire; soixante ans d'une carrière resplendissante se sont chargés de cette mission. Depuis le début du siècle, le nom de Pierre Monteux est intimement associé à tout ce qui a eu une importance musicale sur notre planète.

Aujourd'hui, aussi fougueux que par le passé, alliant la sagesse de l'âge mûr à la sérénité de la vieillesse, sa maîtrise phénoménale de l'art de diriger, sa sobriété et son goût, son immense érudition, la noblesse de sa sensibilité, produisent des résultats miraculeux. Ce qu'il a réussi à faire d'un vieux cheval de bataille fatigué comme la IVème Symphonie de Tchaïkovsky, ou encore "Mort et Transfiguration" de Richard Strauss, est tout simplement incroyable.

Et "Pétrouchka"? Et les extraits du "Martyre de Saint Sébastien", avec l'extraordinaire fluidité debussyste de coloris sonores? De vraies merveilles de pensée musicale inductive, de vitalité, d'esthétique pure. Demandons à la Providence de laisser Pierre Monteux parmi nous pendant de [illegible] années encore.

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JAN 16 1958

Monteux Is Superlative At Bushnell

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Grosse Fuge, from Opus 133 Beethoven-Weingartner
Petrouchka Stravinsky
Symphony No. 5 Tschiakowsky

None but the brave deserved the fare offered by Pierre Monteux and the Boston Symphony at Bushnell last night. Owing to the storm, the brave were not many, but they were rewarded with a magnificent and memorable concert.

If there is a field in which the Boston orchestra has consistently excelled all others, it has been in the performance of contemporary music. The players have the special virtuosity required for the more extraordinary effects of modern composition, and during the many years in which they have performed under the remarkable genius of Serge Koussevitzky, the developed a particular flair for the ultra-type writing.

Incomparable Stravinsky

In coming to the Stravnisky "Petrouchka" last evening, they were already therefore in their element. And with Mr. Monteux to lead them in a which work he first introduced and which he has conducted many times since, it became one of the most exciting, piquant and handsome single performances ever heard in the Bushnell Memorial. It was all brilliance and at the same time it was all music. Mr. Monteux revealed infinite new details without having to disrupt the score by so much as a hair. He was in total command, yet at no point did he obtrude himself on the writing, the spirit or sentiment of Stravinsky.

Mr. Monteux As Genius

Mr. Monteux confirmed all over again the unbelievable skill of the composer as a magic music-maker. He underlined again the splendors of the Boston Symphony. Yet to do so, he stood on the podium in a kind of monumental stability, carrying the staggering score secure in his head and guiding the orchestra through it with a small wave of the hand here and a beat of the baton there that was almost imperceptible. For the audience he had the most benign smile. Before the orchestra he was utterly modest. His walrus-like moustache gives him the appearance of belonging to the last century, and a member of the orchestra gives him a hand on the way down from the podium. One is tempted to call him a grand, old man. The only trouble with that is that there is absolutely nothing old about Mr. Monteux as a musician at all. His genius is in a perpetual heyday.

Tschaikowsky Re-Visited

Perhaps it will seem overdoing it to say that Tschaikowsky has also always been unrivalled in the Boston Symphony's performance. It is nevertheless a fact. Mr. Monteux's Fifth Symphony does not have the fervor Mr. Koussevitzky gave it. But in its elegance and dignity, its lucid musiciality, it is an equally memorable interpretation. Call it French instead of Russian if you must, but it's undeniably grand.

You stay-at-homes had just one advantage. You didn't have to sit out the endless tediousness of the Grosse Fuge. Weingartner certainly has made Beethoven nod. —T.H.P.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
DEC 29 1957

Seats Available For Symphony Concert Jan. 14

Tickets in limited number for this season's only local concert by the Boston Symphony Orchestra are now on sale in the Bushnell Memorial box office. The concert is scheduled for 8:15 p.m. Tuesday, Jan. 14, with Pierre Monteux as guest conductor.

This concert, fourth event in the current Bushnell Symphony Series, will be unique in several respects. It will mark the first appearance of Monteux conducting a Bushnell program; it will also bring in its program a work never before performed in a Bushnell Symphony Series concert, Beethoven's "Grosse Fuge," Opus 133. This 17-minute selection, edited for string orchestra by Felix Weingartner, will open the program selected by Maestro Monteux for the evening.

Next on the agenda was a wonderful, mystical and beautiful rendition of excerpts from "Le Martyr de San Sebastian", by Debussy. Here was the Boston Symphony in its element. Here was the great Pierre Monteux, playing on a huge but delicate instrument, the whole Boston Symphony, and bringing forth music that transported you to another planet, a planet of pure, sensuous joy.

This was followed by the Richard Strauss tone poem "Tod und Verklaring" (Death and Transfiguration). Nothing can be said about this majestic, intensely beautiful composition that has not been said hundreds of times before. Just say that Monteux again handled his crew in a way that would have brought joy to Richard Strauss, the composer. And the audience loved it.

After the intermission, the orchestra ended in a blaze of triumph with the playing of the Tchaikovsky 4th Symphony. This tried and true, battle-scarred old veteran still holds a magic power to send audiences home singing or whistling the main themes. But make no mistake about it, last night's playing of it was an event that will not soon be forgotten. All that Tchaikovsky put into it, all the glamor, all the pathos, all the wonderful color, was amply and delightfully brought out. It was a grand rendition of a great composition by a marvelous orchestra under a superlative conductor. Monteux never failed to give full credit to each individual division of the orchestra as they performed their special tasks. And the ovation which he received at the end of the program marked another milestone in the wonderful musical history that is being made by the University of Connecticut through its concert series.

S. N. R.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
DEC 30 1957

....Monteux's Programs

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Mr. Monteux will conduct the fifth in the series of Tuesday evening concerts on Jan. 7 at 8:30. The first half of the program will be the same, and in the second half he will substitute Tchaikovsky's Symphony No. 5 in E minor for the Fourth Symphony.

Pierre Monteux leitet Bostoner

Nach dem Tode Arturo Toscaninis ist Pierre Monteux der Senior der Dirigenten. Aber an nichts merkt man, daß dieser Musiker kurz vor der Vollendung des 83. Lebensjahrs steht. Er musiziert heute genau so, wie man dies von einem viel jüngeren Menschen erwartet — und hat nun hier noch den Vorteil, daß seine Gestaltung der Musik von einer Reife getragen wird, die seine jüngeren Kollegen nicht haben können.

Im letzten Konzert des Boston Symphony Orchestra wirkte sich das besonders an dem von ihm geleiteten "Petruschka" aus. Kaum glaublich, aber Monteux hat die Uraufführung dieses vielleicht berühmtesten aller Strawinsky-Werke dirigiert. Das Jahr — 1911! Fast 47 Jahre später und nun von Paris nach New York versetzt, interpretiert Monteux die urwüchsigen Rhythmen dieser Musik mit einer so unbändigen Musizierfreude, als ob er hier wieder eine Pioniertat vollbringen würde, wie vor beinahe einem Halbjahrhundert.

Inzwischen hat man "Petruschka" unzählige Male gehört — und wenn auch meist mit einigen gehörigen Strichen, die Monteux alle aufgemacht hat und die die Zusammenhänge, den Zusammen-Hang dieser Musik viel klarer machen — und doch wird sie durch Monteux und die Bostoner wiederum zu einem Erlebnis. Hier ist eines der Werke, durch die das 20. Jahrhundert in der Musikgeschichte fortleben wird, durch diese meisterliche Interpretation noch mehr geadelt.

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Es war ein [illegible] Pierre Monteu[illegible] Wurzeln der M[illegible]

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JAN 4 - 1958

Boston Symphony Due at Bushnell

The Boston Symphony Orchestra, now in its 77th year, has slated its single Hartford appearance this season on Jan. 15 at 8:15 p. m. at the Bushnell Memorial under the baton of Pierre Monteux as guest conductor.

* * *

MONTEUX has selected a program including works by Beethoven, Stravinsky and Tchaikowsky.

The concert marks the first Bushnell appearance of 82-year-old Monteux; it also marks the first Bushnell performance of the work with which the program opens, Beethoven's "Grosse Fuge," Opus 133, edited for string orchestra by Felix Weingartner.

Stravinsky's "Petrouchka" will be performed in its entirety, as the second work. It is significant that Monteux originally introduced this work to the world when he conducted its first performance as a ballet in Paris back in 1911. It consists of four "scenes" and includes a solo part for piano which will be played by Bernard Zighera, pianist of the orchestra, Bushnell Managing Director William H. Mortensen said today.

* * *

TCHAIKOWSKY'S Symphony No. 5 in E minor, Opus 64, will close the program.

Tickets are now available at the Bushnell box office in limited number.

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Courant (m)
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DEC 22 1957

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Pierre Monteux, 82-years-old guest conductor of the Boston Symphony Orchestra who will direct the orchestra's concert in the Bushnell Memorial Jan. 14, has been a pioneer in each of three musical fields. He is a former regular conductor of the Boston, San Francisco and Amsterdam Concertgebouw orchestras, and has guest conducted practically all of the major American and European symphony ensembles.

In addition to his guest conducting, Monteux maintains his most cherished project in Hancock, Maine, a summer school for conductors.

Born in Paris, a graduate from the Paris Conservatory with first honors in violin, he played first violin and viola in several French orchestras. In 1911 he was made principal conductor of Diaghilev's Ballet Russe and it was in this capacity that he directed world premiers of several works, including Ravel's "Daphnis and Chloe", Stravinsky's "Fire Bird", "Petrouchka" and "Rite of Spring". It was during the premiere of the last-named work that the audience, outraged by its modernity, rioted and forced Stravinsky to escape from the theater via a window.

After service in World War I, Monteux toured this country with Ballet Russe, stayed here as regular conductor of the French repertory at the Metropolitan Opera House, and became conductor of the Boston Symphony in 1919, remaining five years. He returns to that orchestra each season as a guest, and has often returned to the fold to handle new productions.

No other conductor in the world can match one item in the distinguished international career of Monteux. He has never missed a single rehearsal or concert.

Tickets are now available for the Jan. 14 concert, which he will conduct. The event will be the fourth in the current Bushnell Symphony Series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Independent
Circ. 181,325
DEC 30 1957

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JAN 16 1958

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You stay-at-homes had just one advantage. You didn't have to sit out the endless tediousness of the Grosse Fuge. Weingartner certainly has made Beethoven nod. —T.H.P.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,800

IN 17 1958

Pierre Monteux Charms Audience

The third concert of the 1958 series at the University was presented at the Auditorium, before an audience that filled the vast spaces of the hall to overflowing. The attraction was the Boston Symphony Orchestra, under the batron of the remarkable Pierre Monteux. An occassion such as this was bound to bring out every music lover in the area, regardless of windor weather, and it did. And the thousands who braved the storm and the slippery roads felt amply repaid for their efforts.

The program opened with Beethoven's "Grosse Fugue", written for string quartet, and arranged for string orchestra by Wiengartner. This opus was a highly technical exhibition of contrasting and competing tempos which demonstrated the skill of the fiddlers and the wonderful control of Pierre Monteux. Beyond that, not too interesting.

Next on the agenda was a wonderful, mystical and beautiful rendition of excerpts from "Le Martyr de San Sebastian", by Debussy. Here was the Boston Symphony in its element. Here was the great Pierre Monteux, playing on a huge but delicate instrument, the whole Boston Symphony, and bringing forth music that transported you to another planet, a planet of pure, sensuous joy.

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Es war ein großer Abend für Pierre Monteux, der uns an die Wurzeln der Musik heranführte.

H. M.

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Box 2078, Boston 6 • RIchmond 2-4200

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

DEC 22 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
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Circ. 181,325

DEC 30 1957

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

DEC 30 1957

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• • •

TCHAIKOWSKY'S Symphony No. 5 in E minor, Opus 64, will close the program.

Tickets are now available at the Bushnell box office in limited number.

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165 Church Street - New York

MUSICAL AMERICA
NEW YORK, N. Y.

FEB 1958

Monteux Conducts Boston Symphony

Boston Symphony, Pierre Monteux conducting. Carnegie Hall, Jan. 15:

"Classical" Symphony	Prokofieff
"Petrouchka"	Stravinsky
Symphony No. 4	Tchaikovsky

The chief delight in this all-Russian program was Stravinsky's "Petrouchka" ballet music, performed in its entirety. Under Mr. Monteux's direction, the score was vivid and fascinating, for the scintillating orchestral sonorities no less than for the vital rhythms. The subtle instrumental interplay and balances were constantly maintained, in a mellow, never noisy or boisterious reading.

The "Classical" Symphony was performed with elegance and tonal suavity. The first movement was restrained; a relatively slow tempo was chosen for the larghetto, a movement conductors have had widely differing conceptions of. The last two movements fairly sparkled, reminding one that this is one of the most successful of works written in the spirit of an earlier age. Mr. Monteux brought out the turbulent, dramatic elements of Tchaikovsky's Fourth Symphony as well as the quietly lyrical sections, in a performance noteworthy for its wise tempos and harmonious proportions.

—D. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JAN 4 - 1958

BOSTON SYMPHONY
Monteux Guest

THE BOSTON SYMPHONY ORCHESTRA presented in Symphony Hall yesterday afternoon, and will repeat tonight, the 11th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Prokofieff's "Classical" Symphony, the complete "Petrouchka" of Stravinsky (Bernard Zighera, piano solo), and Tchaikovsky's Symphony No. 4, in F minor.

By CYRUS DURGIN

Pierre Monteux returned again as guest conductor of the Boston Symphony Orchestra, yesterday afternoon. Upon his first entrance he received the aeclaim due a distinguished musician and that extra warmth which indicated welcome to an old friend. At the end, there were cheers and much applause for a truly exciting performance of Tchaikovsky's F Minor Symphony.

In advance, the program of familiar Russian music promised an afternoon of thorough pleasure. As matters turned out, this was a concert of notable character, which found both Monteux and the Orchestra in their finest form. The single element which characterized the playing of each piece was a clarity so pronounced that it had the penetration of an X-ray. You heard everything that was going on from start to finish.

Just as Monteux never indulges in violent gestures, so he never goes to any extremes of interpretive emotion. His mostly quiet beat of the right hand—simple and on the meter—and the equally quiet giving of cues and plain communication of shadings, with his left hand, are all that are necessary.

This was enough, yesterday, to kindle the Boston Symphony musicians. They not only played exceedingly well for him, they played with much fire as well. The result was an unusual account of Tchaikovsky's Fourth Symphony, one proportioned and mellow and very clear, but with excitements from the first statement of the brass.

Monteux's tempi with Tchaikovsky were interesting, especially the finale, which went fast enough but never at a speed to make confusion out of the string and woodwind scale passages, or to endanger the accuracy of intonation. Up to a point, tempo is a personal matter—some conductors have "fast temperaments," others less so. Monteux usually finds a reasonable mean—though you could have asked a little more speed—just a trifle—in the middle of the

make his American debut.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JAN 9 - 1958

Music in Review

Pierre Monteux Conducts BSC

Editor's Note: This week's column is by Allan Sly, noted composer and musician, whose reviews have often appeared in the Advocate.

Pierre Monteux was received, in his first program with th Boston Symphony this season, with warm affection by a unusually attentive audience. Was it the all-Russian program (Prokofiev "Classical" Symphony, Stravinsky's Petrouchka and Tchaikowsky Fourth), the new, galvanized sound of the BSO under Monteux's direction, or the arresting vigor of a man already 25 at the turn of the century, or a combination of all three that brought about in Symphony Hall less fidgeting and complacency than, alas, have often been noticeable on recent Saturday evenings?

Monteux's career has certainly spanned an incredibly significant period, and his mature judgment in action is a joy to behold. The orchestra became "it" rather than "them" (which to me is part gain and part loss), caressing the ear with a rich web of lambent sound in which the parts were secondary to the whole. Mr. Monteux's tonal palette is different from Mr. Munch's, a lot of the dynamics being scaled down (as in the Prokofiev, wherein a reduced orchestra was used) and certain solo passages were delivered with a deftness and grace that reflect a totally different character in performance. Here and there came a detail of extreme precision—but all of these things were taken in stride, in relation to a consistently maintianed elegance of style. I admit that the essence of Mr. Monteux's personality eludes me. Everything sounds exactly in the right place and the clarity of it all is dazzling, yet these things outweight the emotional effect—or I lack the clue.

The orchestra's response to a totally different set of stylistic details is incredible and it is apparently happy in making the adjustment. While rejoicing in the musical result, I missed certain flashes of subjective insight that occur in a concert under Dr. Munch. He and Mr. Monteux indeed complement each other as alternate conductors in our long and arduous season, and we, no less than the orchestra, stand to gain both ways.

In turning to the program, I should like to quote an acquaintance of mine who recently said: "I adore Russian music, but I hate Mozart. I can't stand the tinkling kind of music." What on earth would she have to say about the Prokofiev "Classical" Symphony? I confess I have never been drawn to it very much but I admire its poised, self-contained esthetic and think its acceptance in our repertoire reveals thoroughly sound instinct on our part.

Having now heard the Petrouchka complete ballet score in many concert performances recently, I almost wish for the old suite back again, to assay it all again in purely musical terms. The complete score packs a powerful dramatic punch, but one's yearning for the ballet spectacle is at times almost unendurable. The other night, of course, to observe Mr. Monteux's complete identity with the score was an experience in itself.

The Tchaikowsky was very taut in places, comfortably at ease in others, and the orchestra was in racing fettle; but I was reminded of Richard Strauss' remark that the brain conceiving Tristan must have been as cold as steel. It would take a wiser head than mine to isolate the emotional element in the Tchaikowsky Fourth, with respect to the composition, the performers, the listeners. (Even Mr. Burk leaves it "to the psychologists.") But Mr. Monteux's control never faltered. Does it ever?

Next week we are to hear the young Soviet violinist Leonid Kogan, in the Brahms Concerto, with Mr. Monteux remaining for the present, happily, in our midst.

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Back Bay Ledger &
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DEC 31 1957

Pierre Monteux Guest Director With Symphony

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Continued on Page Two

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Monteux will conduct the fifth in the series of Tuesday evening concerts on January 7 at 8:30. The first half of the program will be the same and in the second half Mr. Monteux will substitute Tchaikovsky's Symphony No. 5 in E minor, for the Fourth Symphony.

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As the conductor of the Boston Symphony from 1919 to 1924 he gave that orchestra a new impetus and greatly broadened its repertory.

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Mr. Monteux has now relinquished his duties as conductor of a single orchestra, devoting himself to guest engagements and maintaining his most cherished project, a summer school for conductors at Hancock, Maine. This is no retirement. His engagements in winter and summer, in America and Europe, keep him more active than when he had an orchestra of his own.

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MUSICAL AMERICA
NEW YORK, N. Y.

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Morning Globe
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JAN 4 - 1958

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Continued from Page One

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Times (e)
HARTFORD, Conn.
Independent Democrat
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JAN 6 - 1958

LACKING is formal wear—but not seriousness—as Boston Symphony Orchestra prepares for Jan. 14 Bushnell Memorial concert. Charles Munch, on improvised podium, is musical director of 77-year-old organization, but Hartford program will feature Pierre Monteux as guest conductor. To be heard are Beethoven's "Grosse Fuge," Stravinsky's "Petrouchka," burlesque in four scenes to be performed in its entirety, and Tchaikowsky's Fifth Symphony. Tickets are now available.

Boston Symphony Orchestra at its
ght, at the same hall, pianist Emil

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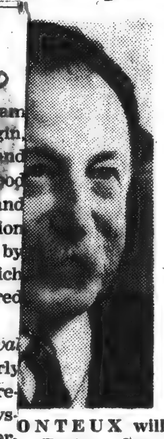
Brooklyn by Night

Monteux Will Conduct The Boston Symphony



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episode wherein an incomparable
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movements brought the work to a
breath-taking conclusion. Bernard
Zighera, pianist, Doriot Anthony Dwyer,
flutist, and Armando Ghitalla, trum-
peter, received special and deserved
recognition in the applause that fol-
lowed for their brilliant instrumental-
ism.

Much of the same magic of the con-
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position of the emotional beauty and
dramatic quality of the Tchaikovsky
Fourth Symphony, the keen inter-
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every detail.

L. C.

1/30/58
BROWN DAILY HERALD

Concert Hall

by MARTIN BERNHEIMER
Exam Time Music

Two concerts of major interest were given in Providence during Brown's exam period. Those who gave up their books long enough to hear the *Virtuosi di Roma* at the Temple Beth El on January 15, were rewarded with an exceptional musical evening. Those who chose the Boston Symphony, on January 17, over last minute cramming were offered a musical disappointment.

The *Virtuosi di Roma* is a chamber orchestra of fourteen devoted to the revival of Italian ensemble music of the 17th and 18th centuries. Even if the group had played badly, the performance would have been worthwhile because of the unusual nature of the program. But since the *Virtuosi* played with real musicianship and precision, the evening was a special delight.

Some may have been annoyed with conductor Fasano's superfluous gestures and strutting. Others may have been disturbed by the failure of violinist Mananotte to match the purity and ease of his colleague, Franco Gulli, in the Vivaldi G Minor Double Concerto. Many complained that the massed string voices often covered the delicate tones of the cembalo. But all of this seems too much like griping when considered along with an exquisite performance of Albinoni's oboe concerto, or the chance to hear a sonata realized from a Rossini manuscript written when the composer was twelve!

Unfortunately, the Boston Symphony concert disclosed somewhat lesser artistry. Since Charles Munch was away, the program was entrusted to Richard Burgin, the orchestra's first violinist and concertmaster. Burgin is a good musician, with solid routine and conspicuous lack of inspiration behind him. He was ill served by a program, two-thirds of which had been performed and prepared by other conductors in Boston.

The Brahms *Academic Festival Overture* (done by Munch early in the season) lacked real precision and clarity. The Tchaikovsky *Symphony No. 5* had been performed two weeks earlier by Monteux, and the orchestra tried to play it much the same way for the concertmaster. But Burgin was unable to maintain the delicate balances of his French colleague; he often allowed subtle textural details to be covered, and sometimes one felt that he was just beating time while the orchestra went its own way — sustained by the memory of how it had played this musical war horse the last time.

The only real interest in the program was supplied by Dvorák's seldom heard violin concerto. But this too suffered, partly because the soloist Ruth Posselt (by no coincidence the conductor's wife), is no virtuoso, and partly because Burgin kept the orchestra in an even more secondary position than the composer must have intended.

Times (e)
HARTFORD, Conn.
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JAN 6 - 1958

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LEADING EVENTS OF THE WEEK—Pierre Monteux returns to conduct the Boston Symphony Orchestra at its Carnegie Hall concerts of Wednesday night and Saturday afternoon, and tonight, at the same hall, pianist Emil Gilels begins a Beethoven concerto series.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 518,809 - S. 172,502
JAN 17 1958

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165 Church Street - New York

Brooklyn, N.Y.
Record
Jan. 24, 1958

Burrelle's
ESTABLISHED 1888

Brooklyn by Night

Monteux Will Conduct The Boston Symphony

By RICHARD J. WALTON,
Scripps-Howard Staff Writer.

The venerable Pierre Monteux will take the podium tonight as guest conductor for the Boston Symphony as the renowned orchestra makes its third appearance of the season at the Brooklyn Academy of Music.

The 82-year-old maestro will lead the orchestra in Beethoven's "Grand Fugue for Strings," Debussy's Suite from "Martyrdom of San Sebastian," Straus' "Death and Transfiguration" and Tschaikovsky's "Fourth Symphony."

Because of his Brooklyn engagement, Mr. Monteux was unable to be in London yesterday to accept a gold medal for making the best classical record of 1957. The London News Chronicle gave him its annual award for Tschaikovsky's "Sixth Symphony," performed with the Boston Symphony.

Two-hundred $1 rush seats will go on sale at 8:20 p.m.

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By Charles H

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Academy through the years.

Cage Captain

The freshman basketball team has elected Chris Mitchell as its captain for the 1957-58 season. The 6' 2", 170 lb. guard who hails from Pawtucket, was an All-Stater on last year's LaSalle Academy team which captured the Rhode Island state title.

Mitchell is currently averaging 9.3 points per game, which places him fourth among the scorers on this year's freshman squad. Roger Hurley leads the scoring parade with a 21.4 average. He is followed by Forrest Broman and Ray Barry at 14.4 and 10.3 respectively.

Jack Heffernan's club had a 4-3 record going into last night's fray with Northeastern. The Cubs have

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NEW YORK HERALD TRIBUNE, SUNDAY, JANUARY 12, 1958

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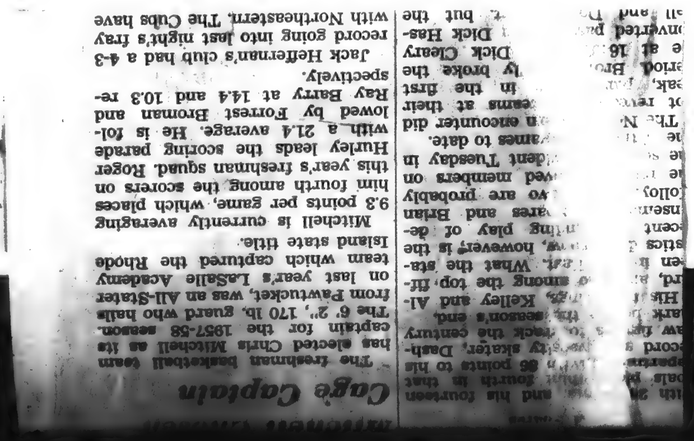
MAN ABOUT BROOKLYN

By Charles Richman

BOSTON SYMPHONY AT THE ACADEMY of Music is always delightful for there is a conviviality which defies the elements. When Pierre Monteaux came to the podium, the winds chilled you to the bone and a frozen throng was there in the opera house to be defrosted.

Defrost the assembledge did conductor Monteux in one of the best concerts of the year. Looking around one could see the distinguished citizens of the borough including Federal Court Justice Bruchhausen and Supreme Court Justice J. Vincent Keogh.

We just about made it at curtain time with Dick Mooney greeting us when we arrived. Dick is one of the management staff who makes friends quickly and holds them for the Academy through the years.



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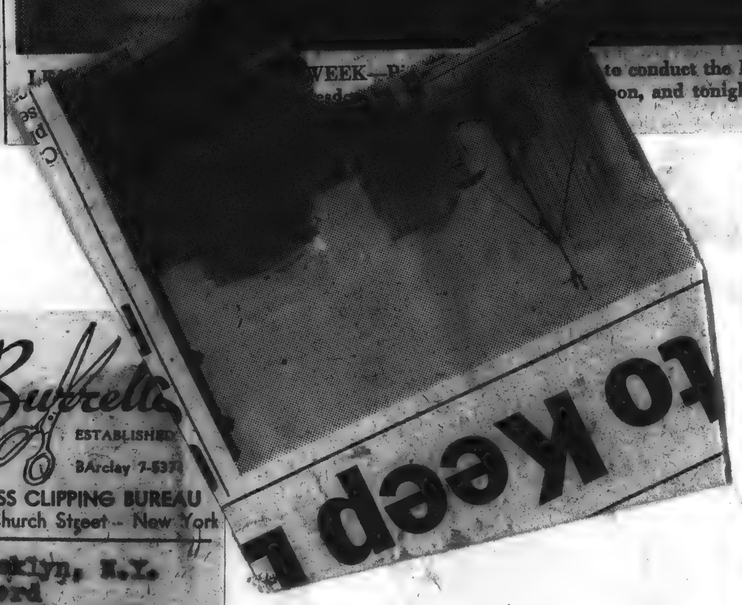

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Christian Science Monitor (e)
BOSTON, Mass.
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JAN 4 - 1958

Monteux With the Boston Symphony

Works by Three Russian Composers Heard

By Harold Rogers

He is always a welcome sight, wending his way on stage through a forest of musicians, treading with measured pace to the podium, which, especially for him, is equipped with an extra step.

It was the San Franciscans, so far as I know, who first began to refer to Mr. Monteux affectionately as "Papa Pierre." It was simply their way of telling him how much they loved him during all those 17 years he conducted their orchestra.

We all know that he was once the regular conductor of our orchestra — the Boston Symphony—and that after a hiatus of 25 years he has been a very regular visitor at Symphony Hall. Two years ago here, in celebration of his 80th birthday, he conducted one of the best concerts of his career.

Of course he doesn't belong to Boston any more than he does to San Francisco—he belongs to the world. But we have just as much right as anyone to respond to his fatherly love for everything — his listeners, his musicians, and especially the music.

* * *

Well, Mr. Monteux is back with us for another series of concerts during Dr. Munch's midwinter vacation, and yesterday afternoon he led off with a Russian program — Prokofiev's Classical Symphony, Stravinsky's "Petrouchka" Ballet (in its complete version), and Tchaikovsky's Fourth Symphony. He will repeat this program tonight and Sunday afternoon. On Tuesday evening it will be the same except for the Tchaikovsky, with a switch from the Fourth to the Fifth.

Conducting, as usual, with a minimum of effort, his baton clicking off the bars with a clear beat, he launched into the ever-refreshing graces of the Prokofiev symphony. Perhaps the Larghetto was a little too slow—it was more of a largo, and it did drag a bit—but the Gavotte was done in a striking courtly manner, and the Finale drew him ever onward to its sparkling conclusion.

Now that the Boston Symphony is gaining a reputation for being able to play anything faster than other orchestras, perhaps this ability is found intriguing by its guest conductors who have never been able to let themselves go for a field day of speed.

* * *

Whatever the cause, Mr. Monteux took the Finale of the Tchaikovsky at a lightning pace; and it was no surprise to find that he brought down the house. Perhaps he sought the easy effect; and if so, one can hardly do else with Tchaikovsky. Not all of us may find ourselves in an emotional dither over Tchaikovsky—as we did in our 'teens—but we can compensate by observing his ingenuity in setting the stage, so to speak, for either a brilliant entrance or a brilliant exit.

The truly dazzling combination of the afternoon, however, was Monteux plus Stravinsky. In "Petrouchka" we have one of the composer's ideal scores—constant interest, thematically and rhythmically, a profusion of colors, inventiveness, and vigor of youth. It was good to hear the entire score again, rather than the shorter suite; and Papa Pierre took a fatherly concern with the bittersweet plight of poor Petrouchka.

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NEW YORK, N. Y.
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Smit Symphony Gets Music Critics Prize

American composer Leo Smit's Symphony No. 1, presented in its local premiere last Feb. 6 by the Boston Symphony in Carnegie Hall, has been given an award by the Music Critics Circle of New York as the best orchestral composition heard here for the first time during 1957.

In the opera category, Francis Poulenc's opera, "The Dialogues of the Carmelites," won an award, while Stravinsky's score for "Agon" won the prize in the ballet category. The new Balanchine ballet had its premiere in December by the N. Y. City Ballet, currently operating at City Center. "The Dialogues" was performed by the NBC Opera Television Theater during the same period.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JAN 4 - 1958

MUSIC

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 11th program of the 77th season in Symphony Hall yesterday afternoon. The program:
Classical Symphony Op. 25 . . Prokofieff
"Petrouchka" . . . . . Stravinsky
Symphony No. 4 in F minor, Op. 36 . . Tchaikovsky

By RUDOLPH ELIE

One of the abiding wonders of the world is certainly the man who yesterday gave us one of the finest concerts of the season.

He was Pierre Monteux who, in his 83rd year, is more robust physically, more alert mentally, and more advanced artistically than ever before. He led the orchestra yesterday with his usual technical authority, giving his attention to the smallest details of unity, balance, and overall texture, but he added a new dimension in a sense of spaciousness. It was particularly in evidence in the slow movement of the Tchaikovsky, but always too, in Prokofieff's Classical Symphony, which he took at a genial tempo throughout, never rushing it or obscuring the marvelous instrumental effects that abound in this work.

The high point in this concert, for me at any rate, was the performance of the original score of Stravinsky's "Petrouchka." It was done here ten years ago by Leonard Bernstein, but the usual practise here has always been to do the reduced version for a slightly smaller orchestra. That version, interestingly enough, was made by the composer some years after the original in order to file it in this country for western copyright protection.

He would doubtless prefer to have the second version done, for no performance royalty goes with the playing of this one, but the full version is a great deal more interesting. It is, in fact, a perfect masterpiece, a thing so fascinating and so witty it staggers the imagination.

The outstanding quality, aside from the striking and often beautiful melodic devices, is the instrumental ingenuity combined with the great rhythmic variety. It was this rhythmic emphasis that gave the work its tremendous influence in the world of the ballet, for it destroyed for all time the notion that regular rhythms and rhythmic patterns were essential to the dance. With "Petrouchka," the modern ballet theater might well be said to have begun: it has certainly never been quite the same since.

Yet there is more than mere ingenuity and wit in this superb score, which originated in the composer's mind first of all as a fantastic burlesque for piano and orchestra (it was Diaghilev who persuaded Stravinsky to expand it as the theme of a ballet). There is, in addition to the obvious humor and vivid imagery, a deep sense of pity and of compassion for the tormented puppet. There is a sense, as someone has said, of compassion for all unshapely and broken and frustrate things. This is not to say the score ever touches sentimentality or romantic grief, but its wonderful exuberance by no means conceals the tenderness with which the composer views his pathetic figure.

The performance yesterday was never forced yet it was always kaleidescopic. Mr. Monteux, who after all conducted the world premiere of this ballet in 1911, (as he did also "The Rite of Spring"), most certainly knows it better than any living musician and his way with it is an exactitude that entirely liberates the musicians from the anxieties of missiong the beat.

With Monteux they know where they are every second; there is not a wasted motion nor a misleading one, and it all adds up to a performance that, if not notable for great incandescence, is notable for its clarity and, most of all, its enormous authority.

And if all this were not enough, Mr. Monteux, still without grey hair in his coal black mane, came back after the interval to do the same for Tchaikovsky, doing it with more pace than ever. So it was that an old man with an old program came up with a concert as new as this morning; an astonishing feat from any point of view.

Next week we are to have the American debut of the famed Russian violinist Leonid Kogan, who will appear in the Brahms' Concerta. Other works on the program (Mr. Monteux again conducting) are Beethoven's "Great Fugue," excerpts from Debussy's "Martyrdom of St. Sebastian" and Strauss' "Death and Transfiguration."

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FEB 4 1958

Symphony to Play 'Agon'

Charles Munch and the Boston Symphony will present the East Coast concert première of Igor Stravinsky's ballet "Agon" at the concerts on Friday afternoon and Saturday evening.

The ballet with choreography by George Balanchine, was commissioned by the New York City Center Ballet and given its world première by them on Dec. 1, 1957. The suite from the ballet was first performed in this country at a special birthday concert in honor of Mr. Stravinsky in Los Angeles in June, 1957, when it was conducted by Robert Craft. The European première in the Salle Pleyel in Paris took place in October of the same year with the composer conducting.

Dr. Munch will open the program with Rameau's Suite from "Dardanus" and close with the Seventh Symphony of Anton Bruckner, which was last performed by the orchestra under Dr. Munch's direction in December, 1950.

* * *

Extra Open Rehearsal

The rehearsal of the Boston Symphony on Thursday evening, Feb. 20 at 7:30 will be open to the public for the benefit of the orchestra's pension fund. This rehearsal, which is additional to the regular series of open rehearsals, will be directed by the young American conductor, Thomas Schippers, who will be guest conductor of the orchestra for the first time at the concerts of Feb. 21 and 22. Unreserved tickets at $2 are now available at the Symphony Hall Box Office for this extra open rehearsal.

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Sunday Globe
BOSTON, Mass.
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FEB 2 1958

Stravinsky's "Agon" Ballet At Symphony

Charles Munch will conduct the East Coast concert premiere of Igor Stravinsky's newest major work, the Ballet "Agon," at the Boston Symphony Orchestra concerts in Symphony Hall Friday afternoon at 2:15 and Saturday evening at 8:30. The program will begin with Rameau's Suite from "Dardanus" and will close with the Seventh Symphony of Bruckner, last performed here by Dr. Munch in December, 1950.

"Agon," with choreography by George Balanchine, was commissioned by the New York City Center Ballet and given its premiere by that company last Dec. 1. A Suite from "Agon" was first performed in Los Angeles in June, 1957, at a special concert honoring the composer's 75th birthday.

Dr. Munch will also conduct the Orchestra in Symphony Hall this afternoon at 3, and in Sanders Theater, Cambridge, at 8:30. The program for both will bring Ravel's "Mother Goose" Suite, Ibert's Concertino da Camera and Tonasi's Ballade, with Marcel Mule as saxophone soloist, and Mendelssohn's "Italian" Symphony.

A rehearsal to be conducted by Thomas Schippers, as guest, in Symphony Hall Thursday evening, Feb. 20, at 7:30, will take the form of an extra Open Rehearsal to benefit the Boston Symphony's pension fund.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 2 1958

EVENTS IN

Charles Munch, music director of the Boston Symphony Orchestra, will present the East Coast concert premiere of Igor Stravinsky's ballet "Agon" at the orchestra's 15th pair of concerts on Friday, Feb. 7 at 2:15, and Saturday, Feb. 8 at 8:30. The ballet with choreography by George Balanchine, was commissioned by the New York City Center Ballet and given its world premiere by them on Dec. 1, 1957.

Mr. Munch will open the program with Rameau's Suite from "Dardanus" and close with the Seventh Symphony of Anton Bruckner which was last performed by the orchestra under Dr. Munch's direction in December 1950.

The third concert in the orchestra's Tuesday evening series at Sanders Theatre, Cambridge, will be held on Feb. 4 at 8:30. The program will be conducted by

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165 Church Street - New York
NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
FE 2 58

Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 93,187
FEB 9 - 1958

Famed Munch Directs At Klein Wednesday

The most brilliant night in local history musically will be Wednesday at the Klein, when the entire Boston Symphony plays here with Charles Munch, conductor.

The first visit of America's celebrated orchestra to Fairfield County, it is sure to be a gala affair with a packed audience to reassure the year-old Concert Assn. of Bridgeport, whose president is Dr. Elmo Zsiga. So remarkably successful has been this group that it has all plans made to bring the Philadelphia Orchestra with Eugene Ormandy as its 1959 epic.

The new subscription drive is announced by Elsie Cocco to open with a dinner Mar. 10 at the Fairfield Inn. From that event the members will return to the Klein for the Todd Duncan-Camilla Williams concert.

The silver-haired, world-known Munch will conduct this program at the Klein: Suite from the opera "Dardanus," Rameau; Mendelssohn's Italian Symphony, and Berlioz' Symphony Fantastic.

Born in the Alsatian town of Strasburgh 66 years ago, Munch comes from a family of musicians. Charles' father was the organist and choir-leader of St. Williams, and a close friend of Albert Schweitzer.

Munch served and was wounded in World War I. Returning home he became concertmeister under Furtwangler, the conductor. During the occupation of France, Munch managed to avoid the Nazis' requests for concerts, turning every penny he could earn to the Underground. He was later made a commander in the Legion of Honor.—E. B.

New England Newsclip
Box 2078, Boston 6 • RIch

Free Press
BURLINGTON
Independent Rep
Circ. 29,19
DEC 27 19

To Conduct Or

BOSTON, Dec. 26 (Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming weekend concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JAN 5 - 1958

CH TO CONDUCT RAEL ORCHESTRA

, Jan. 4—Charles Munch, irector of the Boston Symorchestra, spent the New holiday with his family , and later in January pt an invitation of long to conduct the Israel onic Orchestra, perform- new home, the Fred- Mann Auditorium in as well as in Jerusalem .

on Dr. Munch's Israel will be "Medea's Medi- Dance of Vengeance" erican composer, Sam- r.

h Scores ss in First Concert

V, Israel,, Jan. 15 (AP) Symphony Director nch scored a tremens in the new 3000-seat l here tonight in con- Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Other items on Munch's program were Schumann's Fourth Symphony and nocturnes by Debussy with a women's chorus participating. At the end of the concert he was given an enthusiastic ovation.

Munch is in Israel for 10 days and will conduct five times in Tel Aviv, once in Jerusalem and once in Haifa.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
JAN 30 1958

Boston Symphony To Present Ballet By Stravinsky

Charles Munch, Music Director of the Boston Symphony Orchestra, will present the East Coast concert premiere of Igor Stravinsky's ballet "Agon" at the Orchestra"s fifteenth pair of concerts on Friday, February 7 at 2:15, and Saturday, February 8 at 8:30.

The ballet with choreography by George Balanchine, was commissioned by the New York City Center Ballet and given its world premiere by them on December 1, 1957. The suite from the ballet was first performed in this country at a special birthday concert in honor of Mr. Stravinsky in Los Angeles in June 1957, when it was conducted by Robert Craft. The European premiere in the Salle Pleyel in Paris took place on October 11, 1957, with the composer conducting.

Dr. Munch will open the program with Rameau's Suite from "Dardanus"' and close with the Seventh Symphony of Anton Bruckner which was last performed by the Orchestra under Dr. Munch's direction in December 1950.

The third concert in the Orchestra's Tuesday evening series at Sanders Theatre, Cambridge, will be held on February 4 at 8:30. The program will be conducted by Charles Munch and will include Ravel's Mother Goose Suite, Ibert's Concertino da camera for saxophone and Orchestra and Tomasi's Ballade for Saxophone and Orchestra with Marcel Mule as soloist, and Mendelssohn's Italian Symphony.

The same program will be presented by the Boston Symphony Orchestra this afternoon at 3 o'clock in Symphony Hall.

Stravinsky's 'Agon' To Be Heard Feb. 12

By FRANCIS D. PERKINS

Sooner or later Igor Stravinsky's ballet scores begin an independent existence in the symphonic repertory, and his music for "Agon," which the New York City Ballet first staged Dec. 1, will have its first concert performance here in the Boston Symphony's program for Wednesday night, Feb. 12, in Carnegie Hall. Marcel Mule, French saxophonist, will make his New York debut on this occasion, playing Jacques Ibert's Concertino and Henri Tomasi's Ballade.

Mr. Mule will also play these two works under Charles Munch's direction in the Boston Symphony concerts of Friday night, Feb. 14 in the Brooklyn Academy of Music, and Saturday afternoon, Feb. 15, at Carnegie Hall. Mendelssohn's "Italian" Symphony will also be heard in the Wednesday and Friday concerts. Rameau's Suite from "Dardanus" and Bruckner's Symphony No. 7 will complete the Carnegie Hall matinee, and Ravel's "Mother Goose" Suite rounds out the Brooklyn program.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
FEB 13 1958

Symphony on the Road

The Boston Symphony is out of Boston on its fourth visit of the season to New York, with concerts in Bridgeport, New Haven and Washington, D.C., conducted by Charles Munch.

The sixteenth pair of Friday afternoon and Saturday evening concerts on Feb. 21 and 22 and the fifth Sunday afternoon concert on Feb. 23 will be under the direction of the young American conductor, Thomas Schippers, who will be making his first appearance as guest conductor of the Boston Symphony. Mr. Schippers' program will include the first performance at these concerts of Cherubini's Symphony in D major, Stravinsky's Suite from the Firebird and Sibelius' Second Symphony.

The fourth concert of the season at Sanders Theater, Cambridge, will be held on Tuesday, Feb. 18, at 8:30. Dr. Munch will conduct, and the program will include Rameau's Suite from Dardanus; Stravinsky's ballet "Agon" and the Symphony No. 7 of Anton Bruckner.

BOSTON FRIENDS OF CHARLES MUNCH, music director of the Boston Symphony Orchestra, who gathered at Symphony Hall to welcome him back from his tour of Israel last week, also heard the financial plight of the orchestra outlined by Henry B. Cabot, president of the trustees. Above are (left to right) Judge Jacob J. Kaplan, vice-president of the Orchestra's trustees, and Mrs. Kaplan, Mr. Cabot, Mrs. Harry D. Cooper and Mrs. Leonard Kaplan. Other hostesses at the affair included: Mmes. H. L. Blumgart, Matthew Brown, Lawrence R. Cohen, Harold S. Goldberg, Bernard Helman, Harold Horvitz, Myer Israel, Frank Lanes, Myron K. Stone, Israel Friedlander, Lewis H. Weinstein, Nehemiah H. Whitman, Philip Rubenstein, David Doren and Benjamin A. Trustman.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111
JAN 3 - 1958

Munch To Conduct Israel Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts of the Orchestra in Symphony Hall on Dec. 27 and 28.

He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Phalharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 2 1958

EVENTS IN MUSIC

Charles Munch, music director of the Boston Symphony Orchestra, will present the East Coast concert premiere of Igor Stravinsky's ballet "Agon" at the orchestra's 15th pair of concerts on Friday, Feb. 7 at 2:15, and Saturday, Feb. 8 at 8:30. The ballet with choreography by George Balanchine, was commissioned by the New York City Center Ballet and given its world premiere by them on Dec. 1, 1957.

Mr. Munch will open the program with Rameau's Suite from "Dardanus" and close with the Seventh Symphony of Anton Bruckner which was last performed by the orchestra under Dr. Munch's direction in December 1950.

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The same program will be presented by the Boston Symphony Orchestra this afternoon at 3:00 at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JAN 5 - 1958

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Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JAN 30 1958

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

FEB 2 1958

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,196

DEC 27 1957

To Conduct Orchestra

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Munch Scores Success in First Israel Concert

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 13 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111

JAN 3 - 1958

Munch To Conduct Israel Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts of the Orchestra in Symphony Hall on Dec. 27 and 28.

He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Phalharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

118

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

DEC 28 1957

Munch Going to Israel To Lead Orchestra There; Will See Family in Paris

Special to the Herald Tribune

BOSTON, Dec. 27.—Charles Munch, music director of the Boston Symphony Orchestra, will leave immediately after tomorrow night's concert in Symphony Hall to spend the New Year's holiday with his family in Paris. Later he will accept a long-standing invitation to conduct the Israel Philharmonic Orchestra in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

DEC 27 1957

Munch to Go to Paris

BOSTON, Dec. 27 (INS)—Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after tomorrow night's concert to spend New Years with his family. Later he will go to Israel to conduct the Israeli Philharmonic Orchestra in Tel-Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496

DEC 27 1957

Munch To Conduct Israeli Orchestra

BOSTON (AP) — Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

DEC 27 1957

To Conduct in Israel

BOSTON, Dec. 27 (UP)—Charles Munch will conduct the Israel Philharmonic orchestra during his winter "vacation" as conductor of the Boston Symphony.

Munch will lead the Israeli musicians in concerts at Tel Aviv, Jerusalem and Haifa during Jaunary, it was announced last night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800

DEC 27 1957

BOSTON (INS)—Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after this Saturday night's concert to spend the New Year's holiday with his family. Later he will go to Israel to conduct the Israeli Philharmonic Orchestra in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

DEC 27 1957

Charles Munch to Conduct in Israel

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts of the orchestra in Symphony Hall. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of lond standing to conduct the Israel Philharmonic Orchestra in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York

MUSICAL COURIER
NEW YORK CITY

FEB 1958

■ **Charles Munch,** music director of the Boston Symphony Orchestra, accepting an invitation of long standing, in January conducted the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs were "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974

DEC 27 1957

Munch to Lead Orchestra in Tel Aviv

BOSTON, (AP) — Charles Munch, music director of the Boston Symphony Orchestra, declares he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the new year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,936

DEC 27 1957

Munch to Conduct Orchestra in Israel

BOSTON. — (UP) — Charles Munch will conduct the Israel Philharmonic Orchestra during his winter "vacation" as conductor of the Boston Symphony.

Munch will lead the Israeli musicians in concerts at Tel Aviv, Jerusalem and Haifa during January, it was announced last night.

The programs will include music by American composer Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

DEC 30 1957

TO CONDUCT IN ISRAEL

Charles Munch, musical director of the Boston Symphony Orchestra, will conduct the Israel Philharmonic in Tel Aviv late next month.

Munch will spend New Year's in Paris with his family, then go on to Tel Aviv, Jerusalem and Haifa for guest conducting appearances.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541

DEC 27 1957

Munch Will Conduct Israel Philharmonic In New Auditorium

BOSTON (AP) — Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,931

DEC 27 1957

cheered and applauded.

PARIS-BOUND

BOSTON, (INS) — Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after this Saturday night's concert to spend the New Year's holiday with his family. Later, he will go to Israel to conduct the Israeli Philharmonic Orchestra, in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926

DEC 27 1957

Munch To Conduct Israeli Orchestra

BOSTON, Dec. 26 (INS) — Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after this Saturday night's concert, to spend the New Year's holiday with his family. Later he will go to Israel to conduct the Israel Philharmonic Orchestra in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866

DEC 27 1957

Munch Will Accept Bid To Conduct in Israel

Boston, Dec. 26 (AP)—Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

DEC 27 1957

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118

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
DEC 28 1957

Munch Going to Israel To Lead Orchestra There; Will See Family in Paris

Special to the Herald Tribune

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535
DEC 27 1957

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Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
DEC 27 1957

Charles Munch to Conduct in Israel

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Chronicle (e)
NORTH ATTLEBORO, Mass.
Independent
Circ. 3,800
DEC 27 1957

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Standard-Times (e)
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Independent
Circ. 62,179
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PRESS CLIPPING BUREAU
165 Church Street - New York
MUSICAL COURIER
NEW YORK CITY
FEB 1958

■ **Charles Munch,** music director of the Boston Symphony Orchestra, accepting an invitation of long standing, in January conducted the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs were "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
DEC 27 1957

Munch To Conduct Israeli Orchestra

BOSTON (AP) — Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming weekend concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
DEC 30 1957

TO CONDUCT IN ISRAEL

Charles Munch, musical director of the Boston Symphony Orchestra, will conduct the Israel Philharmonic in Tel Aviv late next month.

Munch will spend New Year's in Paris with his family, then go on to Tel Aviv, Jerusalem and Haifa for guest conducting appearances.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
DEC 27 1957

Munch to Lead Orchestra in Tel Aviv

BOSTON, (AP) — Charles Munch, music director of the Boston Symphony Orchestra, declares he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming weekend concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,981
DEC 27 1957

cheered and applauded.

PARIS-BOUND

BOSTON, (INS) — Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after this Saturday night's concert to spend the New Year's holiday with his family. Later, he will go to Israel to conduct the Israeli Philharmonic Orchestra, in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926
DEC 27 1957

Munch To Conduct Israeli Orchestra

BOSTON, Dec. 26 (INS) — Director Charles Munch of the Boston Symphony Orchestra is leaving for Paris after this Saturday night's concert, to spend the New Year's holiday with his family. Later he will go to Israel to conduct the Israel Philharmonic Orchestra in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,986
DEC 27 1957

Munch to Conduct Orchestra in Israel

BOSTON. — (UP) — Charles Munch will conduct the Israel Philharmonic Orchestra during his winter "vacation" as conductor of the Boston Symphony.

Munch will lead the Israeli musicians in concerts at Tel Aviv, Jerusalem and Haifa during January, it was announced last night.

The programs will include music by American composer Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
DEC 27 1957

Munch Will Accept Bid To Conduct in Israel

Boston, Dec. 26 (AP)—Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
DEC 27 1957

Munch to Conduct Israel Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the Friday afternoon and Saturday concerts this week.

He will spend the New Year holiday with his family in Paris and, later in January will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,029

DEC 27 1957

TO CONDUCT ORCHESTRA

BOSTON, Dec. 27 — (UP) Charles Munch will conduct the Israel Philharmonic orchestra during his winter "vacation" as conductor of the Boston symphony. Munch will lead the Israeli musicians in concerts at Tel Aviv, Jerusalem and Haifa during January, it was announced last night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

FEB 8 -

Munch Tells Of Israel's Progress

Charles Munch genial and—no other word for it—"dynamic" conductor of the Boston Symphony Orchestra, flew to Israel for his mid-winter vacation.

While there he "relaxed" by conducting the Israel Philharmonic.

Recalling the almost miraculous progress he observed since his previous visit to Tel Aviv ten years ago, Munch said:

"What remarkable things have happened . . .! My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra has a beautiful, new hall.

"I conducted seven concerts during my stay in Israel, with two programs—five in the new "Mann Auditorium" in Tel Aviv, one in Haifa and one in Jerusalem. I was asked to play something by an American composer and offered 'Medea's Meditation and Dance of Vengeane,' by Samuel Berber, which you heard here in Symphony Hall last year.

"I was also asked to do the Three Nocturnes of Debussy, and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of 24 young women who worked in town, or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there, and returned late at night to their homes, worked again all the next day, and came back to sing the following evening. What sirens they were! How beautiful they looked and how beautifully they sang!"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

DEC 27 1957

Lunch to Conduct rael Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the Friday afternoon and Saturday concerts this week.

He will spend the New Year holiday with his family in Paris and, later in January will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Times
BOSTON, Mass.
Weekly Independent
Circ. 11,000

FEB 18 1958

MUNCH RECEPTION

Members of Boston Jewish community were invited by the Friends of the Boston Symphony Orchestra to a reception at Symphony Hall last Thursday for Charles Munch, music director of the Boston Symphony, who discussed his recent trip to Israel.

POLITICAL ADVERTISEMENT

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

DEC 28 1957

MUNCH WILL CONDUCT ISRAEL PHILHARMONIC

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the 10th pair of Friday afternoon and Saturday evening concerts of the orchestra in Symphony Hall tonight. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Item (e)
CLINTON, Mass.
Independent
Circ. 3,241

DEC 27 1957

TO CONDUCT

BOSTON (UP)—Charles Munch will conduct the Israel Philharmonic Orchestra during his winter "vacation" as conductor of the Boston Symphony.

Munch will lead the Israeli musicians in concerts at Tel Aviv, Jerusalem and Haifa during January, it was announced last night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

JAN 16 1958

Munch Scores Hit At Israel Concert

TEL AVIV, Israel (AP) — Boston Symphony director Charles Munch scored a tremendous success in the new 3000-seat Concert Hall in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192

DEC 27 1957

Hub Symphony Director Accepts Israeli Invite

BOSTON, Dec. 26 (AP) — Charles Munch, music director of the Boston Symphony Orchestra, said today he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099

JAN 16 1958

Israelis Hail Munch

Boston Symphony Director Conducts in Tel Aviv

Tel Aviv, Israel — (AP) — Charles Munch, director of the Boston Symphony, scored a big success here last night in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Mr. Munch is in Israel for 10 days and will conduct five times in Tel Aviv, once in Jerusalem and once in Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JAN 17 1958

Munch in Israel Concert

By the Associated Press

Tel Aviv, Israel

Boston Symphony director Charles Munch scored a tremendous success in the new 3,000-seat concert hall here Wednesday night in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Other items on Dr. Munch's program were Schumann's Fourth Symphony and Nocturnes by Debussy with a women's chorus participating. At the end of the concert there was an enthusiastic ovation. Dr. Munch is in Israel for ten days and will conduct in Tel Aviv, Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

DEC 27 1957

Munch to Visit Israel

Charles Munch, music director of the Boston Symphony Orchestra will leave for Paris immediately following the concert tomorrow evening in Symphony Hall. He will spend the New Year's holiday with his family in Paris and, later in January, will fill an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,926

JAN 16 1958

Munch Scores Hit With Israeli Orchestra

TEL AVIV, Israel, Jan. 15 (AP) — Boston Symphony director Charles Munch scored a tremendous success in the new 3,000-seat concert hall here tonight in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Other items on Munch's program were Schumann's Fourth Symphony and nocturnes by Debussy with a women's chorus participating. At the end the concert was cheered with an enthusiastic ovation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

DEC 28 1957

Munch To Conduct Israel Philharmonic

BOSTON (AP) — Charles Munch, music director of the Boston Symphony Orchestra, said this week he will accept an invitation in January to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

Munch leaves for Paris immediately after the coming week-end concerts of the Boston Symphony, spending the New Year's holiday with his family there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

JAN 16 1958

...ne new ... from the ...

Israelis Hail Munch

Boston Symphony Director Conducts in Tel Aviv

Tel Aviv, Israel — (AP) — Charles Munch, director of the Boston Symphony, scored a big success here last night in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Mr. Munch is in Israel for 10 days and will conduct five times in Tel Aviv, once in Jerusalem and once in Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JAN 16 1958

MunchGivenOvation After Conducting Israel Philharmonic

TEL AVIV, Jan. 15 (AP)—Boston Symphony Director Charles Munch scored a tremendous success in the new 3000-seat concert hall here tonight in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Other items on Munch's program were Schumann's Fourth Symphony and nocturnes by Debussy with a women's chorus participating. At the end of the concert he was given an enthusiastic ovation.

Munch is in Israel for 10 days and will conduct five times in Tel Aviv, once in Jerusalem and once in Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JAN 16 1958

Munch Scores Success in First Israel Concert

TEL AVIV, Israel,, Jan. 15 (AP) —Boston Symphony Director Charles Munch scored a tremendous success in the new 3000-seat concert hall here tonight in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Other items on Munch's program were Schumann's Fourth Symphony and nocturnes by Debussy with a women's chorus participating. At the end of the concert he was given an enthusiastic ovation.

Munch is in Israel for 10 days and will conduct five times in Tel Aviv, once in Jerusalem and once in Haifa.

120

Stage, Music Today

"AUNTIE MAME"—Shubert Theater at 8:30. The hilarious comedy made by Jerome Lawrence and Robert E. Lee from Patrick Dennis' novel. Constance Bennett acts the title role.

BOSTON SYMPHONY ORCHESTRA—Symphony Hall at 2:15. Charles Munch will conduct his own transcription of the Bach Prelude and Chorale, "The Old Year Is Past"; Rachmaninoff's Third Piano Concerto, with Byron Janis as soloist, and the Seventh Symphony of Beethoven.

"THE IMPORTANCE OF BEING EARNEST"—Charles St. Playhouse at 8:30. Oscar Wilde's comedy, presented by the Actors' Company, with John Heffernan, Edward Zang and Gloria Derbero in leading roles.

Munch to Conduct Israel Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the Friday afternoon and Saturday concerts this week.

He will spend the New Year holiday with his family in Paris and, later in January will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JAN 26 1958

MUNCH TO CONDUCT ISRAEL ORCHESTRA

Charles Munch, music director of the Boston Symphony Orchestra, has accepted an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Having left for Paris late in December to spend the New Year holiday with his family in that city, he is journeying on to Israel during the latter part of January to conduct his concert tour. Included on his Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

March 17 Dr. Munch will conduct the Boston Symphony Orchestra in the Auditorium here. This concert will be presented under the auspices of the Junior League of Springfield, and will be the final of this year's series. Tickets are now available by writing to Steinert's Music Store, Stearns Sq., Springfield.

Charles Munch to Conduct in Israel

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts of the orchestra in Symphony Hall. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 13 1958

INSIDE ZIONIST HOU

By SIBYL SOROKER

The joy of equality which the United States conferred was reflected in a number of formal me Jewish communities presented to President George The Newport congregation wrote on August 17 prived as we hitherto have been of the invalua free citizens, we now with a deep sense of gratitu mighty disposer of events, behold a Governm 'bigotry gives no sanction, to persecution no assist generously affords to all liberty of conscience an of citizenship . . . for all the blessings of civil and erty, which we enjoy under an equal and benig tion, we desire to send up our thanks."

* * *

Lest we take our liberties too much for gran to reflect that America, the land of the free, gave of liberty, freedom and dignity to all peoples . way for the liberty-loving nations of the world . ing a pattern of independence and human rights State of Israel, now entering its tenth year of free, sovereign Jewish Nation!

As George Washington replied to the New tion—"it is now no more that toleration is spo was by the indulgence of one class of people . . other enjoyed the exercise of their inherent n This is the principle that imbued the lofty libert of Roger Williams, Thomas Jefferson, Abraham L the other great spirits who left their imprint upo ment and our democratic way of life!

* * *

To ease the lot of the men and women in th of Israel is just as vital and important to the G people of Israel as very life itself! There are improvements sponsored by the Israel Soldiers' mittee (Vaad Lemann Hachayal) which attest to ist House President Fred Monosson reports that is the erection of 65 passenger shelters to prote who have to travel to and from their bases. O been constructed in Tel Aviv; others are under Haifa, Jerusalem and Natanya. Plans are also i improve the soldiers' restaurants, hostels, etc.

* * *

"Israel After Ten Years" is the theme of a s which will appear in the New York Herald-Tri ginning with the February 17th issue. The Herali be complimented on this undertaking. Th analyses written by distinguished specialists will give an il luminating accounting of Israel's incredible accomplishments . . . acute problems . . . hopes for the future.

The topics will range from foreign policy to atomic research . . . the integration and rescue of more than a million immi- grants . . . the new nation's past history . . . and its growth as a modern, free nation. Among the outstanding contributors will be Israel's Foreign Minister Golda Meir; former Army Chief of Staff Brigadier-General Moshe Dayan; American expert, Brigadier-General S. L. A. Marshall; Israeli archaeologist, Yigael Yadin; Hebrew University sociologist, S. N. Eisenstadt; nuclear physicist, A. de Shalit; Israeli educator, J. Prawer; economist, Ephraim Illin, and former director of the United States Technical Assistance program in Israel, Bruce McDaniel. We recommend the articles for highly interesting reading!

* * *

Back from Israel is Boston Symphony Orchestra director Dr. Charles Munch. He was elated with everything about Israel and its people . . . and the Israelis were delighted with him. He gave the Israel Philharmonic Orchestra, which he conducted in a series of concerts, new life and zest.

Dr. Munch spoke of his enthusiasm for Israel and Israel's music lovers, as he compared the magnificent progress of Israel since his first visit in 1946, at a rehearsal-meeting of the Boston Symphony Orchestra last Thursday, February 6th. He is certainly a true friend of the State of Israel!

* * *

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
FEB 7 1958

Munch Describes Israel Visit For Boston's Jewish Leaders

Leaders of the Jewish community in Boston were guests of the Boston Symphony Orchestra's trustees yesterday afternoon at a private rehearsal of the Orchestra and a reception to music director Charles Munch. About 250 attended.

First they heard Dr. Munch rehearse a portion of Bruckner's Seventh Symphony—which he will conduct at the concerts in Symphony Hall this afternoon and tomorrow night. Later they listened to Dr. Munch tell of his visit to Israel last month, where he conducted the Israel Philharmonic in five concerts in the new Mann Auditorium in Tel Aviv, one in Haifa and one in Jerusalem.

"I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947," said Dr. Munch. "In 1948 I was invited again and of course accepted. But this was a time of war in Israel and my wife persuaded me not to leave on so uncertain a voyage.

"What remarkable things had happened in Tel Aviv since I was last there! My small hotel by the sea had almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. . . . The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater, but has a beautiful new hall.

"I was asked to play something by an American composer, and I offered "Medea's Meditation and Dance of Vengeance" by Samuel Barber, which you heard here in Symphony Hall last year.

"I was also asked to do the Three Nocturnes of Debussy and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best I have ever had. They were an amateur group of young women who worked in town or in kibbutzim (cooperative farms).

* * *

"They made the long trips by bus to Haifa and Jerusalem for the concerts there, returned late at night to their homes, worked again all the next day and came back to sing the following evening. . . . What sirens they were! How beautiful they looked and how beautifully they sang! Most touching of all, the night of our farewell concert in Tel Aviv, they brought me a basket of 24 perfect yellow roses, each rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls."

"I could tell you so much of the cordial reception I had in Israel, of the friendliness with which I was greeted everywhere—not forgetting to mention an invitation from President Ben Zvi of Israel."

The reception was held in conjunction with the current campaign of the Friends of the Boston Symphony Orchestra to obtain community support of the Orchestra. To that end, Henry B. Cabot, president of the trustees, and Jacob J. Kaplan, vice president, acquainted the guests with the financial problems facing the Boston Symphony.

Refreshments were served in the exhibition gallery.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
FEB 7 1958

eral years ago in Detroit and repeated it two years ago in New York in a concert performance.

■ **Charles Munch,** music director of the Boston Symphony Orchestra, accepting an invitation of long standing, in January conducted the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs were "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

SYMPHONY DIRECTOR RETURNS — Charles Munch, music director of the Boston Symphony Orchestra, discusses his recent trip to Israel with members of the orchestra's board of trustees. From left: Michael T. Kelleher, Judge Jacob J. Kaplan, vice president; Munch, and Henry B. Cabot, president of board.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
FEB 11 1958

Society: American Arc Opens at Art M

A $250,000 PROBLEM to meet the Boston Symphony Orchestra's deficit is discussed at a reception given by Friends of the Orchestra honoring Charles Munch on his return from Israel by Mrs. Harold S. Goldberg, Mrs Matthew Brown and Henry B. Cabot, president of the orchestra's board of trustees.

120

Stage, Music Today

"AUNTIE MAME"—Shubert Theater at 1:30. The hilarious comedy made by Jerome Lawrence and Robert E. Lee from Patrick Dennis' novel. Constance Bennett acts the title role.

BOSTON SYMPHONY ORCHESTRA—Symphony Hall at 3:15. Charles Munch will conduct his own transcription of the Bach Prelude and Chorale, "The Old Year Is Past"; Rachmaninoff's Third Piano Concerto, with Byron Janis as soloist, and the Seventh Symphony of Beethoven.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

JAN 26 1958

MUNCH TO CONDUCT ISRAEL ORCHESTRA

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Charles Munch to Conduct in Israel

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 13 1958

INSIDE ZIONIST HOUSE

By SIBYL SOROKER

The joy of equality which the United States Constitution conferred was reflected in a number of formal messages which Jewish communities presented to President George Washington. The Newport congregation wrote on August 17, 1790—"Deprived as we hitherto have been of the invaluable rights of free citizens, we now with a deep sense of gratitude to the Almighty disposer of events, behold a Government which to 'bigotry gives no sanction, to persecution no assistance' . . . but generously affords to all liberty of conscience and immunities of citizenship . . . for all the blessings of civil and religious liberty, which we enjoy under an equal and benign administration, we desire to send up our thanks."

* * *

Lest we take our liberties too much for granted, it is good to reflect that America, the land of the free, gave a new status of liberty, freedom and dignity to all peoples . . . paving the way for the liberty-loving nations of the world . . . and providing a pattern of independence and human rights for the little State of Israel, now entering its tenth year of existence as a free, sovereign Jewish Nation!

As George Washington replied to the Newport congregation—"it is now no more that toleration is spoken of as if it was by the indulgence of one class of people . . . and that another enjoyed the exercise of their inherent natural rights." This is the principle that imbued the lofty liberty-loving ideals of Roger Williams, Thomas Jefferson, Abraham Lincoln . . . and the other great spirits who left their imprint upon our Government and our democratic way of life!

* * *

To ease the lot of the men and women in the armed forces of Israel is just as vital and important to the Government and people of Israel as very life itself! There are constant added improvements sponsored by the Israel Soldiers' Service Committee (Vaad Lemann Hachayal) which attest to this fact. Zionist House President Fred Monosson reports that a new project is the erection of 65 passenger shelters to protect the soldiers who have to travel to and from their bases. One has already been constructed in Tel Aviv; others are under construction at Haifa, Jerusalem and Natanya. Plans are also in full swing to improve the soldiers' restaurants, hostels, etc.

* * *

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The topics will range from foreign policy to atomic research . . . the integration and rescue of more than a million immigrants . . . the new nation's past history . . . and its growth as a modern, free nation. Among the outstanding contributors will be Israel's Foreign Minister Golda Meir; former Army Chief of Staff Brigadier-General Moshe Dayan; American expert, Brigadier-General S. L. A. Marshall; Israeli archaeologist, Yigael Yadin; Hebrew University sociologist, S. N. Eisenstadt; nuclear physicist, A. de Shalit; Israeli educator, J. Prawer; economist, Ephraim Illin, and former director of the United States Technical Assistance program in Israel, Bruce McDaniel. We recommend the articles for highly interesting reading!

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Back from Israel is Boston Symphony Orchestra director Dr. Charles Munch. He was elated with everything about Israel and its people . . . and the Israelis were delighted with him. He gave the Israel Philharmonic Orchestra, which he conducted in a series of concerts, new life and zest.

Dr. Munch spoke of his enthusiasm for Israel and Israel's music lovers, as he compared the magnificent progress of Israel since his first visit in 1946, at a rehearsal-meeting of the Boston Symphony Orchestra last Thursday, February 6th. He is certainly a true friend of the State of Israel!

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 7 1958

SYMPHONY DIRECTOR RETURNS — Charles Munch, music director of the Boston Symphony Orchestra, discusses his recent trip to Israel with members of the orchestra's board of trustees. From left: Michael T. Kelleher, Judge Jacob J. Kaplan, vice president; Munch, and Henry B. Cabot, president of board.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

FEB 11 1958

Society: American Arc Opens at Art M

A $250,000 PROBLEM to meet the Boston Symphony Orchestra's deficit is discussed at a reception given by Friends of the Orchestra honoring Charles Munch on his return from Israel by Mrs. Harold S. Goldberg, Mrs Matthew Brown and Henry B. Cabot, president of the orchestra's board of trustees.

120

Stage, Music Today

"AUNTIE MAME"—Shubert Theater at 8:30. The hilarious comedy made by Jerome Lawrence and Robert E. Lee from Patrick Dennis' novel. Constance Bennett acts the title role.
BOSTON SYMPHONY ORCHESTRA—Symphony Hall at 2:15. Charles Munch will conduct his own transcription of the Bach Prelude and Chorale, "The Old Year Is Past"; Rachmaninoff's Third Piano Concerto, with Byron Janis as soloist, and the Seventh Symphony of Beethoven.
"THE IMPORTANCE OF BEING EARNEST"—Charles St. Playhouse at 8:30. Oscar Wilde's comedy, presented by the Actors' Company, with John Heffernan, Edward Zang and Gloria DePisco in leading roles.

Munch to Conduct Israel Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, will leave for Paris immediately following the Friday afternoon and Saturday concerts this week.

He will spend the New Year holiday with his family in Paris and, later in January will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788
JAN 26 1958

MUNCH TO CONDUCT ISRAEL ORCHESTRA

Charles Munch, music director of the Boston Symphony Orchestra, has accepted an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Having left for Paris late in December to spend the New Year holiday with his family in that city, he is journeying on to Israel during the latter part of January to conduct his concert tour. Included on his Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

March 17 Dr. Munch will conduct the Boston Symphony Orchestra in the Auditorium here. This concert will be presented under the auspices of the Junior League of Springfield, and will be the final of this year's series. Tickets are now available by writing to Steinert's Music Store, Stearns Sq., Springfield.

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MUSICAL COURIER Feb. 1958

eral years ago in Detroit and repeated it two years ago in New York in a concert performance.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
FEB 13 1958

INSIDE ZIONIST HOUSE

By SIBYL SOROKER

The joy of equality which the United States Constitution conferred was reflected in a number of formal messages which Jewish communities presented to President George Washington. The Newport congregation wrote on August 17, 1790—"Deprived as we hitherto have been of the invaluable rights of free citizens, we now with a deep sense of gratitude to the Almighty disposer of events, behold a Government which to 'bigotry gives no sanction, to persecution no assistance' . . . but generously affords to all liberty of conscience and immunities of citizenship . . . for all the blessings of civil and religious liberty, which we enjoy under an equal and benign administration, we desire to send up our thanks."

Lest we take our liberties too much for granted, it is good to reflect that America, the land of the free, gave a new status of liberty, freedom and dignity to all peoples . . . paving the way for the liberty-loving nations of the world . . . and providing a pattern of independence and human rights for the little State of Israel, now entering its tenth year of existence as a free, sovereign Jewish Nation!

As George Washington replied to the Newport congregation—"It is now no more that toleration is spoken of as if it was by the indulgence of one class of people . . . and that another enjoyed the exercise of their inherent natural rights." This is the principle that imbued the lofty liberty-loving ideals of Roger Williams, Thomas Jefferson, Abraham Lincoln . . . and the other great spirits who left their imprint upon our Government and our democratic way of life!

To ease the lot of the men and women in the armed forces of Israel is just as vital and important to the Government and people of Israel as very life itself! There are constant added improvements sponsored by the Israel Soldiers' Service Committee (Vaad Lemann Hachayal) which attest to this fact. Zionist House President Fred Monosson reports that a new project is the erection of 65 passenger shelters to protect the soldiers who have to travel to and from their bases. One has already been constructed in Tel Aviv; others are under construction at Haifa, Jerusalem and Natanya. Plans are also in full swing to improve the soldiers' restaurants, hostels, etc.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866
FEB 7 1958

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Box 2078, Boston 6 • RIchmond 2-4200
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Circ. 26,550
FEB 13 1958

Charles Munch Reminisces on Israel

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One afternoon two or three weeks ago I was sitting in a beautiful garden just outside Tel Aviv enjoying the warm sun of the Mediterranean winter when I received a message from Mr. Cabot asking if I would say a few words to you here this afternoon. I accepted immediately because I know the great curiosity that Americans and Israelis have about each other — about the life, the society and the art of the two countries—and because I found there again the same deep emotions and impressions that I had there ten years before.

I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947. In 1948 I was invited again and, of course, accepted. But this was a time of war in Israel. The country was surrounded by enemies. The only ships and planes approaching Israel brought clandestine immigrants escaping from unfriendly lands.

I had a Paris-Athens ticket and further instructions would be waiting for me in Athens, I was told. My bags were packed and I was ready to go, but I was persuaded not to leave on so uncertain a voyage.

The next year, as you know, I came to Boston and although I was often invited to return there, it was only ten years later, in 1958, that I was able to do so. What remarkable things had happened in Tel Aviv since I was last there!

My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater, but has a beautiful, new hall.

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What beautiful prospects there are in Israel. Driving to Haifa, we left the main highway to cross Mount Carmel, the "Mountain of God" that was already a sacred place in pre-historic times.

With what emotion you take the long road that rises gently to the city of Jerusalem, Jerusalem the golden. How sad that Jerusalem must be, divided into two cities—divided between two nations. What sentiment to feel the mystic return of the Jewish people to Jerusalem, the six thousand year old city where David and Solomon reigned three thousand years ago, the spiritual capital of the world! What an experience to walk its streets, to see its sun and to breathe its air! What a pity to leave it so soon — but it was time to leave for Boston — and here I am!

Bushnell Prompter, May 15

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After recalling his earlier visits there in 1946 and 1947, he exclaimed:

"What remarkable things had happened in Tel Aviv since I was last there! My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives!

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,742
MAR 23 1958

A Look At the Arts

By E. J. D.

Charles Munch, conductor of the Boston Symphony Orchestra, made an interesting speech not long ago at Symphony Hall. Mr. Munch's subject was his recent visit to Israel, where he conducted seven concerts.

Inasmuch as Dr. Munch had not been in Israel for 10 years, his account of the changes that have occurred in that young and remarkable nation during the last 10 years is highly informative.

He notes, "My small hotel by the sea (where he stayed in 1948) has almost disappeared into the shade of a magnificent new one. The desert that was a few hundreds yards away is now streets of beautiful apartments, or newly-covered with green. Outside the city (Tel-Aviv), there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater but now has a beautiful, new hall."

Among the selections which Dr. Munch was asked to conduct was the Three Nocturnes of Debussy. One of the movements of this work, "The Sirens," requires a chorus of women's voices and is extremely difficult.

Dr. Munch was somewhat hesitant about attempting this work. However, he notes enthusiastically, "But the chorus was one of the best I have ever had. They were an amateur group of 24 young women who worked in town or in Kibbutzin. They made the long trips by bus to Haifa and to Jerusalem for the concerts there, returned late at night to their homes, worked again all the next day, and came back to sing the following evening. They were blond or red-haired or brunette . . . What sirens they were! How beautiful they looked, and how beautifully they sang! And, most touching of all, the night of our farewell concert in Tel-Aviv, they brought me a basket of 24 perfect yellow roses, each rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls."

Dr. Munch was most impressed by Jerusalem: "With what emotion you take the long road that rises gently to Jerusalem, Jerusalem the golden. How sad that Jerusalem must be divided into two cities—divided between two nations. What sentiment to feel the mystic return of the Jewish people to Jerusalem, the 6,000-year-old city where David and Solomon reigned 3,000 years ago, the spiritual capital of the world! What an experience to walk its streets, to see its sun, and to breathe its air! What a pity to leave it so soon—but it was time to leave for Boston—and here I am!"

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
FEB 7 1958

Munch Welcomed Back Fro

By Edwin F. Melvin

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MUSICAL COURIER
NEW YORK CITY
MAR 1958

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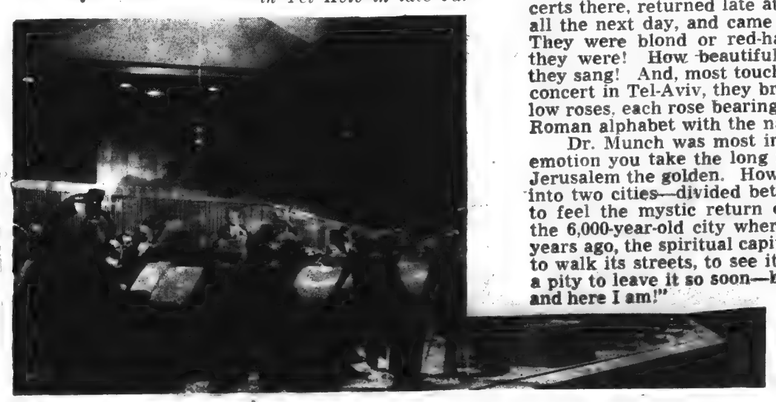

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MUSICAL COURIER
NEW YORK CITY
MAR 1958

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121

Charles Munch Reminisces on Israel

(Text of a talk delivered by Charles Munch, music director of the Boston Symphony Orchestra, to friends of the Orchestra at a reception last Thursday afternoon, February 6, in Symphony Hall. Mr. Munch, who just returned from Israel, is a member of the Sponsors' Committee for the Boston observance of Israel's Tenth Anniversary.)

One afternoon two or three weeks ago I was sitting in a beautiful garden just outside Tel Aviv enjoying the warm sun of the Mediterranean winter when I received a message from Mr. Cabot asking if I would say a few words to you here this afternoon. I accepted immediately because I know the great curiosity that Americans and Israelis have about each other — about the life, the society and the art of the two countries—and because I found there again the same deep emotions and impressions that I had there ten years before.

I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947. In 1948 I was invited again and, of course, accepted. But this was a time of war in Israel. The country was surrounded by enemies. The only ships and planes approaching Israel brought clandestine immigrants escaping from unfriendly lands.

I had a Paris-Athens ticket and further instructions would be waiting for me in Athens, I was told. My bags were packed and I was ready to go, but I was persuaded not to leave on so uncertain a voyage.

The next year, as you know, I came to Boston and although I was often invited to return there, it was only ten years later, in 1958, that I was able to do so. What remarkable things had happened in Tel Aviv since I was last there!

My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater, but has a beautiful, new hall.

I conducted seven concerts during my stay in Israel, with two programs—five in the new "Mann Auditorium" in Tel Aviv, one in Haifa and one in Jerusalem. I was asked to play something by an American composer and offered "Medea's Meditation and Dance of Vengeance" by Samuel Barber, which you heard here in Symphony Hall last year.

I was also asked to do the Three Nocturnes of Debussy and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of twenty - four young women who worked in town or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there and returned late at night to their homes, worked again all the next day and came back to sing the following evening. They were blond, or red - haired or brunette. Their eyes were blue or brown. They spoke English or French or German or nothing but Hebrew. What sirens they were! How beautiful they looked and how beautifully they sang! And, most touching of all, the night of our farewell concert in Tel Aviv, they brought me a basket of twenty-four perfect yellow roses, each rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls.

I could tell you so much of the cordial reception I had in Israel, of the friendliness with which I was greeted everywhere—not forgetting to mention an invitation from President Ben Zvi.

What beautiful prospects there are in Israel. Driving to Haifa, we left the main highway to cross Mount Carmel, the "Mountain of God" that was already a sacred place in pre-historic times.

With what emotion you take the long road that rises gently to the city of Jerusalem, Jerusalem the golden. How sad that Jerusalem must be, divided into two cities—divided between two nations. What sentiment to feel the mystic return of the Jewish people to Jerusalem, the six thousand year old city where David and Solomon reigned three thousand years ago, the spiritual capital of the world! What an experience to walk its streets, to see its sun and to breathe its air! What a pity to leave it so soon — but it was time to leave for Boston — and here I am!

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Christian Science
Monitor (e)
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Non-partisan
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FEB 7 1958

Munch Welcomed Back From Israel

By Edwin F. Melvin

At a reception in Symphony Hall yesterday afternoon, welcoming him back to Boston, Dr. Charles Munch told of his recent visit to Israel. Preceding his remarks there was a private rehearsal of the orchestra and Henry B. Cabot, president of the board of trustees, and Jacob J. Kaplan, vice president, discussed some of the orchestra's financial problems and hopes.

It was ten years since Dr. Munch had been in Israel. He had first visited there in 1946 at the invitation of Bronislaw Huberman to conduct the Israel Philharmonic Orchestra soon after Toscanini's inaugural concerts. He was there again in 1947.

* * *

"What remarkable things have happened in Tel Aviv since I was last there!" he remarked with his flavorsome French accent.

"My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater but has a beautiful new hall.

"I conducted seven concerts during my stay in Israel, with two programs—five concerts in the new Mann Auditorium (named in honor of Frederick Mann of Philadelphia), one in Haifa, and one in Jerusalem. I was asked to play something by an American composer and offered 'Medea's Meditation and Dance of Vengeance' by Samuel Barber, which you heard here in Symphony Hall last year.

"I was also asked to do the Three Nocturnes of Debussy, and this was a beautiful experience. As you know, one movement of 'Sirens' requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of 24 young women who worked in town or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there and returned late at night to their homes, worked again all the next day, and came back to sing the following evening."

* * *

On the night of Dr. Munch's farewell concert in Tel Aviv, he said, they brought him a basket of 24 perfect yellow roses, each bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls.

Mr. Cabot told the guests that the ratio of the orchestra's earnings to expense is higher than that of any similar orchestra, but there is still a substantial deficit. It is impossible to meet this, he said, by another general increase in the scale of subscription prices, for this might put the price beyond the means of music lovers in the lower income brackets. He suggested, however, that there might be an increase in the rates for the higher priced seats.

The trustees hope to solve the problem by increasing the gifts from the Friends of the Boston Symphony Orchestra and by increasing the number enrolled as Friends, now totaling around 4,000. It is hoped, too, he said, to get more financial support from business and industry in Boston, for which the orchestra serves as an important ambassador of good will.

MUSICAL COURIER
NEW YORK CITY
MAR 1958

CHARLES MUNCH, *music director of the Boston Symphony Orchestra, conducting the Israel Philharmonic Orchestra in its new home, the Frederick R. Mann Auditorium in Tel Aviv in late January.*

er, May 15

TRIBUTE TO ISRAEL

To his full-time job in New York, the dynamic young Californian began to add other assignments. He trained choruses for such Broadway shows as "Carmen Jones", "Laughing Room Only" and "Seven Lively Arts." He organized the Collegiate Chorale, an amateur group which won quick recognition for its superb performances of choral masterpieces. His later Robert Shaw Chorale and Orchestra is the professional outgrowth of this project. But in the meantime, there was the war.

Shaw went into the Navy in 1945, after seven years in New York during which he had won an unequalled reputation as a conductor and performer of all types of choral work. In no time he was organizing and directing a chorus at the Sampson, N. Y. Training Station.

After his service, Shaw was appointed choral director of the famous Berkshire Music Center in Tanglewood, and he became director of choral activities at Manhattan's celebrated Juilliard

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"I could tell you so much of the cordial reception I had in Israel, of the friendliness with which I was greeted everywhere. What beautiful prospects there are in Israel! Driving to Haifa we left the main highway to cross Mount Carmel, the 'Mountain of God', that was already a sacred place in prehistoric times. With what emotion you take the long road that rises gently to the city of Jerusalem, Jerusalem the Golden! How sad that Jerusalen must be divided into two cities, divided between two nations!"

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BOSTON, Mass.
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FEB 6 - 1958

122

ISRAEL ACCLAIMS CHARLES MUNCH

The celebrated conductor of the Boston Symphony Orchestra is shown being received by President Itzhak Ben-Zvi and Mrs. Ben-Zvi in the Presidential House in Rehavia, outside Jerusalem. This was the second visit by Mr. Munch to the Jewish State, during which he conducted the Israel Philharmonic Orchestra in seven concerts in the magnificent, recently-dedicated Frederic Mann Auditorium in Tel Aviv. He was enthusiastically acclaimed by overflow audiences.

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FEB 11 1958

SMART SET—By ROSE WALSH

Museum Party Planned

CHATTING at recent reception are (L. to r.) Mrs. Harold Goldberg, Mrs. Matthew Brown, Henry B. Cabot, Mrs. Benjamin A. Trustman and Judge Jacob J. Kaplan. Reception was held by the Boston Symphony Orchestra trustees for Dr. Charles Munch, it conductor.

A FESTIVE "WELCOME home" from his recent trip to Israel, greeted Charles Munch, noted conductor of the Boston Symphony Orchestra at a recent reception given by the Trustees of the Boston Symphony, headed by Henry B. Cabot, president, and Judge Jacob J. Kaplan, vice-president. Dr. Munch outlined the development of the new nation in 10 years since his last visit there in 1947 and spoke in glowing terms of the achievements of the Israelis. Mr. Cabot urged the support of the current campaign of the Friends of Boston Symphony in their effort to raise $250,000 to meet the Orchestra's deficit.

Serving on the hostess committee were Mrs. H. L. Blumgart, Mrs. Matthew Brown, Mrs. Lawrence R. Cohen, Mrs. Harry D. Cooper, Mrs. Harold S. Goldberg, Mrs. Bernard Helman, Mrs. Harold Horwitz, Mrs. Myer Israel, Mrs. Frank Lanes, Mrs. Myron K. Stone, Mrs. Israel Friedlander, Mrs. Lewis H. Weinstein, Mrs. Nehemiah H. Whitman, Mrs. Philip Rubenstein, Mrs. Jacob J. Kaplan, Mrs. Leonard Kaplan, Mrs. David Doren and Mrs. Benjamin A. Trustman.

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FEB 6 - 1958

122

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FEB 11 1958

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problem.

EAGLE Nov. 22 1957

MERRY MUSICIANS: A critic-musician switch is in the works for Sunday. Cyrus Durgin, music critic of the *Boston Globe*, has been invited by Boston Orchestra violinist Rolland Tapley who conducts the North Shore Philharmonic Orchestra, Lynn, to be guest conductor. Harry Ellis Dickson, BSO violinist, will review his performance as conductor "mercilessly."

—o—

GLOBE NOVEMBER 25, 1957

DURGIN IN THE MIDDLE—Globe music critic photographed at North Shore concert between his critic, associate conductor Harry Ellis Dickson (right) of Boston Pops, and Rolland Tapley, conductor of North Shore Philharmonic.

Globe Man Directs Orchestra With Sleight-of-Hand Wizardry

Conductor Durgin Confounds Critic

Cyrus Durgin, Globe music critic, put his reputation on the line yesterday when he conducted the North Shore Philharmonic Orchestra in several numbers at its concert in Lynn. Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra, agreed to yield the role of conductor and take over Durgin's duties as critic. Here is his comment.

By HARRY ELLIS DICKSON

In the jungle each animal has its natural enemy. The musical jungle is no exception, and the natural enemy of the conductor is, as all musicians know, the music critic.

Yesterday in Lynn history was made, in that one of our "natural" enemies temporarily forsook the Globe as critic and became a conductor.

CONCERT *Page Nineteen*

CONCERT

Continued from the Front Page

The orchestra was the North Shore Philharmonic—the guest conductor this paper's eminent critic, Cyrus Durgin.

Like Marc Antony I came not to praise Caesar but to bury him. And I was agreeably (?) surprised.

If this morning the ghosts of Serge Koussevitzky and Arturo Toscanini are chuckling over the advent of a new star in the conductorial firmament, at least we the living conductors have the satisfaction of hoping that there is one less critic to contend with.

Durgin's refuge in the normal pursuit of his duties is that he is criticizing professional musicians. I find myself in the embarrassing position, as a conductor, of criticizing an amateur conductor.

I can only hope that my job as critic only approximates his excellent job of conducting.

To get down to the business at hand, the Globe critic appeared as guest conductor in the following works: Vivaldi's Concerto Grosso in D minor for strings, the Berceuse from "The Firebird" of Stravinsky and Elgar's "Pomp and Circumstance."

Maestro Durgin was able to convey a good deal of authority to the musicians. It is our opinion that his left hand must become better acquainted with his right, thereby creating more shading in his interpretations.

While the right hand beats the tempo, the left is justifiably employed for balance, nuance, shading, etc. This Mr. Durgin will doubtless learn through sad experience.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

NOV 22 1957

Durgin Risks Reprisals

Globe Music Critic Takes Up Baton

The Globe's music critic and one of the Boston Symphony's conductor-musicians will exchange roles Sunday afternoon when the North Shore Philharmonic Orchestrapresents a 10th anniversary concertin LynnAuditorium.

Cyrus Durgin, head of the Drama-Music Department of the Globe, wil appear as guest conductor in three numbers on the orchestra's classical program.

Seated in the audience will be Harry Ellis Dickson, distinguished Symphony violinist and assistant conductor of the Pops Orchestra, ready to tear Durgin's performance apart in a few well-chosen words for readers of the Monday Globe.

Obviously Durgin, who dishes it out occasionally to the professional rchestra directors, exposes himself to reprisals. Musicians the land over are waiting to learn whether Dickson will say that Durgin's downbeat is better than his upbeat.

Durgin was invited to lead the orchestra by its conductor, Rolland

DURGIN

DICKSON

Tapley, also a first violinist in the Symphony Orchestra. Tapley will conduct the balance of the program which will mark the opening of the orchestra's 10th anniversary season.

Although Cyrus Durgin calls 'em as he sees 'em—or hears 'em—secretly he is known to have a profound admiration for orchestra conductors. He once wrote that he would rather be a skillful conductor than anything else he could think of.

For the past three weeks Durgin has been burning the midnight electricity, putting the heat on three well-known classical scores. The scores assigned to him for interpretation are Vivaldi's D minor Concerto Grosso for Strings, Op. 11; The Berceuse from Stravinsky's "Firebird" Suite" and Elgar's "Pomp and Circumstance" March in D Major, No. 1.

Tapley will lead the 70-piece orchestra in Bach's Little Fuge in G. minor, "Kammenoi Ostrow" by Rubinstein, Tchiakovsky's "Marche Slav," overture to Johann Strauss' "Die Fledermaus" and in the first local performance of "Piet Hein" Rhadsody by the Netherlands musician, Peter van Anrooy.

Soprano Alice Farnsworth Boffetti will be the soloist in the "Ritorna Vincitor" from "Aida" and a group of songs.

The Lynn Auditorium is the place and 3:30 p.m. Sunday is the time when critic Durgin will risk everything before the professional musicians whom he has occasionally given the business.

Mrs. Leonard Kaplan, Mrs. David Doren and Mrs. Benjamin A. Trustman.

124

GLOBE (Continued) November 25, 1957

Inclined to Hurry

In our opinion the tempi of the Vivaldi concerto were generally too fast. Durgin was inclined to hurry his musicians a trifle, while the Berceuse displayed proper relaxation and repose. After all the Vivaldi was one of the fussiest numbers on the program and not an easy one for a new conductor to attempt.

Maestro Durgin also must learn the value of preparatory beats, something for which he has long criticized other conductors. For instance, the very beginning of the "Pomp and Circumstance," where the conductor must make the most of his two solo beats before the orchestra attacks, might have been performed with more precision. It is to the credit of the very fine civic orchestra members that they were able to pick up the beat and enter with reasonable accuracy.

The rest of the "Pomp and Circumstance" went very well with both orchestra and conductor displaying fiery abandon and solemnity.

All in all, Mr. Durgin's colleagues throughout the country would have been proud of one of their former members (for I am assuming that now that the bug has bitten him, his role as critic will become secondary to that of conductor).

After all, it is a proper thing for a music critic to learn first hand the difficulties a conductor faces in bringing an orchestra to concert pitch. Would that more critics would follow the example of Maestro Durgin.

Tapley Directs Remainder

The rest of the program, ushering in the 10th anniversary of the North Shore Philharmonic Orchestra, was performed under the direction of its regular conductor, Rolland Tapley, a colleague in the Boston Symphony Orchestra who has my utmost respect and admiration.

What he has done with this group of musicians who play merely for love is remarkable. This is one of the finest amateur groups in the vicinity of Boston, and does credit both to the city of Lynn and Mr. Tapley.

In spite of inevitable minor lapses, the over-all performance had a distinctly professional manner.

Alice Farnsworth Boffetti, soprano, appeared as soloist with the orchestra and sang "Ritorna Vincitore" from Verdi's "Aida" and a group of songs, including Bachelet's "Chere Nuit," Ronald's "Down in the Forest" and Bemberg's "Valse Nymphes and Sylvains." This popular concert artist, well known especially throughout New England, enchanted the large audience with her interpretations and demonstrated great versatility in her art.

The balance of the program, included Bach's Little Fugue, "Piet Hein," a charming Dutch rhapsody by von Anrooiy, Rubinstein's "Kamenoi-Ostrow," Strauss' overture to "Die Fledermaus" and Tschaikowsky's "Marche Slave."

CHECKING THE SCORE—Musical score, that is. Globe's music critic Cy Durgin (left), who directed, with Rolland Tapley, North Shore Philharmonic director.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
~~FEB~~ 1958
MARCH 6

Keep Shaw in Choral Work

To the Editor of The Herald:

The rumor is going the rounds that Robert Shaw is to be invited to conduct the Boston Symphony Orchestra next season for a whole month—14 concerts.

I have the very highest opinion of Mr. Shaw's immense ability and accomplishment in his own special field of Choral conducting—an opinion shared by all who know his work, amongst them Francis Poulenc. But to be a superb choral conductor is one thing, and to be an equally superb orchestral conductor, quite another.

Mr. Shaw, himself, I am sure, would be the first to admit that he still has a very long way to go before he can be classed with that very special group of born orchestral conductors.

ROBERT SHAW

Why can the month not be at least shared with one or two "career" conductors—Igor Markevitch, for example, or Bernstein, or young Thomas Schippers, who gave such a good account of himself here recently?

We must never forget that Boston has a large group of music students, amongst them, many working towards becoming conductors, to whom each concert, when conducted by someone outstanding, is of the utmost importance for their future careers. I am sure Major Higginson would have considered this educational function of the orchestra its greatest contribution to music.

WINIFRED H. JOHNSTONE
Boston

Robert Shaw Guest Leader Of Symphony

Following the Boston Symphony's third tour of the season which will take it during the coming week to New York and other cities, the Orchestra will return to Boston for the 13th pair of concerts Jan. 24-25, and the sixth Tuesday evening concert Jan. 28.

These concerts will be conducted by Robert Shaw in his first guest appearance with the Boston Symphony Orchestra. His program for all three concerts will bring Haydn's Symphony No. 92 ("Oxford"); "The Mysterious Mountain," Op. 132, by Alan Hovhaness; Schubert's "Unfinished" Symphony and the Symphonic Metamorphosis of Themes by Weber, of Paul Hindemith.

Mr. Shaw is in his second year as associate conductor of the Cleveland Orchestra. Last Summer Mr. Shaw was codirector of the Anchorage Festival in Alaska.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JAN 16 1958

Robert Shaw To Conduct Hub Symphony

Guest conductor Robert Shaw will lead the Botson Symphony Orchestra when the group returns to Boston to hold their thirteenth pair of concerts on Friday afternoon, January 24 and Saturday evening, January 25 at Symphony and sixth Tuesday evening concert on January 28.

Shaw, who is the associate conductor of the Cleveland orchestra will be making his first Boston appearance as a conductor. He is well known as the founder of the collegiate chorale which performed with Arturo Toscanini and the NBC Symphony.

His program for all three concerts will include Haydn's Symphony No. 92 ("Oxford") the Mysterious Mountain, op. 132 by Alan Hovhaness, Schubert's "Unfinished Symphony" and the Symphonic Metamorphosis of Themes by Weber and Paul Hindemith.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
JAN 22 1958

ROBERT SHAW will make his debut as guest conductor of the Boston Symphony Orchestra Friday afternoon. He will repeat the performance on Saturday evening and Tuesday evening.

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JAN 30 1958

Music in Review

Robert Shaw Conducts BSO

By GERALD A. BERLIN

Robert Shaw is principally identified in the public mind as an interpreter of choral music. However, since he is now the associate conductor of the Cleveland Orchestra, he is apparently in the process of establishing himself as a full-fledged orchestral conductor. Last week-end he made his debut here in that capacity on the podium with the local orchestra.

Mr. Shaw's program included Haydn's "Oxford" Symphony, the first Boston performance of Alan Hovhaness' "Mysterious Mountain," Opus 132, Schubert's "Unfinished" Symphony and Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber. Such a menu, if not an excruciatingly demanding one, nevertheless contains the sufficiency of contrast, range of period and depth of content to display the wares of any up-and-coming chef d'orchestre.

A single passing performance of a guest conductor, of course, is not too valid a basis for drawing conclusions about his competence. One can assume that he has prepared for his stint that which he does best. His basic musical knowledge, the extent of his repertory, his flexibility, his temperament, mastery of orchestral nuances and so on remain open questions until much greater acquaintance.

Be that as it may, Mr. Shaw gave an impressive account of himself during his visit. His beat is firm and his attack secure; the tone that he draws from the orchestra is admirable, both for its balance and clarity. The detail work was woven into a clean-cut musical line in a fashion that demonstrated considerable musical intelligence. He may not have conveyed the excitement of the late Guido Cantelli or Igor Markevitch or, often, Leonard Bernstein — how many conductors do? — but still he succeeded in exacting as high a level of performance from the orchestra as I have heard from it in some time.

A word about the new Hovhaness work. From all accounts this piece by the Somerville native son excited a high measure of admiration from the music reviewers in the Boston press. With all deference to my colleagues, I must interpose my strong dissent here. There was, to be sure, in the initial broad theme some promise that the mystique implicit in the title would be realized. But after that what followed was lacking in interest or originality. There were only endless swells of full scored modality that at first only bored but then grew into waves that drowned. The Vaughn Williams of the Thomas Tallis period could pull this sort of thing off with considerable eclat, but not Mr. Hovhaness. I am sorry to say so, but in this instance the local boy did not make good.

Mr. Munch returns from his long mid-winter vacation abroad, that included a triumphant appearance with the Israel Philharmonic Orchestra, and will conduct a program consisting of Ravel's "Mother Goose Children's Pieces," Ibert's Chamber Concertino for Saxophone and Orchestra, the first Boston performance of Tomasi's Ballade for Saxophone and Orchestra, and Mendelssohn's "Italian" Symphony. The saxophone soloist will be Marcel Mule.

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JAN 20 1958

Robert Shaw will be guest conductor at the Boston Symphony concerts Friday afternoon and Saturday evening and Tuesday evening, Jan. 28.

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JAN 25 1958

Shaw Conducts Hovhaness

'Mysterious Mountain' at Symphony

By Jules Wolffers

East and West meet agreeably and harmoniously in the music of Alan Hovhaness whose "Mysterious Mountain," Op. 132, was heard for the first time in Boston yesterday afternoon at Symphony Hall. Not only was this a local première for the piece, but it also marked the first time the Boston Symphony had performed any music by the Somerville-born composer.

Even this belated recognition might have been deferred were it not for the appearance yesterday as guest conductor of Robert Shaw, also making his first appearance with the orchestra. But in the case of Mr. Shaw this distinction comes relatively early in a career which has worked with purely instrumental means only for the past two years. Widely known as a choral conductor, Mr. Shaw was appointed associate conductor of the Cleveland Orchestra where he has conducted both choral and instrumental works these last two seasons.

It is difficult to understand why the orchestra did not get to Mr. Hovhaness before this time. His works have been performed and well received in this country and abroad. Many of his compositions have been recorded, many published and several heard on radio and television network broadcasts. The composer certainly did not hide his light under a bushel in Boston. Until he departed for more sympathetic climes he and his friends arranged several public programs here. These, it must be admitted, received little or non-committal recognition.

* * *

Yet his music has an unusual fascination which may be explained in part from the two strains in his ancestry. The Oriental and Occidental are joined in his music; Eastern imagery and Eastern-inspired melodic material and timbres are expressed in Western forms and discipline.

Mr. Hovhaness is prophetic of what actually is taking place on all fronts in this ever-shrinking world. He is no more an American composer than he is Armenian. He is neither and both —perhaps the first composer whose music can and has been equally understood and equally accepted by audiences in both hemispheres.

I have heard other music by Mr. Hovhaness that I like better than "Mysterious Mountain." To my way of thought it is far too evocative of past musical practice to make as much of a mark as other pieces from the composer's large output. But it is still a superior work, laden with charming effects, beautifully-fashioned instrumentation and what our forefathers used to call cunning artifice. Its hymn-like and chant-like character gives the piece an ecclesiastical character. The composer has stated that "Mountains are symbolic meeting places between the mundane and spiritual worlds," and this is the thought that pervades the persuasive phrases of the work.

* * *

Mr. Shaw's meticulous and careful style of conducting was admirably suited not only to bring out the details of this work but to give it correct proportion as a whole. If the conductor has a fault it is that he is almost too meticulous. He contains his tones and effects so severely that his climaxes sometimes arrive too little and too late.

Yet his careful attention to all details and his economy of means did throw light on the more intimate and tender aspects of the Haydn "Oxford" Symphony in G Major, No. 92, and the Schubert "Unfinished" Symphony. Only in the afternoon's finale, Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber, did the conductor really let the orchestra feel its oats and then only briefly.

But in its own quiet way the afternoon was a most pleasant and pleasurable experience. Mr. Hovhaness was received with much warmth and there was cordial applause for Mr. Shaw.

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JAN 15 1958

Robert Shaw to Conduct Sympho.

Following the Boston Symphony's third tour, which is taking the orchestra this week to Hartford and Storrs, Connecticut, Brooklyn, and Carnegie Hall, New York, the musicians will return to Boston for the 13th pair of concerts on Friday afternoon and Saturday evening, Jan. 24 and 25 and the sixth Tuesday evening concert on Jan. 28. These concerts will be conducted by Robert Shaw in his first guest appearance with the Boston Symphony Orchestra.

His program for all three concerts will include Haydn's Symphony No. 92 ("Oxford"), "The Mysterious Mountain," Op. 132 by Alan Hovhaness, Schubert's "Unfinished" Symphony, and the Symphonic Metamorphosis of Themes by Weber of Paul Hindemith.

Mr. Shaw, who is in his second year as associate conductor of the Cleveland Orchestra, conducted 63 concerts in Cleveland during the 1956-57 season, including regular subscription concerts, children's concerts and twilight concerts on Sunday afternoon. This season he has already conducted four weeks of concerts during George Szell's absence.

Mr. Shaw was co-director of the Anchorage Festival in Alaska, with concerts given in the high school auditorium seating 2,000 people. The repertoire included Bach's Passion According to St. John and Honegger's King David, and lectures and classes were given by the various instrumentalists and soloists concerned at the University of Alaska.

For the past four years Mr. Shaw has been co-director with Julius Herford of a Workshop in Choral Arts at San Diego State College in San Diego, Calif. Last summer Mr. Shaw also conducted concerts with the San Diego Symphony in Balboa Park.

He was co-director of the department of choral music at the Boston Symphony Orchestra's summer school at Tanglewood, the Berkshire Music Center, during the summers of 1946, 1947, and 1948, and conducted concerts of the Orchestra at the Berkshire Festivals of 1947 and 1948. Mr. Shaw studied conducting for a year under Pierre Monteux in San Francisco.

He formed the Cleveland Orchestra Chorus during the 1956-57 season, which this year numbers 210 voices.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
JAN 26 1958

Boston Symohony On WXHR Tuesday

WXHR will broadcast the Tuesday evening concert of the Boston Symphony Orchestra Tuesday at 8:25 p. m. This concert will be conducted by Robert Shaw, who is currently making his first guest appearance with the Boston Orchestra.

Shaw's program will include; Haydn's Symphony No. 92; "Mysterious Mountain" by Alan Hovhaness; Schubert's "Unfinished Symphony;" Hindemith's Symphonic Metamorphosis of Themes of Weber. T. F. Conley, program manager of WXHR, will be the WXHR commentator.

126

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

JAN 24 1958

ALL-AMERICAN CONDUCTOR
Robert Shaw Symphony Guest

By CYRUS DURGIN

The Boston Symphony Orchestra is host this week to one of its infrequent young American guest conductors. Robert Shaw, who will be on the stand at Symphony Hall this afternoon, tomorrow night and next Tuesday evening, is American-born, bred, educated and musically trained. A native of Red Bluff, Calif. (a mining town above San Francisco), Shaw is now three months under 42 and looks much younger. He is stocky, with a brush of blond hair which gives him a boyish appearance.

Robert Shaw comes here, however, with a fame of his own. He is the founder of the internationally Shaw Chorale, which he has conducted all over this country and in Europe. For the past two years, he has been assistant conductor of the Cleveland Orchestra, under George Szell. But this does not mean that he has given up choral direction.

"I could never think of abandoning the choral instrument," said Shaw with a reflective smile, as he talked yesterday in his quarters at the Sherry Biltmore, near Symphony Hall. "That has been so much a part of my musical life. I've had a leave of absence from the Chorale these last two years, but next season I'm going to tour with them again, and also the year after that."

Actually his work in Cleveland entails the preparation of a crack vocal group, the Cleveland Orchestra Chorus, for performances with the orchestra. Very likely, Shaw is the only conductor now associated with an important American orchestra who began as a choral man. Most others have been string players or pianists.

"I suppose my first conducting began with hymns at church and in community sings," reflected Shaw. "My father was a Protestant evangelical clergyman in California, who liked music and directed choirs. My mother was a singer with a beautiful voice. We five children all are musical, too. The oldest of us, my sister, Hollace Shaw, used to be the soprano, Vivian, of the old 'Hour of Charm' broadcasts, and later, under her own name, she had the Pet Milk Show.

"I'm the second. Next was brother Jim, who was musical, too. He was killed in World War II serving as a chaplain. My sister Anne used to sing professionally—she was a soprano, too—but now she is married and bringing up a family. The youngest of us, John, teaches music at Claremont Men's College, in California.

Each Directed Choir

"The odd thing is that each one of us, starting with my father, at one time or another, has been master of the Glendora Church Choir in a small town of my native state. I finished high school, spent a couple of years working in steel mills and bakeries during the Great Depression, then went to Pomona College. I studied liberal arts, philosophy, and music there, and originally planned to be a preacher, like my father.

"But one of the music faculty had to leave for a year due to bad health, and I was tapped to conduct the college glee club during his absence. That was one of the deciding events in my life. The second was when Fred Waring and his band made a movie on the Pomona campus. Waring heard me conduct the glee club and thought highly of me. Then he didn't have a separate chorus, just the voices of his instrumentalists. He invited me to go to New York and start a chorus for him. That is how it all began.

"Subsequently the Collegiate Chorale got started, and then came the war. I joined the Navy. When I got out of service in 1945 I picked up where I had left with the Collegiate Chorale, which eventually became the Robert Shaw Chorale.

"For three Summers—1946, '47 and '48, I think it was—I taught choral conducting at the Berkshire Music Center in Tanglewood. The second Summer I was asked to conduct the Center orchestra in choral works. Even before that I had done some orchestral work for radio in New York."

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052

JAN 4 - 1958

New England News Briefs

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He was stricken two years ago.

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India Wharf is named for the India men who sailed between Boston and the Orient to bring their cargoes of spice and other goods.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

JAN 4 - 1958

Kogan, Soviet Violinist Will Open Tour in Hub

Boston, Jan. 3 (AP)—A noted Soviet violinist is coming to the United States to give concerts and will make his American debut in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced today at Symphony Hall.

Leonid Kogan, a gifted musician since the age of 10, hitherto has been known in the United States only through recordings, although he has appeared in person in Western Europe, South America and Canada.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

JAN 25 1958

MUSIC
Symphony Concert

The Boston Symphony orchestra, Robert Shaw conducting, gave the 13th program of the 77th season in Symphony Hall yesterday afternoon. The program was as follows:

Symphony in G major, No. 92 ....Haydn
Mysterious Mountain, Op. 132 ....Hohvaness
Symphony in B minor ....Schubert
Symphonic Metamorphoses ....Hindemith

By RUDOLPH ELIE

A conviction I have long held, which is that Alan Hovhaness stands almost alone today among Americans as a composer born with the mantle of genius, was reinforced on a nearly transscendental level yesterday afternoon with the first performance here of his "Mysterious Mountain."

Mr. Hovhaness, a tall, angular man of 46 who was born in Somerville but lived most of his early years in Arlington, has never been anything but a composer, though he is also a pianist of the highest attainment. By this I mean he began composing as a child and, unlike virtually every other American composer, has never regarded composing as anything but a means to make a living (quite aside from his esthetic views, of course).

He does not support himself by teaching; he belongs to no composers' union; he does not seek recognition from other composers or, indeed, fraternize with them to any extent. He goes his own way, a solitary figure, and he composes for the here and now. He does not believe the world owes him a living, or that the composer has some God-given right to have his music played on the ground that the public is always behind the artist and must, therefore, give him the opportunity to be heard for the sake of the generations yet unborn.

Born to Write

He writes music because he was born to write music, and he has—like nearly every great composer before him—written immense quantities. With him it is not a large work every few years, but a large work every few weeks, and in an incredible variety of forms. "Mysterious Mountain" is listed as Opus 132, but there were more opus numbers than that when, in 1940, he burned a vast mountain of music he had composed up to that time and started anew.

For 15 years or more Alan Hohvaness, whose first influences were Bach and Sibelius, has exploited the moods and colors and modes of near-Eastern music, in particular those of Armenia, his father's native land. Some of these works—a good many of which have been heard in Boston, though not in Symphony Hall—are of extraordinary fascination. With "Mysterious Mountain," it would seem that Mr. Hohvaness has entered a new period and one of the greatest promise.

The work is in three movements, the two outer movements of a lyrical hymn-like quality of the greatest beauty and eloquence, each informed with a nobility and a purity of spirit that lifts them immediately to a level of expression rarely encountered in contemporary music. The second movement is a double fugue of striking workmanship but, mare important, of striking impact.

Although the general texture of the work is broad and sustained and the chordal patterns are of particularly radiant quality, there is always a sense of movement and of force, and the occasional intrusion of some of the fragmented melodic echoes of his earlier near-Eastern period lend a peculiar fascination to the general fabric of the work. These are heard in the woodwinds for the most part, and the composer uses the harp and the celeste to create an atmosphere verging, at times, on the other-worldly.

Enormous Talent

Yet there is nothing eccentric, let alone exotic, in a highly personal expression in an idiom that somehow makes its way to the mind and heart of the listener as if it were somehow an old favorite of the repertoire. This, it seems to me, is real achievement but even more than that, it is the musical expression of a man of enormous integrity and enormous talent.

On this occasion Robert Shaw, long identified with the Shaw Chorale, made his first appearance as guest conductor of this orchestra. He created a very favorable impression, too, as a conductor of fine bearing, high skill as a leader, and great sensitivity as a maker of phrases. His approach was always lyrical, sometimes a little soft to be sure, but technically assured and rhythmically meticulous.

His performance of Schubert's Unfinished had a serenity throughout that gave it a patina of warmth and glow occasionally touched with melancholy introspection. It was beautifully played by the orchestra, which was in top form throughout. Mr. Shaw, in short, who may still have a way to go to get the true feel of the difference between a chorus and an orchestra, will always be a welcome guest.

Next week Mr. Munch returns to present the French saxophonist Marcel Mule, the progarm also offering works of Ravel and Mendelssohn.

Boston, Oct. 4, has again scheduled five pairs of c Carnegie Hall, Wednesday evenings and Saturday a **Pierre Monteux** will be guest conductor for the c Jan. 15 and 18, with Charles Munch conducting the series. Two of the soloists will make their New Yo with the Boston Symphony: **Leonid Kogan**, Russian on Jan. 18 and **Marcel Mule**, French saxophonist, o and 15. Other soloists will include Gary Graffma Claudio Arrau, piano, and Pierre Fournier, cello. T York season opens Nov. 13, and continues at appro monthly intervals to March 22.

MUSICAL COURIER
NEW YORK CITY

MAR 1958

BOSTON

■ There are many ... orchestra, and the Bo ... on the whole has don ... by our native-born compos ... Alan Hovhaness one can ... late than never. However, it must be noted that it was a guest c ... Robert Shaw, who program ... Hovhaness' "Mysterious Mountain, ... 132 for the 13th pair of program ... Jan. 24, 25. This made a triple series of "firsts" for the orchestra—Shaw's first appearance as guest conductor, the first local hearing of the work, and the first time that any Hovhaness was played by the regular orchestra; although Arthur Fiedler was enterprising enough to list some Hovhaness with the "Pops" some seasons back.

As for "Mysterious Mountain," it is a fine piece of work if not among my favorites of Hovhaness' compositions. The composer's ability to join Eastern-inspired melody and timbre with Western form and discipline is much present in the three-movement piece. Perhaps the composer intended us to think of many things—Indian temples, 13th-century cathedrals, Bali dancers, Chinese rites, to name a few—for he considers mountains to be "symbolic meeting places between the mundane and spiritual worlds."

As for Mr. Shaw, who handles the choral medium so well, his orchestral conducting is almost too refined, too careful, too meticulous to do full justice to points of intensity and climax. But his economy of means did have its own agreeable effect.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JAN 6 - 1958

Kogan Symphony Soloist

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In the first half of the concert Mr. Monteux will conduct Beethoven's Grosse Fuge, Op. 133, for String Quartet in an edition for String Orchestra by Weingartner; excerpts from Debussy's "Martyrdom of St. Sebastian" (Prelude: The Court of the Lilies; Dance of Ecstasy, and Finale from Act I); and the tone poem, "Death and Transfiguration," by Richard Strauss.

Mr. Kogan was born in the Ukranian city of Dnieperpetrovsk on the Dnieper River in 1924. When he was 10 his parents moved to Moscow so that he could have further opportunities for study at the Moscow Conservatory where he studied in a class for talented children under the guidance of Abraham Yampolsky. He studied also under David Oistrakh.

Mr. Kogan made his official debut at 16, and thereafter he studied and concertized in the Soviet Union, giving his first concert outside Russia in Prague at 22. In 1948 he graduated from the Moscow Conservatory and has since combined his teaching there with an extensive concert career, both in the Soviet Union and abroad, playing in England, Austria, Belgium, Italy, Greece, France, China, South America and Canada.

In 1951 he won the first prize at the Concours Ysaye in Brussels, sponsored by Queen Elizabeth of the Belgians. Jacques Thibaud, who had heard Mr. Kogan play in Moscow 15 years before and had predicted his success, was one of the judges.

In addition to his solo work, Mr. Kogan forms part of a chamber music trio with Emil Gilels, pianist, and Mstislav Rostropovich, cellist. He also plays works for two violins with his wife, Elizabeth, sister of Gilels.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 164,951
JAN 24 1958

ALL-AMERICAN CONDUCTOR
Robert Shaw Symphony Guest

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Back Directed Choir

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 13,052
JAN 4 - 1958

New England News Briefs

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,266
JAN 4 - 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JAN 25 1958

MUSIC
Symphony Concert

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MUSICAL COURIER
NEW YORK CITY
MAR 1958

BOSTON

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JAN 6 - 1958

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
JAN 25 1958

BOSTON SYMPHONY ORCHESTRA

Shaw Conducts Hovhaness

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the 13th program of the Friday-Saturday series. Robert Shaw, making his first appearance as guest conductor, presented the following program: Haydn: Symphony in G major, No. 92 ("Oxford"); Alan Hovhaness: "Mysterious Mountain" (first performance in Boston); Schubert: "Unfinished" Symphony; Hindemith: Symphonic Metamorphosis of Themes by Weber.

By CYRUS DURGIN

Robert Shaw, making his first appearance as guest conductor of the Boston Symphony Orchestra yesterday afternoon, introduced to this city the "Mysterious Mountain" of Alan Hovhaness. Each of these two American musicians made good impression.

Hovhaness, a native of Somerville, has a Boston background in his musical education, although his style as composer now finds nourishment in the art of India and other Eastern sources. "Mysterious Mountain" is the first work of Hovhaness to be performed at Boston Symphony concerts. It was high time, for this composer has shown a creative stature—in this vicinity largely through the medium of records—over the past few years.

A certain Orientalism has clung to Hovhaness' music of the fairly recent past, and some degree of it is important in "Mysterious Mountain." This Orientalism may not be native to Hovhaness, but it surely has been assimilated, and that, is more, with ease and naturalness. The composer's own remark may be the best key to the quality of "Mysterious Mountain": "Mountains are symbols, like pyramids, of man's attempt to know God."

The hymnlike charcter of the first and last of the three movements is plain, as Hovhaness intended, distinguished by solemn virtually modal coloring in rich chords that go both high and deep in the orchestra. This modal coloring might have come from such an example as Vaughan Williams "Tallis Fantasia." At least there is strong resemblance. Or perhaps Hovhaness found his example elsewhere. It is not important either way.

What is important is the vitality, color and melodic invention of this music. Not for Hovhaness (thank Heaven!) are the stark struggles with 12 tones or other such theoretical constraints which may well intimidate many a composer who otherwise could write freely and instinctively. Hovhaness writes from personal urge in a personal style, and the result is music of notable listening attraction. Even his slow movement of "Mysterious Mountain," though a double fugue, is neither academic nor dry, but a tissues of vital music. He was present yesterday, and received deserved acclaim.

Of Sensitive Taste

Though Robret Shaw is new to us as an orchestral conductor, he has been esteemed in the past as director of the Shaw Chorale. He is a musician of serious and sensitive taste. He has an ear for polished sound and fine detail as he quickly proved in Haydn's "Oxford" Symphony, and in Hovhaness and Schubert's "Unfinished." He still has the small, fine technic of the man who conducts a small chorus. Perhaps a larger, more muscular beat is desirable with large orchestra. His left hand is gracefully eloquent in shaping phrases and indicating delicate nuances. But the right hand, with the stick, which ought to control the pulse, the continuity, the flow of music, is more timid. It beats tiny patterns, which might be hard for an orchestra to follow.

Shaw's ear and taste are excellent. You could not have asked for a more clear, precise account of the "Oxford" Symphony, nor for a more restrained "Unfinished" Symphony. But there is much more, in balance of robust wind sonorities and in lively rhythm, in Hindemith's Symphonic Metamorphosis than we heard yesterday. Mr. Shaw obviously feels the music, you can tell that by looking at him, but he could let himself go more. As it was, "Mysterious Mountain" evoked from him the most intense eloquence. Shaw is gifted, and surely he will grow in stature with added years and experience. This week he is a most welcome guest. The Friday subscribers applauded him cordially, applause which he invariably insisted upon sharing with the Orchestra, which played beautifully for him.

Next week Charles Munch will return. He will present Ravel's "Mother Goose" Suite; Ibert's Chamber Concertino for Saxophone; Tomasi's Ballade for Saxophone, and the "Italian" Symphony of Mendelssohn. Marcel Mule, French virtuoso of the saxophone, will make his first Boston appearances as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
JAN 4 - 1958

Soviet Violinist In Debut Here

A Soviet violinist is coming to the United States to give concerts and will make his American debut in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday at Symphony Hall.

Leonid Kogan, a musician since the age of 10, hitherto has been known in the United States only through recordings, although he has appeared in person in Western Europe, South America and Canada.

At the Symphony concerts next Friday afternoon, and Saturday evening—directed by Pierre Monteu—Kogan will be soloist in the Brahms violin concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,974
JAN 4 - 1958

SOVIET VIOLINIST DUE

BOSTON (AP)—Leonid Kogan, noted Soviet violinist, is coming to the United States to give concerts and he will make his American debut at Symphony Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday.

LEONID KOGAN, Russian violinist, will make his United States debut with the Boston Symphony Orchestra under the direction of Pierre Monteux on Friday afternoon and Sunday evening at Symphony Hall.

Morning Globe 1-9-58

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JAN 12 1958

Soviet Violinist To Appear in Hub

BOSTON, Jan. 3 (AP)-A noted Soviet violinist is coming to the United States to give concerts and will make his American debut in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced today at Symphony Hall.

Leonid Kogan, a gifted musician since the age of 10, hitherto has been known in the United States only through recordings, although he has appeared in person in Western Europe, South America and Canada.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553
JAN 5 - 1958

AMERICAN DEBUT

BOSTON, Jan. 4 (AP)—Leonid Kogan, noted Soviet violinist, is coming to the United States to give concerts and he will make his American debut at Symphony Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, at was announced yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
JAN 5 - 1958

Kogan Soloist With Symphony

The Soviet violinist, Leonid Kogan, will make his first concert appearances in this country with the Boston Symphony Orchestra under the direction of Pierre Monteux Friday afternoon at 2:15 and Saturday evening at 8:30. Mr. Kogan has been known in this country only through recordings, although he has performed extensively in Western Europe, South America and Canada. He will be soloist in the Brahms Violin Concerto.

In the first half of the concert Mr. Monteux, will conduct Beethoven's Grosse Fuge, Op. 133, in an edition for string orchestra by Weingartner, excerpts from Debussy's "Martyrdom of St. Sebastian" (Prelude: "The Court of the Lilies"; "Dance of Ecstasy" and Finale from Act D; and the tone poem, "Death and Transfiguration," by Richard Strauss.

Mr. Monteux will conduct the Boston Symphony Orchestra in the third concert of the Sunday afternoon series at Symphony Hall today at 3 o'clock. His program includes Prokofieff's "Classical" Symphony, Stravinsky's ballet "Petrouchka" (complete) and Tchaikovsky's Fourth Symphony.

On Tuesday evening at 8:30, Monteux will conduct the fifth concert of the Tuesday evening series. The prigram will again include Prokofieff's "Classical" Symphony and Stravinsky's "Petrouchka," but Mr. Monteux will close the program with Tchaikovsky's Fifth Symphony.

The third in the regular series of Open Rehearsals will be Wednesday evening at 7:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Independent
Circ. 181,325
JAN 7 - 1958

Violinist in Debut With Symphony

Th Soviet violinist, Leonid Kogan, will make his first concert appearances in this country with the Boston Symphony Orchestra under the direction of Pierre Monteux Friday afternoon, January 10, and Saturday evening, January 11. Kogan will be soloist in the Brahms Violin Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
ATTLEBORO, Mass.
Independent Republican
Circ. 10,084
JAN 4 - 1958

News Briefs

BOSTON (AP) — Leonid Kogan, noted Soviet violinist is coming to the United States to give concerts and he will make his American debut at Symponhy Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (m)
LEWISTON-AUBURN
Maine
Independent
Circ. 31,205
JAN 4 - 1958

SOVIET VIOLINIST, KOGAN, TO TOUR U. S.

To Make Two Appearances with Boston Symphony Orchestra

BOSTON, Jan. 3 AP — A noted Soviet violinist is coming to the United States to give concerts and will make his American debut in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced today at Symphony Hall.

Leonid Kogan, a gifted musician since the age of 10, hitherto has been known in the United States only through recordings, although he has appeared in person in Western Europe, South America and Canada.

At the symphony concerts Friday afternoon, Jan. 10, and Saturday evening Jan. 11—directed by Pierre Monteux—Kogan will be soloist in the Brahms violin concerto. He will next appear in Carnegie Hall, New York, Jan. 18, performing with the New York Philharmonic Orchestra.

Kogan, a graduate of the Moscow Conservatory in 1948, has combined a career in teaching with concert tours from England to China and from Canada to South America.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWPORT, R. I.
Independent
Circ. 12,282
JAN 4 - 1958

SOVIET VIOLINIST FOR HUB

BOSTON (AP) — Leonid Kogan, noted Soviet violinist, is coming to the United States to give concerts and he will make his American debut at Symphony Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 29,196
JAN 4 - 1958

Russian Violinist To Play Twice In Boston

BOSTON, Jan. 3 (AP) — A noted Soviet violinist is coming to the United States to give concerts and will make his American debut in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced today at Symphony Hall.

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To Play Brahms

At the symphony concerts Friday afternoon, Jan. 10, and Saturday evening Jan. 11—directed by Pierre Monteux—Kogan will be soloist in the Brahms violin concerto. He will next appear in Carnegie Hall, New York, Jan. 18, performing with the New York Philharmonic Orchestra.

128

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News (e)
GARDNER, Mass.
Independent
Circ. 6,631

JAN 4 - 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

JAN 4 - 1958

Soviet Violinist To Play With BSO

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

JAN 4 - 1958

SOVIET VIOLINIST COMING

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

JAN 4 - 1958

SOVIET VIOLINIST HERE

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,542

JAN 4 - 1958

Noted Russian Violinist Plans Concerts In U. S.

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Kogan, a graduate of the Moscow Conservatory in 1948, has combined a career in teaching with concert tours from England to China and from Canada to South America.

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Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192

JAN 4 - 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 401,810

JAN 7 - 1958

Russian Violinist With Symphony

The Soviet violinist, Leonid Kogan, will make his first concert appearances in this country with the Boston Symphony Orchestra under the direction of Pierre Monteux Friday afternoon, January 10, and Saturday evening, January 11. Kogan will be soloist in the Brahms Violin Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,685

JAN 4 - 1958

SOVIET VIOLINIST

BOSTON (AP) — Leonid Kogan, noted Soviet violinist, is coming to the United States to give concerts and he will make his American debut at Symphony Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Kennebec Journal (m)
AUGUSTA, Me.
Independent
Circ. 13,088

JAN 4 - 1958

Soviet Violinist To Play in Boston

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N.Y. Herald 1-7-58
NEW YORK

Leonid Kogan and his wife arriving at Idlewild Airport yesterday.

Leonid Kogan In for Tour

Russia's leading violinists, arrived yesterday by plane from Paris to begin a seven-week concert tour of the United States and Canada. The thirty-four-year-old musician, accompanied by his wife, arrived at Idlewild Airport at 8:45 a. m. on an Air France plane. "I am very glad to be here for the first time," he said. "I have very many friends among the American musicians and I am glad to be able to perform before American audiences." He is scheduled to make his American debut Friday as a soloist with the Boston Smphony there. He will make his New York recital debut in Carnegie Hall on Feb. 23. His schedule includes Detroit, Philadelphia, Cleveland, Chicago, San Francisco, Los Angeles, St. Louis and Toronto. Mrs. Kogan is the sister of Emil Gilels, Soviet pianist, who arrived here for a concert tour on Saturday.

panied by his wife, arrives in New York by plane to begin a seven-week concert tour of this country and Canada. He will make his American debut Friday as a soloist with the Boston Symphony Orchestra there.

—United Press Telephoto

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

JAN 11 1958

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

JAN 11 1958

BOSTON SYMPHONY ORCHESTRA

Violinist Kogan in U.S. Debut

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon at Symphony Hall, and will repeat tonight, the 12th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Beethoven's Grosse Fugue, Op. 133, in the arrangement for string orchestra by Weingartner; Excerpts from "The Martyrdom of St. Sebastian," by Debussy; Strauss' "Death and Transfiguration," and the Brahms Violin Concerto. In the last-named, Soviet violinist Leonid Kogan made his first appearance in the United States.

By CYRUS DURGIN

Leonid Kogan, the 33-year-old Soviet violinist, is a master of his instrument and a musician of genuine stature. He surely will take his place in the comparatively small but exalted group of violinists who are truly great artists. He made his first appearance in the United States, yesterday afternoon, as soloist with the Boston Symphony, in the D major Concerto of Brahms. This debut, I believe, will prove to have been historic.

Kogan is utterly unlike the conventional notion of a young virtuoso. If all his playing is like that of yesterday, he is not, fundamentally, exciting. He indulges no mannerisms, no fiddler's tricks. He has no stage personality in the sense of extraneous charm. By the same token, nothing comes between him and music. His performance of Brahms was some of the purest, simplest and masterful music-making I have heard in more than a quarter-century as a chronicler of the tonal art.

His technic is so well-grounded that it hardly needs to be mentioned, but it should be set down for the record that his bowing is extremely poised and graceful, his intonation remarkably exact, his phrasing determined entirely by the context of the passage at hand and the style of the composer. His playing is amazingly neat.

From a 1707 Stradivarius he produces a tone large and carrying, but not at all forced, a tone round and full and luminous, never edgy, never thin. His range of dynamic shadings is exceptional, and it goes down to a superfine pianissimo.

In his devotion to the music alone, Kogan makes no attempt to impress an audience (seemingly he is oblivious to it); all the effects are entirely musical. Hence yesterday's performance of Brahms' monumental work was a masterpiece of lyrical simplicity, singing resonance and direct communication. The Orchestra, playing superbly, and conducted with loving devotion but without score, by Mr. Monteaux, had a large share in the total result. The ovation that followed was peculiar in that it began slowly, but swelled to applause and cheers, and it was long-sustained.

Leonid Kogan evidently is an artist with a mellow mastery and an authority beyond his age. He should be invited back. He should also be engaged, if that is feasible, for a solo concert in Boston.

Monteux Splendid

Nearly everyone I spoke with yesterday, and many whose conversation I merely happened to overhear, dwelled upon the splendid conducting of Pierre Monteux. He has given us two of the finest weeks of this season. His conducting has been a model of technical polish and intense but undistorted expression.

"Death and Transfiguration" yesterday, was an example. To the eye there was no more than Monteux's usual quiet work with the baton, but out of the orchestra welled a huge eloquence. Always there was the feeling that there could have been more of power had it been desired. It was good to hear Strauss, too, for that composer has been neglected of late.

Beethoven's Grosse Fuge somehow seemed less electrifying with full string orchestra than it does when performed by the string quartet for which originally it was written. Increasing of mass does not always increase strength. The Debussy excerpts were pleasant and well-done, but, divorced from the remainder of the work, made less impression, I think, than they do when the whole is presented.

Next week the Orchestra goes on tour again. The concerts of Jan. 24 and 25 will be conducted by Robert Shaw. His program will bring Haydn's "Oxford" Symphony; first Boston performance of Alan Hovhaness' "The Mysterious Mountain"; Schubert's "Unfinished" Symphony and Hindemith's Symphonic Metamorphosis of Themes by Weber.

128

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Box 2078, Boston 6 • RIchmond 2-4200

News (e)
GARDNER, Mass.
Independent
Circ. 6,631

JAN 4 - 1958

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

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Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,628

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New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

JAN 4 - 1958

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Box 2078, Boston 6 • RIchmond 2-4200

Sentinel (m)
WATERVILLE, Me.
Independent
Circ. 17,542

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Kogan, a graduate of the Moscow Conservatory in 1948, has combined a career in teaching with concert tours from England to China and from Canada to South America.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 3,192

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
ATHOL, Mass.
Independent
Circ. 4,685

JAN 4 - 1958

SOVIET VIOLINIST

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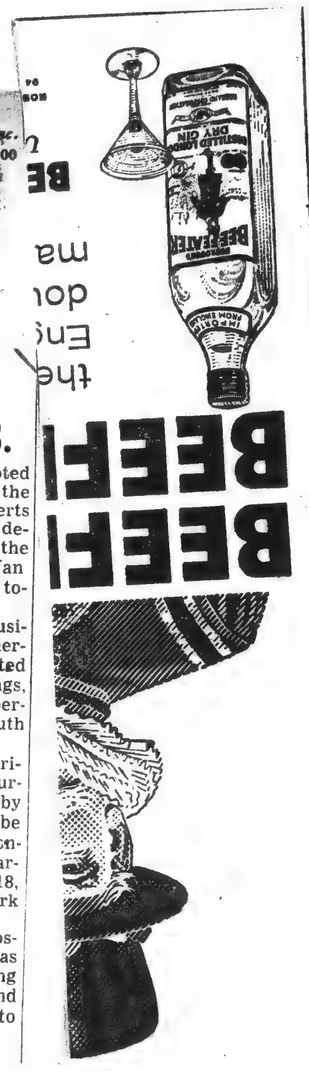
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Independent
Circ. 401,810

JAN 7 - 1958

Russian Violinist With Symphony

The Soviet violinist, Leonid Kogan, will make his first concert appearances in this country with the Boston Symphony Orchestra under the direction of Pierre Monteux Friday afternoon, January 10, and Saturday evening, January 11. Kogan will be soloist in the Brahms Violin Concerto.



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S. L. A. Rebuff Appalachin Man

The State Liquor Authority went ahead with a license revocation hearing yesterday involving Joseph Magliocco even though he was absent and his lawyer walked out.

Magliocco, president of a wholesale beer distributing concern in Brooklyn, was among the sixty present at the Appalachin underworld meeting Nov. 14. Edward H. Levine, counsel for Magliocco, said that his client has been ill since Dec. 11 and asked for a third adjournment.

After Deputy S. L. A. Commissioner C. C. Jones denied this request, Mr. Levine walked out. The commissioner then proceeded to take testimony anyway at S. L. A. headquarters at 270 Broadway.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099

JAN 7 - 1958

Soviet Russian violinist, Leonid Kogan, 34, accompanied by his wife, arrives in New York by plane to begin a seven-week concert tour of this country and Canada. He will make his American debut Friday as a soloist with the Boston Symphony Orchestra there.
—United Press Telephoto

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

JAN 11 1958

SYMPHONY ORCHESTRA

Kogan in U.S. Debut

ONY ORCHES- ... afternoon at ... will repeat to- ... am of the Fri- ... Pierre Monteux. ... thoven's Grosse ... the arrangement ... Weingartner; ... martyrdom of St. ... ussy; Strauss' ... ation," and the ... In the last- ... Leonid Kogan made his first appearance in the United States.

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Kogan is utterly unlike the conventional notion of a young virtuoso. If all his playing is like that of yesterday, he is not, fundamentally, exciting. He indulges no mannerisms, no fiddler's tricks. He has no stage personality in the sense of extraneous charm. By the same token, nothing comes between him and music. His performance of Brahms was some of the purest, simplest and masterful music-making I have heard in more than a quarter-century as a chronicler of the tonal art.

His technic is so well-grounded that it hardly needs to be mentioned, but it should be set down for the record that his bowing is extremely poised and graceful, his intonation remarkably exact, his phrasing determined entirely by the context of the passage at hand and the style of the composer. His playing is amazingly neat.

From a 1707 Stradivarius he produces a tone large and carrying, but not at all forced, a tone round and full and luminous, never edgy, never thin. His range of dynamic shadings is exceptional, and it goes down to a superfine pianissimo.

In his devotion to the music alone, Kogan makes no attempt to impress an audience (seemingly he is oblivious to it); all the effects are entirely musical. Hence yesterday's performance of Brahms' monumental work was a masterpiece of lyrical simplicity, singing resonance and direct communication. The Orchestra, playing superbly, and conducted with loving devotion but without score, by Mr. Monteaux, had a large share in the total result. The ovation that followed was peculiar in that it began slowly, but swelled to applause and cheers, and it was long-sustained.

Leonid Kogan evidently is an artist with a mellow mastery and an authority beyond his age. He should be invited back. He should also be engaged, if that is feasible, for a solo concert in Boston.

Monteux Splendid

Nearly everyone I spoke with yesterday, and many whose conversation I merely happened to overhear, dwelled upon the splendid conducting of Pierre Monteux. He has given us two of the finest weeks of this season. His conducting has been a model of technical polish and intense but undistorted expression.

"Death and Transfiguration" yesterday, was an example. To the eye there was no more than Monteux's usual quiet work with the baton, but out of the orchestra welled a huge eloquence. Always there was the feeling that there could have been more of power had it been desired. It was good to hear Strauss, too, for that composer has been neglected of late.

Beethoven's Grosse Fuge somehow seemed less electrifying with full string orchestra than it does when performed by the string quartet for which originally it was written. Increasing of mass does not always increase strength. The Debussy excerpts were pleasant and well-done, but, divorced from the remainder of the work, made less impression, I think, than they do when the whole is presented.

Next week the Orchestra goes on tour again. The concerts of Jan. 24 and 25 will be conducted by Robert Shaw. His program will bring Haydn's "Oxford" Symphony; first Boston performance of Alan Hovhaness' "The Mysterious Mountain"; Schubert's "Unfinished" Symphony and Hindemith's Symphonic Metamorphosis of Themes by Weber.

Welt der Musik

Eine Konzert-Chronik von der Januar-Februar-Wende

Von ROBERT PIRK

Maurice Gendron, der französische Cellist, den sich Leon Barzin als Solisten für das Konzert der National Orchestral Association gesichert hatte, ist keiner von den Saitenkratzern und "Bogenschützen" dieses empfindlichen Instruments. Ohne jedes Nebengeräusch strömen die Töne, bewundernswert zumal die Reinheit der höchsten Lagen, all die herzerwärmende Wärme ausstrahlend, die man von der Kniegeige erwartet, oft vergeblich erhofft. Prachtvoll der Klang, unfehlbar die Intonierung im D-Dur-Cellokonzert (Originalfassung) von Haydn. Die Kadenzen hat M. Gendron selbst geschaffen, ganz im Geist des Kompositeurs und seiner Zeit. Eine leichthändige, würzige, lebensvolle Interpretation.

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Sunday Telegram
WORCESTER, Mass.
Republican
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JAN 5 - 1958

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BRIDGEPORT, Conn.
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Circ. 78,029

JAN 9 - 1958

Kogan To Make Debut In U. S. On WQXR

By FRED H. RUSSELL

The long-awaited American debut of the Russian violinist Leonid Kogan, which will be the highlight of the Boston Symphony orchestra concerts this weekend, will be heard by WQXR listeners during the broadcast direct from Symphony Hall in Boston on Saturday night from 8:30 to 10:30 o'clock. Pierre Monteux will be guest conductor of the orchestra and will also be heard in an interview with Martin Bookspan during the intermission period. Mr. Kogan will play Brahms' "Violin Concerto in D."

The talented musician, who was a child prodigy, is another of Russia's new generation of great violinists. His appearance in America has been preceded by fine recordings and reports following European performances which classify him "among the greatest living violinists."

Mr. Monteux will conduct the Boston Symphony orchestra in Beethoven's "Great Fugue in B Flat," excerpts from Debussy's "The Martyrdom of St. Sebastian," and Richard Strauss' "Death and Transfiguration." Mr. Kogan's performance will come during the last half of the broadcast.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 143,181
JAN 5 - 1958

Boston Symphony To Play Colorful Program Here

Works by Beethoven, Stravinsky and Tchaikowsky will be included in the program to be performed by the Boston Symphony Orchestra in the Bushnell Memorial Tuesday, Jan. 14. Pierre Monteux as guest conductor will direct the famous orchestra in its only Hartford concert this season, the fourth event in the Bushnell Symphony Series.

Maestro Monteux, venerable dean among the world's great conductors, will be making his first Bushnell appearance when he comes here, and has selected the following program:

"Gross Fuge", Opus 133 by Beethoven, a work for string orchestra never before performed in a Bushnell Symphony Series concert.

"Petrouchka", ballet - burlesque by Stravinsky, which will be performed here in its entirety, in four scenes. Monteux conducted the world premiere of this work as a ballet in Paris nearly 46 years ago.

Fifth Symphony by Tchaikowsky, one of the outstanding works by this distinguished Russian composer.

Tickets for the Jan. 14 concert are now available in limited number at the Bushnell box office.

...th Symphony

...m, "Death and Transfigura-..." by Richard Strauss.
...r. Monteux will conduct the ...on Symphony Orchestra in the ...d concert of the Sunday after-... series at Symphony Hall to-...at 3 o'clock. His program in-...es Prokofieff's "Classical" ...phony, Stravinsky's ballet ...ouchka" (complete) and ...ikovsky's Fourth Symphony. Tuesday evening at 8:30, Mon... will conduct the fifth concert ...e Tuesday evening series. The ...am will again include Proko... "Classical" Symphony and ...insky's "Petrouchka," but Mr. ...teux will close the program ... Tchaikovsky's Fifth Sym...y.
...e third in the regular series of ... Rehearsals will be Wednes... evening at 7:30.

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BRIDGEPORT, Conn.
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JAN 6 - 1958

N.Y. Times

UESDAY, JANUARY 7,

been engaged by Mr. Bing are Alfred Lunt, Margaret Webster, Cyril Ritchard and Tyrone Guthrie.

KOGAN IN U.S. ON TOUR

Russian Violinist Arrives for Seven Weeks of Concerts

Leonid Kogan, Russian violinist, arrived at New York International Airport, Idlewild, Queens, yesterday morning for a seven-week concert tour of the United States and Canada.

Mr. Kogan will make his United States debut Friday as soloist with the Boston Symphony Orchestra in Boston. He will make his first New York appearance on Saturday afternoon, Jan. 18, as soloist with the Boston Symphony.

Mr. Kogan was accompanied by his wife, Elizabeth, sister of pianist Emil Gilels, who arrived Saturday for a United States concert tour.

TOP SOVIET VIOLINIST IN U. S. FOR CONCERTS

NEW YORK, Jan. 6.—(AP) Leonid Kogan, one of Russia's leading violinists, arrived by plane today to begin a seven-week concert tour of the United States and Canada.

The 34-year-old musician told newsmen at Idlewild airport:

"I am very glad to be here for the first time. I have very many friends among the American musicians and I am glad to be able to perform before American audiences."

Kogan makes his American debut next Friday as soloist with the Boston Symphony there.

...et
...ke
his United States debut with the Boston Symphony orchestra under the direction of Pierre Monteux Jan. 10.

Kogan will perform at a matinee on the 10th and the following evening. He moves to Carnegie Hall, New York, Jan. 18, and follows with performances with the New York Philharmonic and a tour of American cities.

Since his graduation from the Moscow conservatory he has combined teaching there with a concert career which has carried him throughout the Soviet Union, England, Austria, Belgium, Italy, Greece, France, China, South America and Canada.

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Mr. Kogan was born in the Ukranian city of Dnieperpetrovsk on the Dnieper River in 1924. When he was 10 his parents moved to Moscow so that he could have further opportunities for study at the Moscow Conservatory where he studied in a class for talented children under the guidance of Abraham Yampolsky. He studied also under David Oistrakh.

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NEW HANDY PACKAGE
WITH POUR-OUT SPOUT

Kogan Soloist With Symphony

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On Tuesday evening at 8:30, Monteux will conduct the fifth concert of the Tuesday evening series. The prigram will again include Prokofieff's "Classical" Symphony and Stravinsky's "Petrouchka," but Mr. Monteux will close the program with Tchaikovsky's Fifth Symphony.

The third in the regular series of Open Rehearsals will be Wednesday evening at 7:30.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 78,029

JAN 6 - 1958

N.Y. Times

UESDAY, JANUARY 7,

been engaged by Mr. Bing are Alfred Lunt, Margaret Webster, Cyril Ritchard and Tyrone Guthrie.

KOGAN IN U.S. ON TOUR

Russian Violinist Arrives for Seven Weeks of Concerts

Leonid Kogan, Russian violinist, arrived at New York International Airport, Idlewild, Queens, yesterday morning for a seven-week concert tour of the United States and Canada.

Mr. Kogan will make his United States debut Friday as soloist with the Boston Symphony Orchestra in Boston. He will make his first New York appearance on Saturday afternoon, Jan. 18, as soloist with the Boston Symphony.

Mr. Kogan was accompanied by his wife, Elizabeth, sister of pianist Emil Gilels, who arrived Saturday for a United States concert tour.

TOP SOVIET VIOLINIST IN U. S. FOR CONCERTS

NEW YORK, Jan. 6.—(AP) Leonid Kogan, one of Russia's leading violinists, arrived by plane today to begin a seven-week concert tour of the United States and Canada.

The 34-year-old musician told newsmen at Idlewild airport:

"I am very glad to be here for the first time. I have very many friends among the American musicians and I am glad to be able to perform before American audiences."

Kogan makes his American debut next Friday as soloist with the Boston Symphony there.

He made his United States debut with the Boston Symphony orchestra under the direction of Pierre Monteux Jan. 10.

Kogan will perform at a matinee on the 10th and the following evening. He moves to Carnegie Hall, New York, Jan. 18, and follows with performances with the New York Philharmonic and a tour of American cities.

Since his graduation from the Moscow conservatory he has combined teaching there with a concert career which has carried him throughout the Soviet Union, England, Austria, Belgium, Italy, Greece, France, China, South America and Canada.

Welt der Musik

Eine Konzert-Chronik von der Januar-Februar-Wende

Von ROBERT PIRK

Maurice Gendron, der französische Cellist, den sich Leon Barzin als Solisten für das Konzert der National Orchestral Association gesichert hatte, ist keiner von den Saitenkratzern und "Bogenschützen" dieses empfindlichen Instruments. Ohne jedes Nebengeräusch strömen die Töne, bewundernswert zumal die Reinheit der höchsten Lagen, all die herzergreifende Wärme ausstrahlend, die man von der Kniegeige erwartet, oft vergeblich erhofft. Prachtvoll der Klang, unfehlbar die Intonierung im D-Dur-Cellokonzert (Originalfassung) von Haydn. Die Kadenzen hat M. Gendron selbst geschaffen, ganz im Geist des Kompositeurs und seiner Zeit. Eine leichthändige, würzige, lebensvolle Interpretation.

Antonin Dvoraks B-Moll Cellokonzert, op. 104 wäre eine reinere Freude geworden, hätte sich das aus jungen strebsamen Musikern — fleißigen Orchester-"Lehrlingen" — zusammengesetzte Instrumentarium besser in die slavische Sphäre eingelebt; besonders den hier wichtigen Hörnern schien es sehr schwer zu fallen. Umso harmonischer der Abschluß: Schelomo von Ernest Bloch, wo Maurice Gendron, fühlbar selbst bewegt, tiefste Ergriffenheit auslöste.

Bei **Ruggiero Ricci**, dem Geiger, wies Carnegie Hall abermals klaffende Lücken auf. Zu unrecht. Es war ein ergiebiges, denkwürdiges Konzert. Ricci überraschte diejenigen, welche sein brillantes Virtuosentum noch im Ohr hatten, durch reife einsichtige Künstlerschaft. Auch hier begegnete man Ernest Bloch: seine Violinsonate gilt bei Ausführenden wie Hörern als berüchtigt. Ricci korrigierte dieses Vorurteil. Indem er sich liebevoll in eine andere, neu-weltliche Gefühlswelt versetzte, dynamische Ausbrüche und Dissonanzen aus innerer Nötigung abzuleiten schien und dem geheimnisumwitterten langsamen Satz sowie dem Finale eine variable Fülle von Klangfarben mit auf dem Weg ins Gemüt der Aufnehmenden gab.

Stilrein, rhythmisch verläßlich und übersichtlich in der Polyphonie geriet die unbegleitete Sonate G-Moll von Bach. Den "Sonatensatz" von Brahms hört man selten; wohl deshalb, weil Schumann und dessen Schüler Albert Dietrich die beiden anderen Sätze dieser "F.A.E"-Sonate zu Ehren des berühmten Pädagogen und Meisters Joseph Joachim schrieben. (F.A.E.: Frei aber einsam war sein Motto). In Riccis Händen, dank seiner erstaunlich flexiblen Bogenführung und der Sicherheit der Griffhand wurde aus dem Fragment etwas in sich Vollständiges. Witz und Geist funkelten in den mitreißenden sechs Rumänischen Volkstänzen des genialen Béla Bartok. Vollends legitimierte sich dieser strebsam bemühte steil aufsteigende Geiger durch die in einer ihrem Schöpfer ergeben huldigende Art seiner Wiedergabe der D-Dur Violinsonate op. 12/1 von Beethoven.

*

Pierre Monteux, der kleine Pariser und große, allen Zeitstücken trotzende Podiumstitan eröffnete das zweite reguläre Gastkonzert des Boston Symphony Orchesters mit Felix Weingartners (ein wenig abwegiger) Streicherfassung der Großen Fuge für Quartett von Ludwig van Beethoven. Intimere Beziehungen hat dieser Dirigent zu Debussy, dessen "Martyrium des Heiligen Sebastian", auszugsweise, kammermusikalisch abgedämpft und dennoch mit aller religiösen Inbrunst erfüllt zu Gehör kam. Was "Tod und Verklärung" von Richard Strauß anbelangt, ein allzu oft gerittenes Streitroß (aber kein Paradepferd) der Programmbildner, so lasse man es einstweilen im Notenschrank; die dauernde Wiederkehr des einen und einzigen Motivs Ta-tarat-tiiii-ta-ta wird uns sonst bald wie Ewigkeit dünken.

Nach der Pause kam die "Sensation", **Leonid Kogan**, direkt aus Krutschtschinien, spielte das Brahms Violinkonzert D-Dur, op. 77. Es gab keine politischgarstigen Mißklänge. Dieser schwarze Jüngling mit ausgeprägten Bakkenknochen und durchbohrendem (auf Monteux gerichteten) Blick wurde vor 33 Jahren in Dniepropetrovsk geboren, ist also ein Ukrainer. Immerhin ein Trost. Der andere ist seine vollkommene Technik, die er weniger dem Moskauer Konservatorium als Jaques Thibaud zu danken hat; er geht mit der Gabe wie ein Künstler um. Die "königliche" Größe des Einsatzes des Soloinstruments, nach der breit ausrauschenden Tutti war unzweifelhaft vorhanden. Das Adagio sang und siegte, ähnlich wie bei der Premiere dieses einzigen Geigen-Opus, das Brahms — wie Beethoven — komponierte im Leipziger Gewandhaus 1879, da Joachim, dem das Werk gewidmet ist, Solist war. Das Allegro war überzeugend "giocoso" (heiter) und löste eine Ovation für den Gast aus.

Leonard Bernstein gab im Konzert der New York Philharmonic das Wort der jüngeren Generation. Das Credo von Harold Shapiro erwies sich abermals, trotz aller Sorgfalt von Dirigent und Musikern, als wohlgemeinte, aber nicht eben originelle Verarbeitung einer eröffnenden Choralmelodie mit auffälligen Quintschritten durch kontrapunktierende hohe und tiefe Streicher, dann wieder durch Gesamtstreicher und Holzblas-Corps. Eine ungebührlich aufgeblähte Kammermusik, deren Eingebungen kaum übers Kämmerlein hinausreichen.

Den Ausklang, das schallend schmetternde Finale, bildete die Rhapsodie Espagnole von Ravel. Malaguena, Habanera, Bolero — sämtliche iberischen Rhythmen werden hier durch frappante Instrumentation glorifiziert, man sieht während man mit stark beanspruchten Ohren zuhört, ein ganzes Volk im Zapatero, Absatztanz. Daß aber auch der Dirigent auf seiner fußbrecherisch kleinen Fläche zu tanzen, zu trampen und zu swingen beginnt — das kann man von ihm wirklich nicht verlangen. Bernstein tat aber gerade das mit Elan, Genuß und Krampf und er wird höflich gebeten, sich derlei Mätzchen in der Carnegie Hall abzugewöhnen — wir sind ja hier nicht im "Wintergarden".

Vorher ereignete sich ernsthaftes Musizieren. Das Violinkonzert von Béla Bartok gehört (später wird sich's herausstellen) zu den bleibenden kompositorischen Leistungen des 20. Jahrh. Isac Stern und Leonard Bernstein schufen es Schulter an Schulter, Takt für Takt kongenial nach, mit Konzentration, Intensität und heißpulsierend wilder Lebendigkeit. Die Harfe wurde zum Zymbal, das dauernde Ausgangs-B des ersten Satzes hätte kein "Primas" resoluter festhalten können und die Variationen des zweiten Satzes waren glühende Zigeunerweisen (aber eben nicht von Sarasate).

Doppelgriffe, Läufe, Triller, sämtliche sonstigen Extravaganzen, ob auf der G- oder der E-Saite macht Meister Stern aus dem Handgelenk; aber er versteht auch auf die Volksstimme zu lauschen, die aus diesem ultramodernen Orchestersatz heraustönt, dem Bernstein seine jäh wechselnde gravierende Rhythmik und alle grellschneidenden Puszta-Harmonien beließ. Sehr fein kam heraus, daß der dritte Satz dank genialer Souveränität des großen Kenners und Könners Bartok die "Spiegelung" des ersten unter Verwendung des gleichen Materials ist. — Leichter eingängig und somit in der Breite (der Massen) erfolgreicher die Biblische Solo-Kantate "Das Lied der Lieder" von Lukas Foss.

*

Das aus dem Jahre 1949 stammende Opus dieses Berliners, als sein Dank für seiner Familie Rettung nach Amerika, 1937, aufzufassen, zeigt, was er unter Paul Hindemith an der Yale Universität an Verständnis für fugalen Themenbau lernte, aber auch starkes Empfinden und wahlverwandte Einfühlung in die Sphäre des Psalmodisten Salomon. Diesmal hatte er das seltene Glück, sich einer Interpretin wie Jennie Tourel anvertrauen zu dürfen.

Gewandet wie die Königin von Saba, setzte diese eminente Mezzosopranistin mit traumhafter Sicherheit, verführerischer Stimme und fühlbarem Miterleben der Bibelworte aus der Fassung des Königs Jakob die Akzente dort, wo sie zum Herzen sprechen müssen. Unvergeßbar die ansteigende Tonverzierung auf der letzten Silbe in der Zeile: "Ich suchte ihn — ihn — den meine Seele lie-bet . . ." Behutsam begleitend erweckte Bernstein in der zweiten Strophe (mit ihren lyrischen Koloraturen der Solistin) die malerisch-bukolische Stimmung und er verstand es auch, das Fazit "Liebe ist so stark wie der Tod" orchestral zu besiegeln.

Monitor 1/10/58

Kogan Symphony Soloist

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NEW HANDY PACKAGE WITH POUR-OUT SPOUT

A&P

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Globe 1/11/58

COLONIAL

N.Y. Times

UESDAY, JANUARY 7,

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KOGAN IN U.S. ON TOUR

Russian Violinist Arrives for Seven Weeks of Concerts

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New-England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

JAN 5 - 1958

SOVIET VIOLINIST COMING

BOSTON (AP) — Leonid Kogan, noted Soviet violinist, is coming to the United States to give concerts. He will make his American debut at Symphony Hall in two appearances with the Boston Symphony Orchestra Jan. 10 and 11, it was announced yesterday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Sur
LOWELL, Mass.
Independent
Circ. 30,679

JAN 5 - 1958

Soviet Violinist To Play in Boston

BOSTON, Jan. 4 (INS)—Soviet violinist Leonid Kogan will make his United States debut with the Boston Symphony orchestra under the direction of Pierre Monteux Jan. 10.

Kogan will perform at a matinee on the 10th and the following evening. He moves to Carnegie Hall, New York, Jan. 18, and follows with performances with the New York Philharmonic and a tour of American cities.

Since his graduation from the Moscow conservatory he has combined teaching there with a concert career which has carried him throughout the Soviet Union, England, Austria, Belgium, Italy, Greece, France, China, South America and Canada.

130 Herald 1-11-58

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the 12th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Leonid Kogan, violinist. The program:

Grosse Fugue, Op. 133, Beethoven-Weingartner
Excerpts from "The Martyrdom of St. Sebastian" ..... Debussy
Death and Transfiguration, Op. 24. Strauss
Concerto in D major, Op. 77. Brahms

By RUDOLPH ELIE

Another brilliant new Russian artist is among us, and it is a cause for rejoicing. He is Leonid Kogan, a trim, slim young man of 33 no taller than five feet, but of towering height in artistic and musical stature.

He made his debut in America yesterday afternoon as the violin soloist in the thrice familiar D major concerto of Brahms, but in his hands it took on a new luster in the musical concept that shone through every bar of the work. We are used, I think, to a more vigorous approach, a way that provides its own measure of excitement, but Mr. Kogan, though capable of powerful utterance when he wants to, sees this concerto as an essentially lyrical inspiration.

Slow Movement

So it was he made the slow movement a cantilena displaying an opulence of tone that, combined with the extraordinarily fluent legato of his bowing, soared into a higher—and certainly more solacing—Empyrean than his scientific comrades have achieved with their sputniks. Yet he also commands the grand style and can unleash a temperament that while never fiery (at least on this occasion), is highly charged and mast persuasive.

There is some reason to believe that the violinist was exceedingly nervous on this occasion. He fidgeted with his bow and his tuning rather more than one might expect of so experienced an artist during the long introductory tutti, and it took him a few bars to settle down to the work ahead. Also, occasional minor into-national matters intruded, but these were, I am fully confident, the result of the severe emotional strain any artist, performing for the first time in a foreign land (especially a Russian in America or vice versa) would normally undergo. In any case, something tells me Mr. Kogan can play a great deal better than he did yesterday, though this is not to say that he was anything less than a supremely great violinist, and an enormous credit to the culture that produced and nutured him.

Technically, Mr. Kogan's style trends more in the direction of Heifetz' than anyone else who comes to mind. His clarity on the strings is particularly remarkable in the clean lines, the finely modeled and chiselled phrases. Every note is heard; the violinist never smears or smudges the passage work. While his tone on the low string is radiant, it never intrudes the gypsy, but his tone, from string to string is particularly even.

Despite the fleetness and security of his left hand on the fingerboard [illegible] nark[illegible] ortle[illegible] one hardly ever notices the change of the bow, as witness the long trill in the slow movement where the up bow replaced the down without the slightest degree of interruption. To be sure, everybody else can do the same thing, but when Mr. Kogan does it is somehow special.

Poetry and Rhythm

With all this, the young violinist is interesting to watch. His movements are sparing: he makes no effort to add color to his playing by posturing or swaying, yet conveys the poetry and the rhythm of the music visually without ever distracting from it. All in all, it may be said that Leonid Kogan stands among the very finest violinists of the day and it is certainly to be hoped that he will be, from now on, a regular visitor to our country and our city.

The violinist, who encountered a rather unusual display of applause between movements, was greeted at the end with four recalls, all to the sound of applause, bravoes and stamping on the floor. To each, he modestly insisted on the presence of Pierre Monteux, who conducted the work superbly without a score.

All that needs to be added at this point, it would seem, is that Beethoven's Great Fugue is certainly great but not very effective; that the excerpts from Debussy's "Martyrdom of St. Sebastian" don't get very far due to their special atmosphere, and that Strauss' "Death and Transfiguration," though it is beginning to sound a little old fashioned, always makes its way.

So with this program, Pierre Monteux departs for another year. He will doubtless be back next season, and will probably, at 84, provide us with more miracles. The orchestra is out of town next week returning on the 24th with Robert Shaw as guest conductor in works of Haydn, Hovhaness Schubert and Hindemith.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

JAN 10 1958

Making his debut with the Boston Symphony Orchestra in Boston tonight, Russian violinist Leonid Kogan (right) rehearses with the orchestra. Conducting is Pierre Monteux. Kogan, 33, will tour the United States.
—United Press Telephoto

[illegible]ls—Kogan at Symphony

Soviet Violinist Plays Brahms' Concerto

By Harold Rogers

After Leonid Kogan finished playing the Brahms Violin Concerto—in his United States debut—the applause was at first warm, then grew in enthusiasm until the air rang with bravos and the floor resounded with stamping. Meanwhile Mr. Kogan was returning to the stage three or four times to take his bows and to throw some of the glory in the direction of Pierre Monteux, the Boston Symphony's guest conducter this week.

If the bravos did not at once ring out yesterday afternoon, it may have been that a slight doubt remained in the minds of many as to whether Mr. Kogan is truly a superlative artist or merely a superb one. We know, of course, that the Soviet Union would send only its best artists on tour. We have already been moved by the purity of David Oistrakh's playing, and we have been dazzled by the technicianship of Emil Gilels.

Perhaps it has not been easy for Mr. Kogan to follow in the wake of his brilliant colleagues—not that he is a lesser artist, nothing of the kind. But the American public is beginning to have expectations that would be difficult for any musician to equal.

♪ ♪ ♪

Mr. Kogan can easily hold his own in the most august company. He is truly an extraordinary violinist, playing completely without mannerisms. He is short, probably not much taller than Mr. Monteux. He plants his feet a little apart, tucks his Stradivarius under his chin, and the most difficult passages pour forth with deceptive ease. His tone is fiery—more so than Oistrakh's—though perhaps in certain technical passages his pitch may be just a micron off.

This minor measure of fallibility adds immeasurably to the humanity of his playing. He is just a shade down the hill from Olympus where he is permitted to lean a little more on his bow, dig in a little more in the tone, feel a little more intensely, let his heart sing.

♪ ♪ ♪

The results in the Brahms were vibrant, with a wide variety in the shading of his tone. His playing was not electrifying. It was better than that—it was filled with the rare kind of beauty that is deeply satisfying.

Mr. Monteux opened the concert with the "Grosse Fugue" from Beethoven's Opus 133, as edited for string orchestra by Weingartner. It proved to be too ponderous; it is difficult enough in its original version for string quartet. The two excerpts from Debussy's "Le Martyre of Saint Sebastien" were played with the special loving touch that Mr. Monteux reserves for French composers; and we were stirred by his reading of Strauss's "Tod and Verklärung" as we have been by other readings in the past.

Two Soviet Musicians

Two leading Soviet musicians will appear at Symphony Hall in January and February. Leonid Kogan, violinist, will make his first American appearance as soloist with the Boston Symphony Orchestra on Jan. 10 and 11. Emil Gilels, pianist, will give a recital on Wednesday evening, Feb. 26, in the Boston University Celebrity Series.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JAN 13 1958

WEEKEND DEBUT: *Russian violinist Leonid Kogan, 33, who made his debut with Boston Symphony Orchestra over weekend, is seen rehearsing with conductor Pierre Monteux. Kogan, on U. S. tour, appears at Carnegie Hall, New York, Jan. 18. The Boston Symphony, with Monteux conducting, is slated for Bushnell Memorial, Hartford, tomorrow night. [UP.*

Manley Discusses Boston Concert

As a public service sponsored by the Bushnell Memorial and WTIC, Gordon Manley tonight at 9:30 will present a half hour broadcast over WTIC, AM-FM, describing, analyzing and illustrating the program to be played in the Bushnell Symphony series by the Boston Symphony Orchestra tomorrow night under Pierre Monteux.

The monthly meeting of the Associated Little Theaters Inc. will be held tonight at 8 p.m. in Studio 2, WNBC.

Burton E. Moore, group president, will discuss executive appointments for the May Drama Festival annually held in the Avery Memorial Theater.

"In order to facilitate production plans for the festival," he said today, "I'm urging delegates and representatives of the 14 participating drama groups which make up the association to bring names of their members who will serve in production and financial capacities for the festival."

Cue and Curtain, East Hartford amateur drama group, meet tonight at 2 in the East Hartford High School Auditorium.

"Holiday for Lovers," two-act comedy scheduled for Feb. 14-15 at the Avery Memorial, is now in rehearsal.

Tickets may be purchased by contacting Miss Emma Hazen (CH 9-4387) or Mrs. Susan Cashman (MI 9-6152).

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NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302

JAN 12 1958

Monteux Leads

Pierre Monteux conducts the Boston Symphony Orchestra Wednesday night and Saturday afternoon at Carnegie Hall. Soviet violinist Leonid Kogan will be the Saturday afternoon soloist.

130 Herald 1-11-58

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He made his debut in America yesterday afternoon as the violin soloist in the thrice familiar D major concerto of Brahms, but in his hands it took on a new luster in the musical concept that shone through every bar of the work. We are used, I think, to a more vigorous approach, a way that provides its own measure of excitement, but Mr. Kogan, though capable of powerful utterance when he wants to, sees this concerto as an essentially lyrical inspiration.

Slow Movement

So it was he made the slow movement a cantilena displaying an opulence of tone that, combined with the extraordinarily fluent legato of his bowing, soared into a higher—and certainly more solacing—Empyrean than his scientific comrades have achieved with their sputniks. Yet he also commands the grand style and can unleash a temperament that while never fiery (at least on this occasion), is highly charged and mast persuasive.

There is some reason to believe that the violinist was exceedingly nervous on this occasion. He fidgeted with his bow and his tuning rather more than one might expect of so experienced an artist during the long introductory tutti, and it took him a few bars to settle down to the work ahead. Also, occasional minor into-national matters intruded, but these were, I am fully confident, the result of the severe emotional strain any artist, performing for the first time in a foreign land (especially a Russian in America or vice versa) would normally undergo. In any case, something tells me Mr. Kogan can play a great deal better than he did yesterday, though this is not to say that he was anything less than a supremely great violinist, and an enormous credit to the culture that produced and nutured him.

Technically, Mr. Kogan's style trends more in the direction of Heifetz' than anyone else who comes to mind. His clarity on the strings is particularly remarkable in the clean lines, the finely modeled and chiselled phrases. Every note is heard; the violinist never smears or smudges the passage work. While his tone on the low string is radiant, it never intrudes the gypsy, but his tone, from string to string is particularly even.

Despite the fleetness and security of his left hand on the fingerboard, his bow arm is most remarkable. He draws his tones effortlessly and with infinite grace: one hardly ever notices the change of the bow, as witness the long trill in the slow movement where the up bow replaced the down without the slightest degree of interruption. To be sure, everybody else can do the same thing, but when Mr. Kogan does it is is somehow special.

Poetry and Rhythm

With all this, the young violinist is interesting to watch. His movements are sparing: he makes no effort to add color to his playing by posturing or swaying, yet conveys the poetry and the rhythm of the music visually without ever distracting from it. All in all, it may be said that Leonid Kogan stands among the very finest violinists of the day and it is certainly to be hoped that he will be, from now on, a regular visitor to our country and our city.

The violinist, who encountered a rather unusual display of applause between movements, was greeted at the end with four recalls, all to the sound of applause, bravoes and stamping on the floor. To each, he modestly insisted on the presence of Pierre Monteux, who conducted the work superbly without a score.

All that needs to be added at this point, it would seem, is that Beethoven's Great Fugue is certainly great but not very effective; that the excerpts from Debussy's "Martyrdom of St. Sebastian" don't get very far due to their special atmosphere, and that Strauss' "Death and Transfiguration," though it is beginning to sound a little old fashioned, always makes its way.

So with this program, Pierre Monteux departs for another year. He will doubtless be back next season, and will probably, at 84, provide us with more miracles. The orchestra is out of town next week returning on the 24th with Robert Shaw as guest conductor in works of Haydn, Hovhaness Schubert and Hindemith.

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Monteux Leads

Pierre Monteux conducts the Boston Symphony Orchestra Wednesday night and Saturday afternoon at Carnegie Hall. Soviet violinist Leonid Kogan will be the Saturday afternoon soloist.

...ls—Kogan at Symphony

Soviet Violinist Plays Brahms' Concerto

By Harold Rogers

After Leonid Kogan finished playing the Brahms Violin Concerto—in his United States debut—the applause was at first warm, then grew in enthusiasm until the air rang with bravos and the floor resounded with stamping. Meanwhile Mr. Kogan was returning to the stage three or four times to take his bows and to throw some of the glory in the direction of Pierre Monteux, the Boston Symphony's guest conducter this week.

If the bravos did not at once ring out yesterday afternoon, it may have been that a slight doubt remained in the minds of many as to whether Mr. Kogan is truly a superlative artist or merely a superb one. We know, of course, that the Soviet Union would send only its best artists on tour. We have already been moved by the purity of David Oistrakh's playing, and we have been dazzled by the technicianship of Emil Gilels.

Perhaps it has not been easy for Mr. Kogan to follow in the wake of his brilliant colleagues—not that he is a lesser artist, nothing of the kind. But the American public is beginning to have expectations that would be difficult for any musician to equal.

♪ ♪ ♪

Mr. Kogan can easily hold his own in the most august company. He is truly an extraordinary violinist, playing completely without mannerisms. He is short, probably not much taller than Mr. Monteux. He plants his feet a little apart, tucks his Stradivarius under his chin, and the most difficult passages pour forth with deceptive ease. His tone is fiery, more so than Oistrakh's, though perhaps in certain technical passages his pitch may be just a micron off.

This minor measure of fallibility adds immeasurably to the humanity of his playing. He is just a shade down the hill from Olympus where he is permitted to lean a little more on his bow, dig in a little more in the tone, feel a little more intensely, let his heart sing.

♪ ♪ ♪

The results in the Brahms were vibrant, with a wide variety in the shading of his tone. His playing was not electrifying. It was better than that—it was filled with the rare kind of beauty that is deeply satisfying.

Mr. Monteux opened the concert with the "Grosse Fugue" from Beethoven's Opus 133, as edited for string orchestra by Weingartner. It proved to be too ponderous; it is difficult enough in its original version for string quartet. The two excerpts from Debussy's "Le Martyre of Saint Sebastien" were played with the special loving touch that Mr. Monteux reserves for French composers; and we were stirred by his reading of Strauss's "Tod and Verklärung" as we have been by other readings in the past.

Two Soviet Musicians

Two leading Soviet musicians will appear at Symphony Hall in January and February. Leonid Kogan, violinist, will make his first American appearance as soloist with the Boston Symphony Orchestra on Jan. 10 and 11. Emil Gilels, pianist, will give a recital on Wednesday evening, Feb. 26, in the Boston University Celebrity Series.

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Box 2078, Boston 6 • RIchmond 2-4200
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
JAN 13 1958

WEEKEND DEBUT: *Russian violinist Leonid Kogan, 33, who made his debut with Boston Symphony Orchestra over weekend, is seen rehearsing with conductor Pierre Monteux. Kogan, on U. S. tour, appears at Carnegie Hall, New York, Jan. 18. The Boston Symphony, with Monteux conducting, is slated for Bushnell Memorial, Hartford, tomorrow night. [UP.*

Making his debut with the Boston Symphony Orchestra in Boston tonight, Russian violinist Leonid Kogan (right) rehearses with the orchestra. Conducting is Pierre Monteux. Kogan, 33, will tour the United States.
—United Press Telephoto

Manley Discusses Boston Concert

As a public service sponsored by the Bushnell Memorial and WTIC, Gordon Manley tonight at 9:30 will present a half hour broadcast over WTIC, AM-FM, describing, analyzing and illustrating the program to be played in the Bushnell Symphony series by the Boston Symphony Orchestra tomorrow night under Pierre Monteux.

The monthly meeting of the Associated Little Theaters Inc. will be held tonight at 8 p.m. in Studio 2, WNBC.

Burton E. Moore, group president, will discuss executive appointments for the May Drama Festival annually held in the Avery Memorial Theater.

"In order to facilitate production plans for the festival," he said today, "I'm urging delegates and representatives of the 14 participating drama groups which make up the association to bring names of their members who will serve in production and financial capacities for the festival."

Cue and Curtain, East Hartford amateur drama group, meet tonight at 2 in the East Hartford High School Auditorium.

"Holiday for Lovers," two-act comedy scheduled for Feb. 14-15 at the Avery Memorial, is now in rehearsal.

Tickets may be purchased by contacting Miss Emma Hazen (CH 9-4387) or Mrs. Susan Cashman (MI 9-6152).

;o & Company—Backstage With Leonid Kogan

Gordon N. Converse, Staff Photographer

Pierre Monteux, guest conductor of the Boston Symphony, and Leonid Kogan, Soviet violinist, at rehearsal in Symphony Hall for Mr. Kogan's United States debut this weekend.

Noted Soviet Violinist To Make U.S. Debut Today

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Then Pierre Monteux turned and said something to Mr. Kogan that made some of the musicians break out in laughter. Those of us who were observing from the balcony were unable to get in on the joke. Later, however, Mr. Kogan told us that Mr. Monteux had simply said "Please"—in Russian. He was ready to rehearse the third movement.

Mr. Monteux may have used the only Russian word he knew, but when the third movement began there was the unanimity of communication made possible through the international language that music affords. In his interview afterward Mr. Kogan spoke about this.

"By all means," he said, "music in particular—and all art in general—can be a major bond between the Russian and the American people."

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He answered that "it is as difficult to choose a violin as it is to choose a wife!"

It was plain to see, early in the interview, that this 33-year-old virtuoso is genial, unaffected and completely unembarrassed by some of the questions that were put to him. He was asked, for instance, how much money he was paid for an appearance in Russia. He said that he was paid 2,000 rubles (or $500). This is a question that American newspapermen seldom ask an American artist.

Then he was asked how much he would be paid for a performance here in the United States. He said that he didn't know, that it depended on how many tickets were sold. He was asked if he would be able to take all the money home with him and put it in the bank. He said that he could take all the money home with him, but that he wasn't going to. He was going to spend it all here.

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Another reporter asked him if he had a philosophy of music (a question that could easily require a few days of discussion).

His answer was simple: "My purpose in music is first to please the audience; then myself."

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Mr. Kogan was asked what his personal tastes were in music. Again his answer was simple and direct:

"I love everything good in music."

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JAN 16 1958

Music in Review

Soviet Violinist Plays with BSO

By GERALD A. BERLIN

Whenever, during our recent trip to the USSR, my wife and I chanced to advert to David Oistrakh's tremendously successful tour of this country two years ago, we were almost admonished by the Russians to wait until we heard Leonid Kogan. Since it is difficult to conceive of violin playing more magnificent than Oistrakh's, these abjurations were received cum grano salis. Nevertheless, Mr. Kogan's American debut in the Brahms' Concerto last weekend with the Boston Symphony Orchestra more than justified these portentous predictions. Indeed, to a good many listeners, including this one, were the Soviets to fire a manned rocket to the moon the results could scarcely be less sensational than the performance of this shy, fidgety, thirty-three-year-old citizen of Moscow.

This triumph was all the more remarkable in the light of a number of disadvantages. He had come to these shores as highly touted as an artist ever can be, and this was the all important first appearance. Not only was the memory still green of Oistrakh's performances in general but of his memorable Pension Fund Concert performance of the Brahms' Concerto in particular. Then, too, there was the glow from the subsequent succes d'estime garnered by the orchestra during its Russian tour.

No wonder, then, that at the outset of the concerto (this review covers the Saturday evening concert) a certain tautness was evident and even a blurred passage or two. This quickly disappeared, and it was at that point that the real Kogan quality began unmistakably to reveal itself. The most salient characteristic of that quality, I would suggest, is its purity. It is accomplished by no mannerisms, no archness, no histrionic displays, not the slightest trace of coarseness. The musical integrity was total; he seemed to be playing only for himself.

Many of the great violinists today, whatever their nationality — Oistrakh, Heifitz, Milstein, Stern, Elman, for example — can be said to be in the Russian tradition, whose hallmark is opulence. Oddly enough, this does not appear to be the case with Mr. Kogan. His playing is far leaner, his flame rather more gem-like. Noting the incredible smoothness of his bow arm and consequent elegance of phrasing, one searches for a parallel, dwells on Kreisler for a moment and then concludes that Kogan's style is sui generis.

It is said that Mr. Kogan had proposed to play another, shorter concerto as a companion to the Brahms but had been turned down by Mr. Monteux on the grounds that this would require the excision of either the Beethoven Grosse Fuge or the two short excerpts from Debussy's "Le Martyre de St. Sebastien," which shared the first half of the program with Strauss' "Death and Transfiguration." If so—and my information stems from eminently reliable sources—Mr. Monteux has perpetrated a thoroughly uncalled for deprivation upon Boston audiences and a gratuitous affront to a great visiting artist, which I trust by now he regrets.

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JAN 17 1958

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The concert, however, amounted to much more than that, not only because "Petrouchka" was played in full, instead of in the usual concert excerpts; the prevailing quality of the performance also made it memorable. The orchestra was in its best form, and the music could be heard with a constant interest, an eagerness of attention which is likely to be absent from the rehearing of an often played work in any but an exceptional interpretation.

The close of "Petrouchka" is one of the episodes that is usually omitted in concert performances of this imperishable ballet score, but it includes some of Stravinsky's most vividly evocative measures. These were presented with a rare blend of dramatic depiction and subtleness of hue in music which called particular attention to the notable ability of the Bostonian wood wind players, whose standard of performance was that of the orchestra as a whole, with intensity of color in the climaxes and a maximum volume which was imposing, but never noisy.

Similar vividness marked the performance of the Tchaikovsky symphony and testified to Mr. Monteux's ability to bring out its full emotional span with drama and excitement but no hysteria in one of the most absorbing interpretations that this work has received in many years. The stimulating excitement of its more outspoken episodes was none the less in because it was always under the conductor's control, and the symphony's more intimate measures were equally convincing from a musical and emotional standpoint.

;o & Company—Backstage With Leonid Kogan

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LEADING EVENTS OF THE WEEK—Pierre
Carnegie Hall concerts of Wednesday night a
Gilels begins a Beethoven concerto series.

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Music: Monteux Directs 'Petruchka'

Offers Complete Score of Stravinsky Work

WHEN a symphonic concert is deeply thrilling it is one of the most thrilling experiences possible in human life. The concert Pierre Monteux led with the Boston Symphony last night in Carnegie Hall was of that order.

The two symphonies—Prokofieff's "Classical" and Tchaikovsky's Fourth - were each marvelous in their own way, but towering above them both was what surely must be one of the greatest performances of Stravinsky's "Petruchka" that has ever been heard in this city. It was by turns electrifying and heartbreaking and always a work of genius.

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It is one of Mr. Monteux' great gifts as a conductor that he can give the illusion that his orchestra is playing, not on a comparatively shallow stage, but in a great open courtyard from which the sounds can come at will from various distances. And he can create the sense that you are simultaneously hearing some sounds from far off and others from up close.

This particular gift stood the Stravinsky score in wonderful stead last night, for Mr. Monteux chose to do what few conductors in the concert hall do. He played the complete score. This meant he played that fantastic introduction in which all the carnival elements are introduced. And there was no confusion, despite the complexity of the score.

He also played the usually omitted scene in the Moor's home, so that one had, as it were, two close-up scenes instead of the customary one in Petruchka's room. Because of his power to evoke intimacy as well as distance, each was tellingly expressive. And then because of his gift for evoking wide open spaces, he could shift back to the big scene of the fair.

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And he did not just break off the work, as is customary, with a rousing group dance. He broke our hearts with the brutal murder of the puppet, and brought the score to the close that Stravinsky meant it to have.

The performance earned the conductor an ovation, and Mr. Monteux brought three of his instrumentalists forward to

Plays Two Symphonies With Bostonians

share it: Bernard Zighera, the pianist, who was named in the program, and two performers who were not named but who played so brilliantly they deserved to be, Doriot Anthony Dwyer, the flutist, and Armando Ghitalla, the trumpeter.

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Wisely, Mr. Monteux played the lighter of the two symphonies first, so that Prokofieff's "Classical"—a miracle of lightness and grace as he led it—formed an excellent curtain-raiser. And the Tchaikovsky Fourth, played perfectly superbly by the orchestra, proved a soul-satisfying finale. For, as always, Mr. Monteux led Tchaikovsky without a trace of false sentiment, so that the work came through as a stirring outpouring of pure and direct human emotions.

This was Mr. Monteux' first appearance of the season here, and one is unhappy to state that his other concerts with the Boston Symphony this week will be his only New York appearances. R. P.

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JAN 19 1958

Music: With the Elect

Leonid Kogan Is Violin Soloist in Debut

By HOWARD TAUBMAN

LEONID KOGAN belongs with the elect. The Russian violinist, making his first New York appearance at Carnegie Hall yesterday afternoon with the Boston Symphony Orchestra, gave a masterful account of the Brahms Concerto. This was fiddling of the first order, comparable with the best today.

Whether Mr. Kogan's command of the Brahams Concerto is representative of his way with other things in the repertory remains to be seen. But any musician who can play this majestic concerto with so much perception has the root of the matter in heart and hand. It was said of Mr. Kogan by knowledgeable observers, who heard him in Europe some years ago, that he had extraordinary gifts, but that they need maturing. He has matured.

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Mr. Kogan is a slim man of medium height; he is in his early thirties and looks younger. As he stood on the renowned stage of Carnegie Hall while Pierre Monteux and the orchestra played the orchestral introduction, he seemed nervous, as what newcomer to New York would not be? But from the first attack of his bow on the strings, you knew that this was a voice of authority.

Mr. Kogan has superb technical equipment; there seem to be no violinistic problems for him. In the highest positions, where the going can be difficult and painful, his tone is pure and under complete subservience to his musical ideas. His tone, on the whole, has a wide gamut. It can whisper and it can soar full-throatedly, but he never allows it to slop over with an excess of vibrato.

Tone and technical facility were the servants of musicianship, at least in this performance. Mr. Kogan's playing had enormous temperament, which was always under control. His conception of the concerto had a grand arch. There was the sweep of virtuosity buttressed by an awareness of the music's humanity. The first movement was fiery and spacious; the second sang with memorable intensity; the third danced jubilantly.

It was Mr. Kogan's great good fortune to have the support of Mr. Monteux and the Boston Symphony. Having played this work with these musicians in Boston—and recorded it, too, it was said—he had the benefit of a searchingly integrated interpretation. Mr. Monteux, who seems to reach more glowing heights as he advances in his eighties, has seldom conducted the orchestra's share of this concerto with more radiance. Even a lesser violinist than Mr. Kogan would draw inspiration from such companionship.

•

On any other occasion Mr. Monteux would have been the whole story. Under his guidance the Boston Symphony played as well as it ever has. If the grand old gentleman insisted on taking on Beethoven's craggy, intractable "Grosse Fuge," played in Weingartner's version for string orchestra, he could be indulged. He managed a performance of impressive clarity and coherence, but it is to be doubted that he could make the deaf composer's unyielding, if remarkable, work viable to a general audience.

The excerpts from Debussy's "The Martyrdom of St. Sebastian" were played with subtlety of style, but the stunning achievement was the performance of Strauss' "Death and Transfiguration." Mr. Monteux showed how a sense of proportion, a steady but imaginative beat and a profound musician's vision could make this familiar tone poem seem like a new and stirring experience. And how the orchestra played for him!

This was a concert to remember, and if Mr. Kogan lives up to the promise of his Brahms, one that may have special prominence in New York's memory-book of violin playing.

Leonid Kogan

BOSTON SYMPHONY ORCHESTRA. Leonid Kogan, violinist, Pierre Monteux conducting. At Carnegie Hall.
Grand Fugue....Beethoven-Weingartner
Suite from The Martyrdom of St. Sebastian.....Debussy
Death and Transfiguration.....Strauss
Violin Concerto.....Brahms

Times (e)
BEVERLY, Mass.
Republican
Circ. 7,291
FEB 7 1958

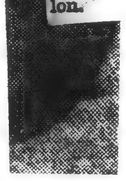
Public, Employees, Kin Share In Will Of Farms Resident

SALEM — Gifts to public groups and employees are included in the will of Mrs. Lydia Lyman Cummings, late of Beverly Farms, which was recorded in the registry of probate yesterday, and which directs that the bulk of her property be shared by her five children. Value of the estate was not estimated.

The widow died Feb. 2. The will, signed last Feb. 26, nominates two sons, Francis Hathaway Cummings, Marblehead, and Charles Kimball Cummings Jr., Weston, as co-executors. Mrs. Cummings directed that all of her personal effects and $10,000 each be given to the two sons and to three daughters, Evelyn Cummings, Boston, Mrs. Ethel Cummings Amory, Cambridge, and Mrs. Margaret Cummings Lewis, Groveland, Fla.

Trinity church in Boston is given $5,000, and gifts of $1,000 each are directed to St. John's church in Beverly Farms, the Boston Symphony Orchestra and Children's Aid Association, Boston. Mary Shanahan is bequeathed $5,000 "in appreciation for her years of service to me."

Residue is placed in trust from which Mary Fallon is to be given $200 a month for life "in grateful appreciation for her devoted service to me." Remaining income is to be divided among the five children, and they are to share the principal outright on the death of Mary Fallon.



stra at its
nist Emil

Kogan

r Edgard FEDER

enant le tour de M. gan, un jeune vio- ue dont la réputa- ndue dans le monde une traînée de pou- ris contact avec le kais sous les aus- hestre symphoniqu- ccasion de la visite avec Pierre Monteux

s'attaquant au Con- hms, s'affirma en d'archet comme un instrument et com- n muni d'un tempé- ux. En un mot, il bien même. Mais es collines du génie. r les sommets. Sa prodigieuse, mais d'une propreté im- rop fréquents ajus- sse — encore qu'à les finissent par diteur un sentiment epos propice à une que. Ce repos est blé par une espèce ical qui opère com- hère à l'ardeur na- virtuose et qui est à l'usage excessif vibrato". De plus, er dénote une école ui étonne chez un âge.

Kogan n'en est pas -le, un violoniste de habile à produire brillante, *sui gene-* panage de la classe on instinct musical est aiguisé; ses conceptions sont saines; sa culture et sa perspicacité, évidentes. Pourquoi le peuple en demanderait-il davantage?

New England Newsclip Agency, Inc.
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Express (e)
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JAN 11 1958

Russian Violinist In Boston

Leonid Kogan, right, noted Russian violinist, chats with French conductor Pierre Monteux in Boston. Kogan made his American debut with the Boston Symphony Orchestra yesterday, and Monteux was guest conductor for the concert. Kogan is to give a series of concerts in this country. (AP Wirephoto)

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HERALD TRIBUNE
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JAN 12 1958

LEADING EVENTS OF THE WEEK—Pierre Monteux returns to conduct the Boston Symphony Orchestra at its Carnegie Hall concerts of Wednesday night and Saturday afternoon, and tonight, at the same hall, pianist Emil Gilels begins a Beethoven concerto series.

La musique

Léonid Kogan

par Edgard FEDER

VOICI maintenant le tour de M. Léonid Kogan, un jeune violoniste soviétique dont la réputation s'est répandue dans le monde entier comme une traînée de poudre et qui a pris contact avec le public new-yorkais sous les auspices de l'Orchestre symphonique de Boston à l'occasion de la visite de ce dernier, avec Pierre Monteux au pupitre.

M. Kogan, s'attaquant au Concerto de Brahms, s'affirma en quelques coups d'archet comme un maître de son instrument et comme un musicien muni d'un tempérament généreux. En un mot, il joue bien, très bien même. Mais il s'arrête sur les collines du génie, sans en gravir les sommets. Sa technique est prodigieuse, mais pas toujours d'une propreté impeccable et de trop fréquents ajustements de justesse — encore qu'à peine perceptibles — finissent par créer chez l'auditeur un sentiment destructif du repos propice à une écoute euphorique. Ce repos est également troublé par une espèce d'agitation musicale qui opère comme une surenchère à l'ardeur naturelle du jeune virtuose et qui est due, en partie, à l'usage excessif qu'il fait du "vibrato". De plus, sa façon de jouer dénote une école démodée, ce qui étonne chez un artiste de son âge.

Ceci dit, M. Kogan n'en est pas moins, répétons-le, un violoniste de grand mérite, habile à produire cette sonorité brillante, *sui generis*, qui est l'apanage de la classe des maîtres. Son instinct musical est aiguisé; ses conceptions sont saines; sa culture et sa perspicacité, évidentes. Pourquoi le peuple en demanderait-il davantage?

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JAN 16 1958

Music: Monteux Directs 'Petruchka'

Offers Complete Score of Stravinsky Work

WHEN a symphonic concert is deeply thrilling it is one of the most thrilling experiences possible in human life. The concert Pierre Monteux led with the Boston Symphony last night in Carnegie Hall was of that order.

The two symphonies—Prokofieff's "Classical" and Tchaikovsky's Fourth - were each marvelous in their own way, but towering above them both was what surely must be one of the greatest performances of Stravinsky's "Petruchka" that has ever been heard in this city. It was by turns electrifying and heartbreaking and always a work of genius.

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It is one of Mr. Monteux' great gifts as a conductor that he can give the illusion that his orchestra is playing, not on a comparatively shallow stage, but in a great open courtyard from which the sounds can come at will from various distances. And he can create the sense that you are simultaneously hearing some sounds from far off and others from up close.

This particular gift stood the Stravinsky score in wonderful stead last night, for Mr. Monteux chose to do what few conductors in the concert hall do. He played the complete score. This meant he played that fantastic introduction in which all the carnival elements are introduced. And there was no confusion, despite the complexity of the score.

He also played the usually omitted scene in the Moor's home, so that one had, as it were, two close-up scenes instead of the customary one in Petruchka's room. Because of his power to evoke intimacy as well as distance, each was tellingly expressive. And then because of his gift for evoking wide open spaces, he could shift back to the big scene of the fair.

•

And he did not just break off the work, as is customary, with a rousing group dance. He broke our hearts with the brutal murder of the puppet, and brought the score to the close that Stravinsky meant it to have.

The performance earned the conductor an ovation, and Mr. Monteux brought three of his instrumentalists forward to

Plays Two Symphonies With Bostonians

share it: Bernard Zighera, the pianist, who was named in the program, and two performers who were not named but who played so brilliantly they deserved to be, Doriot Anthony Dwyer, the flutist, and Armando Ghitalla, the trumpeter.

•

Wisely, Mr. Monteux played the lighter of the two symphonies first, so that Prokofieff's "Classical"—a miracle of lightness and grace as he led it—formed an excellent curtain-raiser. And the Tchaikovsky Fourth, played perfectly superbly by the orchestra, proved a soul-satisfying finale. For, as always, Mr. Monteux led Tchaikovsky without a trace of false sentiment, so that the work came through as a stirring outpouring of pure and direct human emotions.

This was Mr. Monteux' first appearance of the season here, and one is unhappy to state that his other concerts with the Boston Symphony this week will be his only New York appearances. R. P.

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JAN 4 - 1958

Concert Violinist

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NEW YORK, N. Y.
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JAN 12 1958

DNEPROPETROV

By JOHN BRIGGS

WEARING an electric-blue suit, the Russian violinist Leonid Kogan, a slender 34-year-old who looks remarkably like a younger brother of Alexander Brailowsky, sat in the Fifth Avenue office of his United States tour manager, S. Hurok, and observed through an interpreter, confining himself to Russian, that:

(1) He had only seen New York from the window of an auto, but it seemed to be quite a big place.

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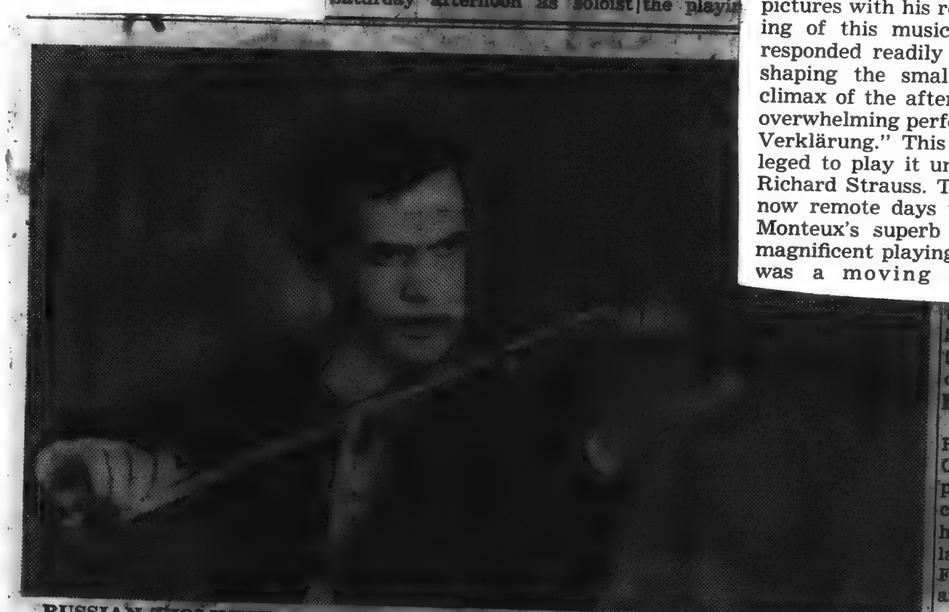
Kogan ... Moscow C... studied w... Yampolsky ... Auer scho...

The in... Auer, Kog... be strongl... violinists ... though A... spent in ... taught in ... 1917. Hi... the Aust... Joachim, ... Spohr, Au... the playin...



RUSSIAN VIOLINIST—Leonid Kogan, soloist with Boston Symphony Saturday.

MUSICAL COURIER
NEW YORK CITY

FEB 1958

133

Boston Symphony Orchestra, Pierre Monteux, conductor, Jan. 18, A — This afternoon's program was laden mit riches, to borrow a phrase from the late Olin Downes. The concert began with Beethoven's "Grosse Fuge," Op. 133, in the edition for string orchestra by Felix Weingartner. The "Grosse Fuge" is not often performed in its original form as finale of the Quartet, Op. 130, and it is also rarely heard in Weingartner's edition for string orchestra. It has been questioned whether a group of 30, 40, or 50 musicians is the right medium for a work that its author wrote for only four players. Lack of space forbids discussion of the pros and cons of the matter. However, this reviewer, who has concerned himself particularly with the "Grosse Fuge," is bound to admit that a performance by a first-rank string body led by a great Beethoven interpreter like Pierre Monteux will always create deep impressions and obtain powerful effects that are naturally denied the string quartet. It suffices only to point to the striking entry of the double basses in the first fugue, although Monteux used only four players. The contrapuntal structure of the work was delineated with utmost transparency. The mood and quality of the three main sections, that can be defined as first allegro, slow middle movement, and finale, were projected with clarity and never-failing sense of tempo and rhythm.

Excerpts from the incidental music to d'Annunzio's mystery play "Le Martyre de Saint Sébastien" were probably new to the greater part of the audience. Here Monteux once more unveiled two of Debussy's fascinating tone pictures with his renowned understanding of this music, and the orchestra responded readily to his leadership in shaping the smallest detail. Yet the climax of the afternoon came with the overwhelming performance of "Tod und Verklärung." This reviewer was privileged to play it under the direction of Richard Strauss. The memory of those now remote days was conjured up by Monteux's superb leadership and the magnificent playing of the orchestra. It was a moving tribute to Richard Strauss, and the orchestra felt the impact of the hour and joined the exalted audience in the applause.

The concert closed with the Violin Concerto by Brahms played by Leonid Kogan, who impressed this reviewer as one of the great violinists of our time. His technique is most refined, his tone warm and appealing, and his musicianship extraordinary. He addressed himself to his very difficult task with modesty, earnestness, and mature understanding of the style of the concerto, which he interpreted superbly. His playing showed both grandeur and lyrical simplicity; it was devoid of any arbitrary features incompatible wtih the spirit of the work. The very appreciative audience lavished applause upon the sympathetic artist, who in turn insisted on sharing the applause with Pierre Monteux and the marvelous Bostonians. It was a memorable concert.

J. B.

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Foreign Tours

The violinist tours outside Russia as well. He played in Canada in 1954 and has appeared in various Latin-American countries. Other concerts have taken him to France, England, Italy, Greece, Belgium, Finland, Poland, Czechoslovakia and Yugoslavia.

Kogan was born in Dnepropetrovsk in 1924. His father, a ...tracting the attention of au... diences also. After a 1956 performance of the Brahms Concerto in Athens a New York Times correspondent noted that "his ovation lasted the entire intermission, a total of eighteen minutes."

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Like all auto men, Kogan laments the passing of the Model T Ford ("discontinued in 1925," said the well-informed violinist).

His present car is a French Simca, powered with a V-8 L-head engine, light, fast and sporty to drive. Before that he drove a Russian-made Pobeda, slower but sturdier.

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The interpreter raised his eyebrows, but let that one pass, too.

RETURNING "PLEASURE" — Russian violinist Leonid Kogan, left, with interpreter Vsevolod Parkhitka at Symphony Hall. Kogan said he made his U. S. debut here because of orchestra's Russian tour.

Soviet Violinist Returns Symphony Visit

By FRED BRADY

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Kogan said that the Soviet Union had agreed to the concert tour program outlined by New York impresario S. Hurok and "we agreed to that plan and we travel according to that plan."

AGREED TO PLAN

Since he landed in New York three days ago, has anything surprised him about America?

Kogan beamed and said: "The number of cars. Soon will come the time when you walk more quicker than by car."

Does he think that music could be a major bond between the American and Russian peoples?

"By all means," the maestro said. "Not only music but all art. The more we are acquainted to each other the better. The visit of the Boston Symphony to Russia and mutual exhibitions — everything will help the people in the United States and the Soviet. They will have the opportunity to know the culture of each other."

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Kogan is a stern-visaged young man with heavy black brows. His mouth is set and he frowns frequently when he plays. But the music didn't come out frowning and at the end of the second movement of the Brahms the Symphony players rewarded him with shouts of bravo.

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DNEPROPETROVSK FIDDLER LIKES AUTOS TOO

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He will play a Stradivarius violin of 1707 which was taken to Russia in the Seventeen Nineties, liberated (as the United States Army puts it) in the 1917 revolution and is now in the Soviet state collection of rare instruments.

Kogan is a graduate of the Moscow Conservatory, where he studied with the late Abram Yampolsky, a product of the Auer school.

The influence of Leopold Auer, Kogan says, continues to be strongly felt among Russian violinists and teachers. Although Auer's last years were spent in the United States, he taught in Russia from 1868 to 1917. Himself a product of the Austro-German school of Joachim, Ferdinand David and Spohr, Auer was fascinated by the playing of native Russian violinists, Kogan states, the result being a Russian school of violin-playing as individualistic as that of Belgium, Germany or Italy.

Kogan began his studies at the Central Music School of Moscow, one of twenty-five such schools to which gifted children are admitted through competitive auditions at the ages of 6 and 7.

With a broad grin, Kogan added a footnote. His interpreter looked mildly scandalized, but translated:

"Not all the pupils are wunderkinder—there are normal ones too."

After graduating from the primary music school one may try for a secondary school, and then, through even tougher auditions, for the Moscow Conservatory.

It is not required that applicants for the conservatory be graduates of the preparatory music schools, but in practice it usually works out that way, private music study as it exists in this country being virtually unknown in Russia.

Kogan himself teaches at the Moscow Conservatory as much as his touring schedule permits. He has five undergraduates and two graduate students. When he is in Moscow he gives each student two lessons a week.

A normal touring season finds Kogan performing in each of the fifteen capitals of the U. S. S. R. In each city he makes two appearances, once with orchestra and once in solo recital.

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When Jacques Thibaud, France's famous violinist, visited Russia in 1936, he heard the 12-year-old Kogan play and predicted a great future for him.

Kogan made his official debut at 16. Eleven years later he attracted international attention by winning first prize in the 1951 Concours Ysaye, sponsored by Queen Elisabeth of the Belgians.

Soon thereafter Kogan began attracting the attention of audiences also. After a 1956 performance of the Brahms Concerto in Athens a New York Times correspondent noted that "his ovation lasted the entire intermission, a total of eighteen minutes."

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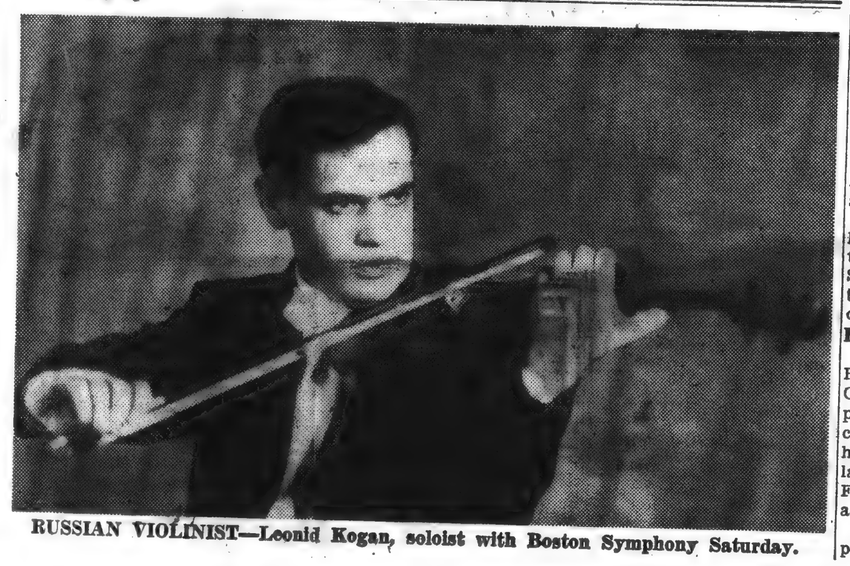

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139

MUSIC TO MY EARS

Debut of Kogan, Barenboim, Munsel as Mimi

"RUSSIAN violinist" has always seemed an inappropriately inclusive term for people as varied as Heifetz and Elman, Seidl, Zimbalist, and Milstein. It seems especially so in the aftermath of the first appearance by Leonid Kogan, as soloist in the Brahms Concerto at a Carnegie Hall program of Pierre Monteux and the Boston Symphony orchestra. A native of the Ukraine and second only to David Oistrakh among present-day string players in the USSR, Kogan is both a Russian and a brilliant violinist. Beyond that, he is wholly an individual as an instrumentalist, an interpreter, and a platform personality.

The marks of his art, as they have been conveyed by numerous recordings, are purity of sound and refinement of musicianship. To those the actuality added a tone of soaring lyric beauty (more sizable, too, than one had anticipated), a boldness of style, and a warmth of spirit that made every note count in the total design. Having planted his feet firmly for the opening onslaught, Kogan moved barely at all for the length of the first movement (save to amend the tuning of a string in a tutti), the instrument held in a classic position as platform to the bow. Needle-pointed intonation and a deftly adjusted vibrato relieved the listener of any qualms about pitch.

Any performer with this degree of command has some special strength to distinguish him from his fellow experts, and with Kogan it is a bowing facility that enable him to spin a lovely sound whether the difficulties are urgent or latent. His management of the problem is not so much in terms of "bow arm" as it is of "bow hand"; for he must have extraordinary strength in the fingers to maintain the kind of unvarying pressure that gives his bow its gluelike contact with the strings. Out of this comes a variable finesse in dynamics and tone color which made for superbly modulated sound in the longspun phrases of the adagio.

So far as musicianship is concerned, Kogan had it in abundant measure to it, gave this statement of Brahms largeness of line as well as precision of detail. The way he sang the closing measures of the first movement (after the Joachim cadenza) nudged at least one contemporary out of the ranks of the instrument's "first five" to make room for Kogan. Audience and orchestra joined in a show of hands that kept soloist and conductor returning until the house lights came up in a final glow of admiration for a notable achievement.

With or without Kogan it was a week of memorable artistry by the orchestra, some of whose members have been playing with Monteux sinc he was its music director in the 191 1924 period. In a variety of repertory that was Russian in the midweek program (Prokofieff "Classical," Tchaikovsky No. 4, and Stravinsky's complete "Petrouchka") and German-French on Saturday (Beethoven "Grosse Fuge," Debussy "St. Sebastian" suite, and Strauss "Death and Transfiguration," in addition to Brahms), Monteux dispensed wisdom with tranquility of age and the ardor of youth.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 381,379 - S. 576,176

JAN 19 1958

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL

Guest conductor, Pierre Monteux; soloist, Boris Kogan, violinist (New York debut). The program:

Grosse Fugue, Op. 133.....Beethoven
arr. Weingartner
Excerpts from "Le Martyre de Saint-Sebastien".....Debussy
Tone Poem, Tod und Verklaerung
R. Strauss
Violin Concerto in D major.....Brahms

The Boston Symphony's appearance in Carnegie Hall yesterday afternoon was anticipated with even more eagerness than is usually shown whenever this distinguished orchestra performs in our city. The Bostonians brought with them a new and famous violinist from the forbidden land, and the public was ready to prostrate itself. Leonid Kogan proved to be a good fiddler, though by no means of really top drawer quality. He has a pretty good left hand, and the little rod with the horsehair he swings neatly, drawing a fairly big tone from his instrument, but then, these are things that at least half a dozen violinists in the Boston Symphony can do very well. This is not yet enough for a superior performance of the Brahms concerto.

This concerto is not a virtuoso piece, though its difficulties are enormous; only in the last movement are some virtuoso elements to be found. The rest is severely symphonic. Mr. Kogan played the first movement as it stands in the score, but this score is defective in color. The only way to overcome this is to permit the lyric melody of the violin solo to float serenely above the orchestra, and this Mr. Kogan did only in spots.

There were several reasons for his failure to make this movement glow. In the first place his articulation is old-fashioned, he slides where clear intervals are mandatory. To slide up and down in the passage that immediately follows the cadenza is anathema to a well brought up modern violinist. Then there is a certain metronomic quality in his figurations, and he often changes the tone within the same phrase.

The second movement is a particularly taxing one from the purely musical point of view. The long introduction by the winds presents an aural picture so tenderly pastoral that the soloist must summon all his skill to be able to take over the melody from the oboe without a jar. Well, thank Heaven, the oboe cannot slide, but Mr. Kogan's fingers did; moreover, instead of a cool and unforced tone he used a sweetened one.

In the rondo finale some of the virtuoso runs were a little blurred, and our guest artist is a little impatient with trills. In sum, Mr. Kogan is a pretty decent young violinist, but he still has a long way to go.

Leonid Kogan

The rest of the program was a little grab-baggish, but it was played in a way to silence all carping. Excerpts from Debussy's "Le Martyre de Saint Sebastien," a tired score, were airy and atmospheric, and Strauss' rhetorically ponderous "Death and Transfiguration" was not at all ponderous under Mr. Monteux' expert and knowing hand. How exquisitely that last chord was played by this wonderful orchestra; it just hung in the air, like chimes, every instrument poised and balanced by invisible scales.

It continually amazes me how marvelously this Frenchman can interpret German music. He understands it as one born beyond the Rhine, and unerringly goes to the core, yet somehow he manages to refine and lighten the leather pants and hobnailed boots.

There was still another number on the program, a tough nut to crack even for Pierre Monteux. "Grand Fugue, sometimes free, sometimes strict," was the title Beethoven gave to this piece which was originally a movement for string quartet. Whether an orchestral version is justified I do not know. I am even doubtful whether the Grand Fugue is a proper piece for a concert. But Mr. Monteux and his strings played it with wonderful clarity and elan, and although to follow the contrapuntal convolutions is difficult enough for even the most accomplished expert, the power of the work was not lost on the public.

IE BOSTON DAILY GLOBE—FRIDAY, JANUARY 10, 1958

VIOLINIST FROM U.S.S.R.

Leonid Kogan Here as Soloist With Symphony, in U.S. Debut

By CYRUS DURGIN

Today is large in the career of Leonid Kogan, violinist from Moscow. This afternoon at Symphony Hall, with guest conductor Pierre Monteux and the Boston Symphony Orchestra, Kogan will make his United States debut as soloist in the Brahms D major Concerto.

Kogan, who is 33, dark, of a solid but not stocky build, had his first rehearsal yesterday afternoon, and then faced a barrage of questions from the press. Since he speaks Russian and French, but no English, communication was effected through a fellow Soviet from the Ministry of Culture, Vsevolod Parkhitko, who is along in the triple capacity of interpreter, news correspondent and photographer.

The results of this interview gave me the impression that while the language barrier had some holes poked in it, the barrier was not leveled. Some questions, such as "Can you give a concert in Moscow as a private enterprise, and keep the proceeds?" seemed not to be quite understood. Whether this was the result of non-comprehension or of Soviet propaganda policy—subdivision of evasion—was not apparent. At first the answer seemed to be yes, then maybe, then, finally, No. All concerts, it appears, are under auspices of the Soviet State.

"How many concerts would be given in Moscow in the course of an average week?" met the same difficulty. The eventual residue of reply was "three or four concerts a day." How many days of how many weeks was not specified.

Will Spend Money Here

Kogan's personal impressions of music and this country were readily explained. He loves everything good in music. His first impression of this country, in terms of New York, was the enormous number of automobiles. He, himself, owns a French Ford, in Russia.

Through Parkhitko, Kogan did say that the money he will earn from his American tour he may keep, that he will not take it home to bank, but will spend it over here. He doesn't quite know on what, at this moment.

The Russian composer, who is not established in popularity, evidently has the same difficulty in getting performed that he has elsewhere, though a certain amount of new native music is combined with the classics at Russian concerts. The Moscow public, it appears, is more demonstrative than the Leningraders, who are conservative, less demonstrative, and I gathered, more substantial in their tastes. (Like Boston in relation to New York, you might say.)

Kogan added that when the Boston Symphony concerts in Russia in 1956 were announced, they were sold out in one day.

He will be heard this afternoon upon a Stradivarius violin of 1707, which has no further characterizing name. The instrument belongs to the great Soviet State collection.

The musician was born in the Ukraine, Dnieperpetrovsk on the Dnieper River, Nov. 14, 1924. When he was 10, his parents moved to Moscow so he could enter the Conservatory. He studied with Abraham Yampolsky, later with David Oistrakh, made his debut at 16; first appeared outside Russia in Prague when he was 22, and won the Concours Ysaye first prize at Brussels in 1951. He is married to a violinist, the sister of Soviet pianist Emil Gilels. With Gilels and cellist Mstislav Rostropovich, Kogan plays trio music.

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(Boston Globe-United Press Telephoto)

RUSSIAN VIOLINIST Leonid Kogan, right, who will make his U. S. debut with the Boston Symphony tonight, rehearses with the orchestra under direction of Pierre Monteux.

139

MUSIC TO MY EARS

Debut of Kogan, Barenboim, Munsel as Mimi

"RUSSIAN violinist" has always seemed an inappropriately inclusive term for people as varied as Heifetz and Elman, Seidl, Zimbalist, and Milstein. It seems especially so in the aftermath of the first appearance by Leonid Kogan, as soloist in the Brahms Concerto at a Carnegie Hall program of Pierre Monteux and the Boston Symphony orchestra. A native of the Ukraine and second only to David Oistrakh among present-day string players in the USSR, Kogan is both a Russian and a brilliant violinist. Beyond that, he is wholly an individual as an instrumentalist, an interpreter, and a platform personality.

The marks of his art, as they have been conveyed by numerous recordings, are purity of sound and refinement of musicianship. To those the actuality added a tone of soaring lyric beauty (more sizable, too, than one had anticipated), a boldness of style, and a warmth of spirit that made every note count in the total design. Having planted his feet firmly for the opening onslaught, Kogan moved barely at all for the length of the first movement (save to amend the tuning of a string in a tutti), the instrument held in a classic position as platform to the bow. Needle-pointed intonation and a deftly adjusted vibrato relieved the listener of any qualms about pitch.

Any performer with this degree of command has some special strength to distinguish him from his fellow experts, and with Kogan it is a bowing facility that enable him to spin a lovely sound whether the difficulties are urgent or latent. His management of the problem is not so much in terms of "bow arm" as it is of "bow hand"; for he must have extraordinary strength in the fingers to maintain the kind of unvarying pressure that gives his bow its gluelike contact with the strings. Out of this comes a variable finesse in dynamics and tone color which made for superbly modulated sound in the longspun phrases of the adagio.

So far as musicianship is concerned, Kogan had it in abundant measure to match the knowing projection of the orchestral score under Monteux's solid, assured direction. Rhythmic keenness, an unflagging sense of pace and proportion, a willingness to play with the orchestra as well as against it, gave this statement of Brahms largeness of line as well as precision of detail. The way he sang the closing measures of the first movement (after the Joachim cadenza) nudged at least one contemporary out of the ranks of the instrument's "first five" to make room for Kogan. Audience and orchestra joined in a show of hands that kept soloist and conductor returning until the house lights came up in a final glow of admiration for a notable achievement.

With or without Kogan it was a week of memorable artistry by the orchestra, some of whose members have been playing with Monteux since he was its music director in the 1919-1924 period. In a variety of repertory that was Russian in the midweek program (Prokofieff "Classical," Tchaikovsky No. 4, and Stravinsky's complete "Petrouchka") and German-French on Saturday (Beethoven "Grosse Fuge," Debussy "St. Sebastian" suite, and Strauss "Death and Transfiguration," in addition to Brahms), Monteux dispensed wisdom with tranquility of age and the ardor of youth.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
JAN 19 1958

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Boston Symphony Orchestra

CARNEGIE HALL

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Leonid Kogan

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The rest of the program was

sizes 10 to 20
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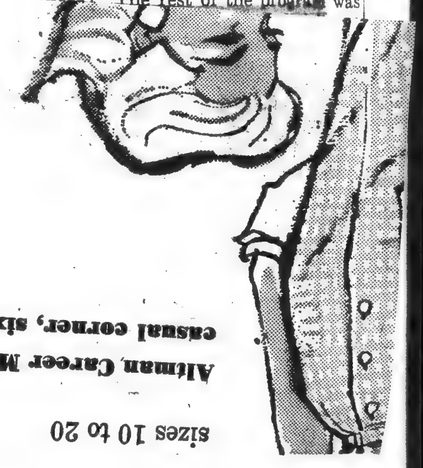

BOSTON DAILY GLOBE—FRIDAY, JANUARY 10, 1958

Babson Economist in Reno

Russian-Bound

By ROBERT E. GLYNN

A Wellesley economist has told a Senate investigating

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Kogan's personal impressions of music and this country were readily explained. He loves everything good in music. His first impression of this country, in terms gathered, more substantial in their tastes. (Like Boston in relation to New York, you might say.)

Kogan added that when the Boston Symphony concerts in Russia in 1956 were announced, they were sold out in one day.

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(Boston Globe-United Press Telephoto)

RUSSIAN VIOLINIST Leonid Kogan, right, who will make his U. S. debut with the Boston Symphony tonight, rehearses with the orchestra under direction of Pierre Monteux.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

JAN 10 1958

MUSIC

The Season

For the opening of the Atlanta Symphony's 13th season last week, the women of the Symphony Guild promised everyone champagne punch at intermission, and apologized for serving it in paper cups. The New York Philharmonic, whose far less serene opening had come two days late because of a musicians' strike for more pay, last week featured gifted young (27) Thomas Schippers conducting Cherubini and Prokofiev symphonies. The Kansas City Philharmonic, lucky to make its 25th season despite a big deficit, was out to win new fans by playing in movie houses, churches, synagogues and high-school auditoriums (one concert will be sponsored by the Katz Drug Co.; admittance: a cash-register receipt). Manhattan's Metropolitan Opera opens this week with Tchaikovsky's *Eugene Onegin*, while in Fergus Falls, Minn. (pop. 14,000) a bravura rendering of Norwegian folk songs was given by a 70-voice male chorus, and 300 citizens were studying Handel's *Messiah* for a Christmas performance.

So it went from coast to coast. The music season was on with the blast of trumpets, the scraping of fiddles, the cries from the voice boxes of a thousand singers. The sounds rose in immense variety from symphony orchestras and chamber-music groups, from hallowed opera houses and bare school auditoriums. The music was modern and ancient, classic and romantic, expertly and miserably played. There was so much of it that the whole U.S. recording industry could not get it down on vinyl and all the hi-fi sets in the U.S. could not play it back.

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Dan Hardy—Houston *Post*
CONDUCTOR LEOPOLD STOKOWSKI
Hit in Houston.

TIME, NOVEMBER 4, 1957

CONDUCTOR

Boston it would introduc
Russian Violinist Leonid
sent the novelty of Fre
Virtuoso Marcel Mulé.
Symphony was recruiting
150-voice choir under fam
ductor Margaret Hillis;
Orchestra opened its 40t
Conductor George Szell dir
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Concerto in One Movement

Texas made symphony ne
Fort Worth is putting a
orchestra into the field; th
Symphony claimed the disti
ing hired the first woman
of a major U.S. orchestra
Nannette Levy, 30, who thru
body behind her impassione
Dallas Symphony will op
with selections it is dedicati
with a Congressional Medal
ner present as a guest. In
pold Stokowski, who flies
anyone says he is more than
an unlikely new musical hon
he has never quite steppe
limelight, is experiencing a
sance. Stokie's Houston S
certs are sold 98% in advan
produced first-rate new reco
Orchestra and Gustav Holst

Enthusiastic amateur mus
ing up for their biggest seas
City Symphony (70 semip
teurs) opened with Met Bar
Warren as guest. The Cedar
phony (69 amateurs and 17
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with, said Conductor Henry
one out with the flu and the
i.e., all five bass chairs occupi
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Tours. The virtuosos, th
nas, the chamber-music en
practically any other type
group worth mentioning pack

VIOLINIST FROM U.S.S.R.

(United Press)

SOVIET VIOLINIST Leonid Kogan, who appears today as guest soloist with the Boston Symphony Orchestra is shown in two camera studies.

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Burrelle's
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165 Church Street - New York

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

JAN 20 1958

Kogan Cuts 1st U. S. Disk

NEW YORK—RCA Victor has recorded the first American disk by Russian violinist Leonid Kogan, who arrived here last Monday (6) for a seven-week concert tour of the United States and Canada. He was accompanied by his wife, Elizabeth, sister of pianist Emil Gilels and, well-known violinist in her own right.

His initial recording for the label is the Khachaturian "Violin Concerto" and Saint-Saen's "Havanaise" with Pierre Monteaux conducting the Boston Symphony Orchestra. The work was recorded on January 12 and will be rushed to dealers thruout the country as soon as possible.

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
55 Church Street - New York

TIME
NEW YORK, N. Y.

JAN 27 1958

Wait Till You Hear Kogan"

When the Boston Symphony toured sia two years ago, the members of the g section heaped praise on Russian inist David Oistrakh, who had played the orchestra during his U.S. tour. sian musicians countered with a standresponse: wait until you hear Leonid an. In Manhattan's Carnegie Hall last Violinist Kogan climbed with the on to demonstrate what his countrywere talking about.

hen he threaded his way through the estra, his 1707 Stradivarius at his 5 ft. 5 in. Violinist Kogan looked as gh he could never work his short arms ugh the pyrotechnic fingerings the muailed for. But when he started to play ms's *Violin Concerto*, he proved that, the other Soviet soloists who have ed the U.S. since the war, he had all technique he needed and some to . The familiar music poured from his bow in purling, honey-sweet ribbons of sound. His inflections were a marvel of etched sensitivity, his pianissimos feathery light, his fortissimos bold and clear, with no hint of blurring. Kogan played the concerto with no apparent effort, smiled shyly to a thunderous ovation, which brought both audience and orchestra to their feet. Said he modestly: "The piece has plenty of technical difficulties to entertain the audience."

Violinist Kogan, 33, started tangling with technical difficulties as a seven-year-old prodigy in Dnieperpetrovsk, was soon tagged as a good cultural investment, entered the Moscow Conservatory to study under Abram Yampolsky. In 1951 he burst spectacularly on the international musical scene by winning Belgium's Queen Elisabeth Concours against the best young talent of the West. Now married to Elizabeth Gilels, younger sister of famed Pianist Emil Gilels and a fine violinist in her own right, Kogan is something of a musical heroin Russia. To the impressed men of the Boston string section last week, he seemed to lack some of the interpretive maturity of 49-year-old Violinist Oistrakh (with whom he studied briefly), but all agreed that Kogan was playing in the same rarefied league. "He's among the top alltime performers on the instrument," said Concertmaster Richard Burgin. "He ranks with the best."

POST
1/20/58

iolinist Kogan
but With Bostonians

violinist Leonid Kogan
n stature and retiring
ality when he appears
onstage. When sounding his instrument, however, he becomes a master, and this despite the fact his posture remains slouchy while he plays.

Saturday afternoon in Carnegie Hall, he made his N. Y. debut playing the Brahms D Major Concerto with the Boston Symphony, Pierre Monteux conducting.

Though his tone is expressive and vital, it is not unduly large, and at times gets a bit wiry. But his depth of expression of the moods of the music, his commanding rhythmic control and his overall comprehension of the music's values are those of the great artist.

Kogan's mind is a probing one, but he can dramatize while he searches. He is both philosopher and actor. The final "allegro giocoso" had its high Gypsy abandon, yet was projected with solid musical authority.

Monteux supported him with a benign understanding. The conductor's perceptive interpretation of the Strauss tone poem, "Death and Transfiguration," came sec-

ond only to Kogan's Brahms in impact and in its enthusiastic re-
ception by the audience.

W. SHERMAN
ss for nearly 3000 members
n is the appealing goal of
ion show of 1958. The fa-
orld over for their pace-
friendly Mrs. Byron Tost,
under committee member,
"World of Silk" show on
a Ballroom.

135

MUSIC

The Season

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The Symphonies. The Boston Symphony had already been on a "Western tour" (Rochester to Cincinnati); later in Boston it would introduce highly touted Russian Violinist Leonid Kogan and present the novelty of French Saxophone Virtuoso Marcel Mulé. The Chicago Symphony was recruiting a brand-new 150-voice choir under famed Choral Conductor Margaret Hillis; the Cleveland Orchestra opened its 40th season with Conductor George Szell directing the first of nine commissioned works: Alvin Etler's *Concerto in One Movement*.

Dan Hardy—Houston *Post*

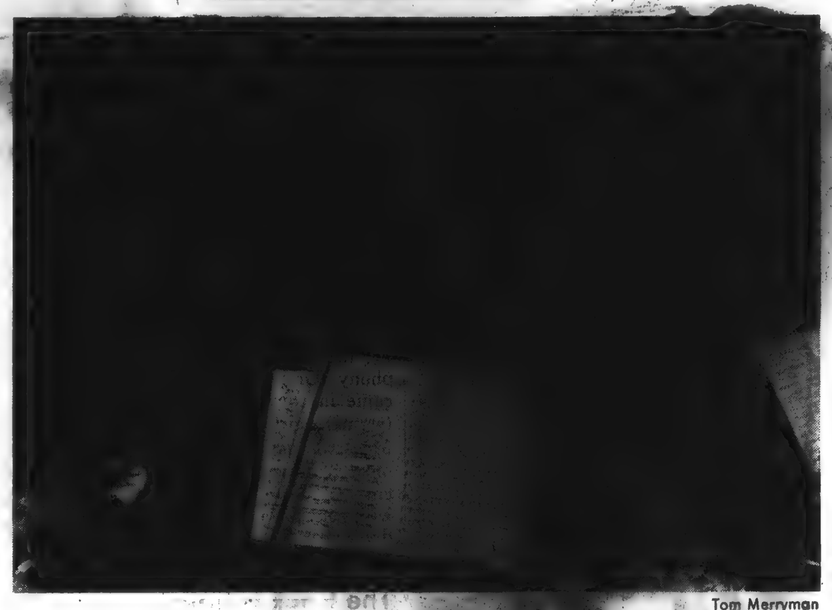
CONDUCTOR LEOPOLD STOKOWSKI
Hit in Houston.

Texas made symphony news all its own. Fort Worth is putting a new, 60-man orchestra into the field; the San Antonio Symphony claimed the distinction of having hired the first woman concertmaster of a major U.S. orchestra; shy, petite Nannette Levy, '30, who throws her whole body behind her impassioned bowing. The Dallas Symphony will open the season with selections it is dedicating to veterans, with a Congressional Medal of Honor winner present as a guest. In Houston Leopold Stokowski, who flies into a rage if anyone says he is more than 70, has found an unlikely new musical home, and though he has never quite stepped out of the limelight, is experiencing another renaissance. Stokie's Houston Symphony concerts are sold 98% in advance, and he has produced first-rate new recordings in *The Orchestra* and Gustav Holst's *The Planets*.

Enthusiastic amateur musicians are tuning up for their biggest season. The Sioux City Symphony (70 semipros and amateurs) opened with Met Baritone Leonard Warren as guest. The Cedar Rapids Symphony (69 amateurs and 17 members of the musicians' union) had a full house with, said Conductor Henry Denecke, "no one out with the flu and the bases loaded," *i.e.*, all five bass chairs occupied, no simple matter in Cedar Rapids.

Tours. The virtuosos, the prima donnas, the chamber-music ensembles and practically any other type of musical group worth mentioning packed their bags for tours [illegible] cities and small towns. There was [illegible] rely a well-known musician or musical group, American or European, that was not set to take off across the land. They could be ticked off right down the alphabet from A to Z (with the exception of X, since Greek Pianist Anna Xydis is not touring the U.S. this season): Contralto Marian Anderson, the Budapest String Quartet, Pianist Robert Casadesus, Soprano Lisa Della Casa, Violinist Mischa Elman, Violinist Zino Francescatti, Pianist Emil Gilels, Pianist Clara Haskil, Pianist Eugene Istomin, the Juilliard Quartet, Harpsichordist Ralph Kirkpatrick, Baritone George London, Violinist Nathan Milstein, Pianist Guiomar Novaës, the Obernkirchen Children's Choir, Cellist Gregor Piatigorsky, the Quartetto di Roma, Pianist Artur Rubinstein, Guitarist Andrés Segovia, Mezzo-Soprano Jennie Tourel, Baritone Theodor Uppman, Duo-Pianists Vronsky and Babin, Baritone William Warfield, Soprano Frances Yeend, Harpist Nicanor Zabaleta.

It looked like a season during which Americans, wherever they were in the U.S., would be within listening range of more—and possibly better—live music than ever before.



Tom Merryman

CONDUCTOR HENRY DENECKE & CEDAR RAPIDS SYMPHONY
Basses loaded.

'Cello Victory

Almost all the seats in the Salle Gaveau were empty, but the atmosphere in the elegant Paris concert hall was tense. Behind the scenes, 38 nervous young men and women from a score of countries polished their bulky cellos, flexed their hands, and spat on calloused [illegible]. In the balcony sat 14 [illegible] including France's Pierre [illegible], Britain's John Barbirolli, Russia's [illegible] povich. It was the *Concours International Pablo Casals 1957*, organized to honor the great cellist, and it proved to be a surprisingly thrilling East-West [illegible].

Looking at times like [illegible]

Burrelle's
ESTABLISHED 1888
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165 Church Street - New York
TIME
NEW YORK, N. Y.
JAN 27 1958

"Wait Till You Hear Kogan"

When the Boston Symphony toured Russia two years ago, the members of the string section heaped praise on Russian Violinist David Oistrakh, who had played with the orchestra during his U.S. tour. Russian musicians countered with a standard response: wait until you hear Leonid Kogan. In Manhattan's Carnegie Hall last week Violinist Kogan [illegible] with the Boston to demonstrate what his countrymen were talking about.

When he threaded his way through the orchestra, his 1707 Stradivarius at his side, 5 ft. 5 in. Violinist Kogan looked as though he could never work his short arms through the pyrotechnic bowing the music called for. But when he started to play Brahms's *Violin Concerto*, he proved that, like the other Soviet soloists who have visited the U.S. since the war, he had all the technique he needed and some to spare. The familiar music poured from his bow in purling, honey-sweet globs of sound. His inflections were a marvel of etched sensitivity, his pianissimo, feathery light, his fortissimo bold and clear, with no hint of blurring. Kogan played the concerto with no apparent effort, smiled shyly at the thunderous ovation, which brought both audience and orchestra to their feet. Said he modestly: "The piece has plenty of technical difficulties to entertain the audience."

Violinist Kogan, 33, started tangling with technical difficulties as a seven-year-old prodigy in Dnepropetrovsk, was soon tagged as a good cultural investment, entered the Moscow Conservatory to study under Abram Yampolsky. In 1951 he burst spectacularly on the international musical scene by winning Belgium's Queen Elisabeth Concours against the best young talent of the West. Now married to Elizabeth Gilels, younger sister of famed Pianist Emil Gilels and a fine violinist in her own right, Kogan is something of a musical [illegible] in Russia. To the impressed men of the Boston string section last week, he seemed to lack some of the interpretive maturity of 49-year-old Violinist Oistrakh (with whom he studied briefly), but all agreed that Kogan was playing in the same rarefied league. "He's among the top alltime performers on the instrument," said Concertmaster Richard Burgin. "He ranks with the best."

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JAN 20 1958

Kogan Cuts 1st U. S. Disk

NEW YORK—RCA Victor has recorded the first American disk by Russian violinist Leonid Kogan, who arrived here last Monday (6) for a [illegible]-week concert tour of the United States and Canada. He was accompanied by his wife, Elizabeth, sister of pianist Emil Gilels and a well-known violinist in her own right.

His initial recording for the label is the Khachaturian "Violin Concerto" and Saint-Saen's "Havanaise" with Pierre Monteaux conducting the Boston Symphony Orchestra. The work was recorded on January 12 and will be rushed to dealers thruout the country as soon as possible.

Soviet Violinist Kogan
Plays Debut With Bostonians
POST 1/20/58

Soviet violinist Leonid Kogan is slight in stature and retiring in personality when he appears onstage. When sounding his instrument, however, he becomes a master, and this despite the fact his posture remains slouchy while he plays.

Saturday afternoon in Carnegie Hall, he made his N. Y. debut playing the Brahms D Major Concerto with the Boston Symphony, Pierre Monteux conducting.

Though his tone is expressive and vital, it is not unduly large, and at times gets a bit wiry. But his depth of expression of the moods of the music, his commanding rhythmic control and his overall comprehension of the music's values are those of the great artist.

Kogan's mind is a probing one, but he can dramatize while he searches. He is both philosopher and actor. The final "allegro giocoso" had its high Gypsy abandon, yet was projected with solid musical authority.

Monteux supported him with a benign understanding. The conductor's perceptive interpretation of the Strauss tone poem, "Death and Transfiguration," came secondarily to Kogan's Brahms in [illegible] and in its enthusiastic re[illegible]

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"... *Hard to see the evenin' sun go down*" was the tune the brazen Dixieland that had been packing them into Eddie Condon's place every Saturday night for the last twelve years. On the bandstand, 5-by-5 Wee Erwin puckered up for another golden message from the cornet. The boss sat in front, impassively strumming his celebrated guitar, one leg propped on a wooden box. Few in the crowd on hand knew this was the famous jazz spot's very last night in New York's Greenwich Village.

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1-10-58
Quincy Patriot Ledger.

Russian Violinist Kogan Gives First U.S. Concert

By ALAN S. OSER
Patriot Ledger Staff Reporter

BOSTON — A Dnepropetrovsk boy who made good played his first concert with an American orchestra today.

Leonid Kogan. 33-year-old Soviet violinist, opened a three-month tour of the United States with a performance of the Brahms Violin Concerto with the Boston Symphony Orchestra.

Makes Debut

Yesterday Kogan made his debut with the American press. It was an unusual event, Russian musicians not being in the habit of holding formal news conferences.

But it held no fears for Kogan, a slight, amiable fellow with a ready grin. He has a long face and large lips and a pair of long, heavy black eyebrows that can move high up on his forehead a la the French actor Fernandel.

"Moscow audiences are different from Leningrad audiences," Kogan said (through an interpretor, one Vsevolo Parkhitko, 30, who arrived with the violinist three days ago and will make the tour with him).

"Moscow audiences are more passionate than Leningrad. Moscow will not think about other things. If they like the music they will give everything to the music—all their passion.

Calmer

"Leningrad is more north—they are more calm."

Kogan said he is under no restrictions that he knows of as to where he can travel on his tour. The route, covering a dozen cities, was agreed on in advance between Russian authorities and the American impresario S. Hurok, who arranged the tour.

Playing his opening concerts here with the Boston Symphony pleases him particularly. In 1956 the Boston Symphony toured Russia, and made a lasting impression.

"The Boston Symphony played Piston (a contemporary American composer) and that was very interesting for our public. It was a perfect presentation."

Kogan is playing a 1707 Stradivarius on his tour, an instrument borrowed from the Soviet state collection. He may buy an instrument here, as his fellow-countryman David Oistrakh did, but then again he may not. "To choose a violin is as difficult as to choose a wife," he remarked.

Smiling and friendly, Kogan said he hoped for greater interchange of Soviet and American artists. He thinks music can be a bond between the Soviet and American peoples.

Music And Art

"Not only music, but art. The more we are acquainted with each other, the better. The exchange of artists and exhibitions and the arrival of the Metropolitan Opera in Russia and the Bolshoi dancers here—everything will help," he said.

For his own part Kogan is a musician only. He didn't talk politics. It didn't seem to interest him.

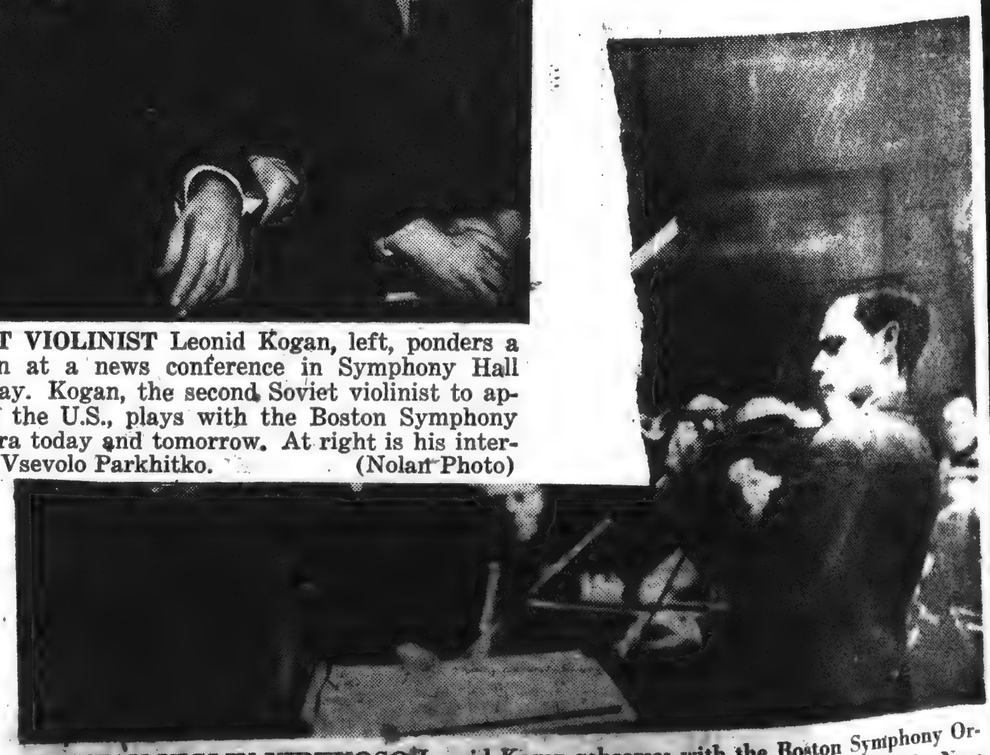
"My first aim is to give pleasure to my audiences, and the second is to give pleasure to myself," he said, summing up his attitude toward music.

His tastes in music are broad. On his tour he intends to play music by Brahms, Mozart, Lalo and Prokoviev, among others. "I love everything good in music," he said.

Now and then his interviewers caught a word or two of Russian they recognized. Several times he said "da," but he used "nyet" only once.

That was when he was asked if he'd tried American vodka.

SOVIET VIOLINIST Leonid Kogan, left, ponders a question at a news conference in Symphony Hall yesterday. Kogan, the second Soviet violinist to appear in the U.S., plays with the Boston Symphony orchestra today and tomorrow. At right is his interpretor, Vsevolo Parkhitko. (Nolan Photo)



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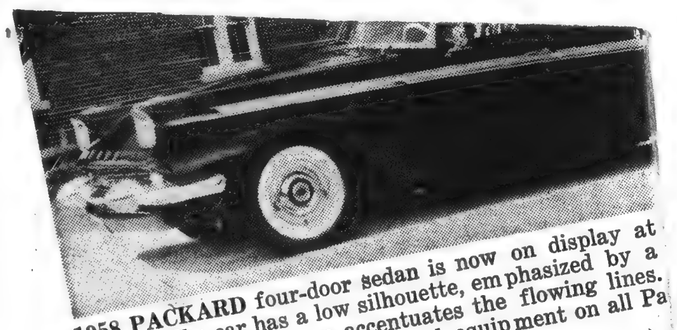

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HERALD TRIBUNE
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DEC 29 1957

12 Concerts At Casals F

By FRANCIS D. Pl

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NEW YORK, N. Y.
World-Telegram & Sun
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JAN 20 1958

Music

Kogan Performs Brahms Concerto

By LOUIS BIANCOLLI.

The Russians scored another triumph on the musical front, this time with Leonid Kogan's reading of Brahms' Violin Concerto on the Boston Symphony program in Carnegie Hall Saturday afternoon.

Like his compatriot, Emil Gilels, who resumed his round-up of the Beethoven piano concertos last night, Mr. Kogan is an artist of the first rank, gifted with everything that makes a great interpreter.

To begin with, his technique was so complete, it almost passed unnoticed in the supreme fusion of sound and sense that was his poetic rendering of the Brahms classic. There is nothing of sheer skill that these fingers have not mastered.

Beauty and Feeling.

The ease of playing in the most intricate passages would have been breathtaking if one hadn't been so absorbed in something far more important—the transmutation of notes into a higher blend of beauty and feeling.

A slightly built youngman with a thin, earnest face, Mr. Kogan seemed scarcely the romantic image of the wizard of the bow. There was modesty and simplicity to the man, and an absolute but unaffected dedication to his work.

One has rarely felt so comfortable in the presence of this concerto, or for that matter of Brahms himself. The old bromide about its being written against rather than for the violin seemed doubly preposterous on Saturday.

The warm, gracious humanity of the reading, its utter freedom from showmanship or artificiality of any kind, reflected a concern for artistic expression far beyond surface appeal.

Pure Tones.

Yet, the surface appeal was there too. For Mr. Kogan possesses one of the sweetest and purest tones of today's fiddling fraternity. It was a tone that caught and relayed whatever shade of the moment was in Brahms' mind.

Brahms had an excellent conductor in Pierre Monteux on Saturday, but so did Beethoven, Debussy, and Richard Strauss. The mellow mastery of this irrepressible young man of 82 was never so moving.

We shall soon know what Mr. Kogan's conceptions of other concertos and composers are. His performance of the Brahms masterpiece establishes him as a classicist of remarkable strength and integrity.

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Lester Trimble

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KOGAN IN U.S. ON TOUR

Soviet Violinist Returns Symphony Visit

By FRED BRADY

Russian violinist Leonid Kogan rehearsed with the Boston Symphony Orchestra yesterday—on a Soviet-owned Stradivarius—and later said he was making his debut with the Boston Symphony as his way of returning the "great pleasure" of their visit to Russia.

Short, slight, and quick to smile, the 33-year-old teacher at the Moscow Conservatory shrugged and smiled in a news conference when reporters mentioned rumors that he would be carefully guarded and his personal freedom restricted—by Soviet order—during his American tour.

Kogan said that the Soviet Union had agreed to the concert tour program outlined by New York impresario S. Hurok and "we agreed to that plan and we travel according to that plan."

AGREED TO PLAN

Since he landed in New York three days ago, has anything surprised him about America?

Kogan beamed and said: "The number of cars. Soon will come the time when you walk more quicker than by car."

Does he think that music could be a major bond between the American and Russian peoples?

"By all means," the maestro said. "Not only music but all art. The more we are acquainted to each other the better. The visit of the Boston Symphony to Russia and mutual exhibitions—everything will help the people in the United States and the Soviet. They will have the opportunity to know the culture of each other."

Kogan makes his American debut today at Symphony in the Brahms concerto. Yesterday afternoon at two o'clock he was onstage with the orchestra and the famed 33-year-old conductor, Pierre Monteux. Monteux was in his celebrated rehearsal jacket

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MUSIC

Lester Trimble

IT IS a pity that when the Soviet violinist, Leonid Kogan, made his debut with the New York Philharmonic recently, he and the orchestra could agree on no music more interesting than Lalo's *Symphonie Espagnole*. Originally, he had been listed for a performance of the Brahms Concerto. Since the Boston Orchestra had stolen a march by presenting him in that work a week earlier, it is understandable that a duplication was sidestepped. But there are, after all, a number of concerti more worthy of a visiting Russian's attention than the thin, simple-minded *Symphonie*. Without trying, I can think of ones by Beethoven, by Tchaikovsky, by Berg, and two by Prokofieff. Any of them would have been a superior offering.

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... point ... imposed simplicity. ... I was reminded in many sections of the work more of medieval polyphony than of symphonic textures as they have been known from the time of Beethoven. I suspect that Copland's *Third Symphony* is a more avant-garde work than it pretends to be; that beneath its cool, seemingly placid surfaces, lie meanings which only the passage of time, a change of perspective, and many performances will make evident.

THE YOUNG conductor, Margaret Hillis, has added a pretty feather to her cap this season with a series of chamber-music concerts given by the New York Chamber Soloists under her direction at Carnegie Recital Hall. As has been the custom with her American Concert Choir, she has engaged the services of the city's finest young soloists, vocal and instrumental, and has juxtaposed the best of old music with the best, or most interesting, of the new. On her first program, the young soprano, Adele Addison, sang Stravinsky's *Three Songs from Shakespeare* and the same composer's *Pastorale* for soprano and four wind instruments. The first of these, written in Stravinsky's most sparse, angular style, was intellectually fascinating, though if the songs were aimed at the heart, their super-styling and artificiality helped deflect them from mine. Miss Addison, however, sang Stravinsky's fiendishly jagged lines as easily and warmly as if they had been street-tunes, and in the *Pastorale*, her performance was so engaging that the work had to be repeated. Contrasting with the Stravinsky songs on this program were Mozart's D Major Sonata, K. 306, for violin and harpsichord, which sounded lovely, and two works by Bach: a *Ricercar à 6* from the *Musical Offering*, played by three strings and three winds, and the Cantata No. 189, *Meine Seele Rühmt und Priest*, with Blake Stern as tenor soloist. I defy anyone to plan a more invigorating program, or one more delicately balanced.

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The most recent appearance of this group, which was sponsored by the Concert Society of New York, turned out to be less exciting than the others, and I have no doubt that the absence of twentieth-century music from the program deprived it of needed punctuation. Rameau's little Cantata *L'Impatience* has modest charms, but it, like the Mozart Quartet for Oboe and Strings, K 370, which followed, is predominantly light in color. It was not until Bach's *Wedding Cantata* that the program came to full life, and again, Miss Addison stole the show. I cannot praise her too highly, nor can I overstress the value of such un-stodgy chamber concerts in the fabric of our musical life.

Herald (m)
BOSTON, Mass.
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Circ. 201,107
JAN 10 1958

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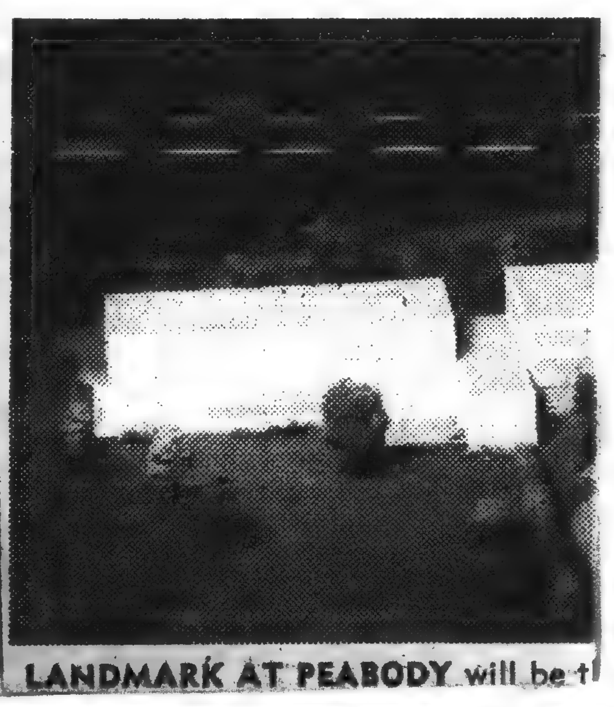

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N. Y. Editor and Critic: WALTER F. LOEB, 125 Christopher St., New York City 14. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras
By Shirley Cecille Cash

New York Philharmonic

The New York Philharmonic's Jan. 2 program was one with strong public appeal. **Leonard Bernstein's** first podium appearance of the season, his doubling as piano soloist, as well as the American premiere of Shostakovich's Second Piano Concerto all helped to make this concert a sell-out. The evening opened with Schumann's "Manfred" Overture, and Strauss's tone poem "Don Quixote," two pieces which Bernstein conducted at his Philharmonic debut more than fourteen years ago. In these, one could note the ripening and maturing of the conductor's powers. The Shostakovich concerto is a light, sparkling, nearly trivial vehicle that places no undue strain on either pianist or listener. Mr. Bernstein enjoyed himself thoroughly, and promptly proceeded to a brilliantly exciting interpretation of Ravel's "La Valse." . . . Veteran violinist **Mischa Elman** played the Beethoven Violin Concerto, Jan. 9, and filled Carnegie Hall with his special brand of beauty. Elman is still the master of tonal opulence, and there are few younger violinists who can keep up with his technical dexterity. It was most rewarding Beethoven, enhanced by the sympathetic support by Leonard Bernstein and the orchestra. Mr. Bernstein also featured the first Philharmonic performance of David Diamond's Fourth Symphony, and Mendelssohn's "Italian" Symphony. The Diamond Symphony is one of the finer contemporary works, particularly notable for its lyrical andante movement and for its rip-roarin' finale . . . In a bit of unusual programming, the Beethoven Fourth Piano Concerto, with **Jorge Bolet** as soloist, was flanked on one side by Webern's Six Pieces for Orchestra and on the other by Stravinsky's "Le Sacre du Printemps." Mr. Bernstein gave illuminating performances of the Webern and Stravinsky works, both a little less than 50 years old, so different in style. The Webern Pieces are subtle and refined, the Stravinsky bombastic. Bernstein was in his element in bringing out the contrasting elements. Mr. Bolet gave a superb performance of the Beethoven Concerto, clean in technique and warm in feeling. There was no doubt about how the capacity audience felt about it . . . The heart of the Jan. 23 program was the Bartok Violin Concerto, in a peerless performance by **Isaac Stern.** We have rarely heard him perform with so much conviction, and his technical mastery served to give full sweep to his musicianship. The Concerto itself is beautiful, one of the most satisfying in the contemporary repertory. Mr. Bernstein, in conducting the orchestra, deserved equal credit for the marvelous performance. The program also included Haydn's Symphony No. 104, and Ravel's "Rapsodie Espagnole" and "Bolero."

The N. Y. Philharmonic will make an extensive tour of South America at the close of its current New York season. The tour will be made in cooperation with the President's Special International Program for Cultural Presentations. This will be the first time that a U. S. symphony orchestra will make a full tour of South America. The journey, covering more than 15,000 miles, will be the longest ever undertaken by the orchestra. This will be the second tour by the Philharmonic under the President's Program, the first having been a tour of 9 European Countries in 1955.

Philadelphia Orchestra

The Philadelphians performed at Carnegie Hall on New Year's Eve — and a capacity audience showed up to hear a program of Viennese music. The first half of the program,

(Continued on page 22)

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAR 16 1958

Violist Soloist With Symphony

Following the Boston Symphony Orchestra's final tour to New York in the ming week, Dr. Charles Munch will conduct the orchestra in its 20th pair of Friday afternoon and Saturday evening concerts on March 28 and 29 and the sixth Sunday afternoon concert on March 30 at 3 p. m.

Mozart's "Linz" Symphony has been selected as the opening work for these concerts, followed by the first Boston performance of Aaron Copland's Variations for Orchestra. This work, which is derived from Dr. Copland's Piano Variations, was commissioned by the Louisville Orchestra and first performed by them early this month.

William Primrose, violist, will be soloist in Berlioz' "Harold in Italy" which closes the program.

WILLIAM PRIMROSE (left) shows his viola to Charles Munch, prior to a rehearsal of Berlioz' "Harold In Italy," in which Mr. Primrose will play the solo part with the Boston Symphony Orchestra on Friday afternoon, Saturday evening and Sunday afternoon, March 28, 29 and 30, at Symphony Hall.

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WATERBURY, Conn.
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JAN 9 - 1958

Red Violinist To Meet Press

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Kogan will perform the Brahms Concerto with the Boston group tomorrow and Saturday prior to appearances elsewhere in America. He had met members of the orchestra during its tour of Russia in 1956.

Kogan was one of the few visiting Soviet concert artists to hold formal news conferences. He was preceded here by pianist Emil Gilels and violinist David Oistrakh, both of whom played with the Bostonians.

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New York

N. Y. Editor and Critic: WALTER F. LOEB, 125 Christopher St., New York City 14. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

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MAR 15 1958

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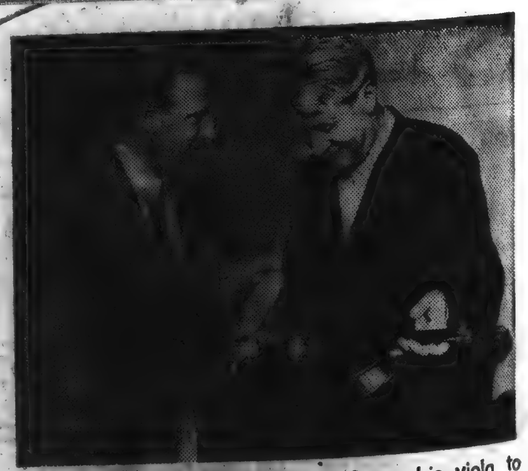

WILLIAM PRIMROSE (left) shows his viola to Charles Munch, prior to a rehearsal of Berlioz' "Harold In Italy," in which Mr. Primrose will play the solo part with the Boston Symphony Orchestra on Friday afternoon, Saturday evening and Sunday afternoon, March 28, 29 and 30, at Symphony Hall.

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Music LEADER

New York

(Continued from page 2)

featured Mozart and Schubert: the Overture to "Idomeneo," the "Unfinished" Symphony, the Mozart Concerto in C major for flute and harp, with William Kincaid on the flute and Marilyn Costello at the harp. After intermission, it was Waltz time by courtesy of the Strausses—Richard's Suite from "Der Rosenkavalier" and Johann's Overture to "Die Fledermaus" and "The Emperor" Waltz. It was an exhilarating program, beautifully performed, and so suitable to the occasion. **Eugene Ormandy** is to be complimented for his programming as well as for his readings.

The first series of live stereophonic sound broadcasts by a major symphony orchestra will be performed by the Philadelphia Orchestra, Eugene Ormandy conducting, over WFLN, Philadelphia, beginning Friday, March 14. The series of six broadcasts is being offered to a group of stations across the country. To date, seven have agreed to carry the concerts and more are expected to join the symphonic web.

The Philadelphians will make an 8-week tour of Europe this spring, when they will play a minimum of 40 concerts. It is believed that about half of these will be in Iron Curtain countries. This tour is also under the sponsorship of the President's Program.

Two prizes for original works by contemporary composers to be played during the current season by the Philadelphia Orchestra have been announced by Eugene Ormandy. The awards, a first prize of $2,000 and a second of $1,000 are the gift of an anonymous donor. They will be made at the end of the season.

Boston Symphony

Leonid Kogan, young Soviet violinist who made his American debut in Boston on Jan. 10, made his first New York appearance on Jan. 18 with the same work, the Brahms violin concerto. Here is a remarkable musician, who plays with a depth of understanding that few ever achieve. His tone is not lush, but his technique so secure that his work appears deceptively simple, and his music breathes and glows with heart. Mr. Kogan had the good fortune to be associated with Pierre Monteux in this performance (as well as in Boston), for the octogenarian conductor gave him gentle and sympathetic support. The program opened with Beethoven's "Grosse Fuge," and excerpts from Debussy's "Le Martyre de Saint Sebastien," but the outstanding orchestral offering was Strauss' "Tod und Verklarung," which received a stunning interpretation. How does Monteux do it?

By the way, Monteux' recording with the Boston Symphony of Tschaikowsky's "Pathetique" received the Gold Medal for the best classical recording of 1957 from the London News Chronicle.

Little Orchestra Society

On Sunday December 22, the Little Orchestra Society moved to Carnegie Hall for its seventh annual Christmas presentation of Hector Berlioz' "L'Enfance du Christ." Soloists in this performance were **Frances Bible,** soprano; **Martial Singher,** baritone; **Leopold Simoneau,** tenor; and **Jan Rubes,** bass. The chorus was sung by the **American Concert Choir** under the direction of **Margaret Hillis.**

Other items: The **National Orchestral Association,** under **Leon Barzin,** featured the gifted French cellist **Maurice Gendron** as guest artist. Mr. Gendron performed during the entire program, which included Haydn's Cello Concerto in D major, Dvorak's Cello Concerto in B minor, and Ernest Bloch's "Schelomo," Hebrew Rhapsody for Cello and Orchestra . . . **Russell Stanger,** persuasive young conductor, made his New York debut with the **Stanger Chamber Orchestra,** composed of 25 members of the Boston Symphony. He was particularly effective in the premiere of Alan Hovhaness' "Alleluia and Fugue for Strings." There were also works by Marcello, Mozart, Schoenberg and Honegger.

Sidney Harth, concertmaster of the **Louisville Symphony Orchestra,** barely missed winning the Henryk Wieniawski Contest, recently. He was the first American to reach the finals of the two-week competition in Poznan, honoring the memory of the 19th century Polish violinist and composer. The winner, **Rosa Fajn,** 29-year-old Russian woman, scored 409 points to Mr. Harth's 406 . . . The Brooklyn Philharmonia gave the first of three Youth Concerts at the Brooklyn Academy, Dec. 14. The program included a little opera ("Bastien and Bastienne" by Mozart, written when the composer was 12 years old), a little ballet by Irene Gabriel and Dance Company, and a little tympani, as this was the instrumental group introduced to the young audience . . . **Juilliard School of Music** opened its 12th annual weekly Saturday night broadcast series on Jan. 4, with a concert by the **Juilliard Orchestra, Frederick Prausnitz** conducting, over WNYC.

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MAR 15 1958

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Sunday Herald
BOSTON, Mass.
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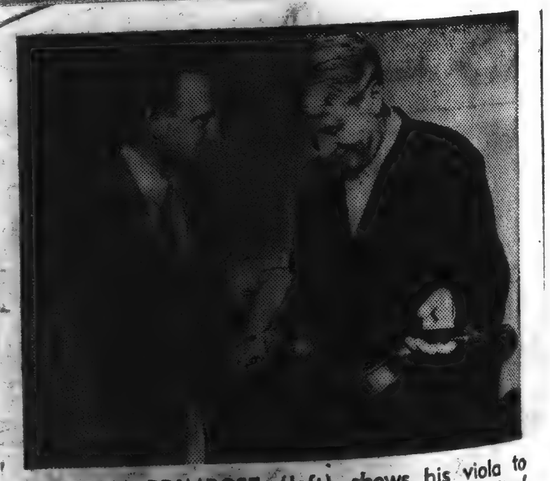
MAR 16 1958



WILLIAM PRIMROSE (left) shows his viola to Charles Munch, prior to a rehearsal of Berlioz' "Harold In Italy," in which Mr. Primrose will play the solo part with the Boston Symphony Orchestra on Friday afternoon, Saturday evening and Sunday afternoon, March 28, 29 and 30, at Symphony Hall.

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Traveler (e)
BOSTON, Mass.
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JAN 29 1958

Pulling The Curtain

THE exchange agreement signed between the United States and Soviet Russia does not remove the Iron Curtain. But at least it raises it a bit.

It lifts the barrier between the two nations enough to allow groups of specialists to travel from one country to the other and exchange ideas. Thus we can expect writers, teachers, athletes, entertainment artists and others to be comparing notes and opinions, and possibly establishing friendships.

That's the gist of the agreement that has been under negotiation for the past three months by Soviet Ambassador Georgi Zaroubin and William S. B. Lacy, special assistant to Secretary of State Dulles. On the surface at least, we'd say that these two men accomplished a good piece of work.

ZAROUBIN

Our specialists and artists usually make a good impression when they visit Russia. The tour of the Boston Symphony Orchestra was tremendously successful. The tour of the "Porgy and Bess" show company brought Russian audiences to their feet with cheers. What we have done in isolated cases like these in the past, we can do with much stronger impact under the broader exchange agreement.

Certainly, too, it's to our advantage to have Russian groups see us as we really are. It might open their eyes to have Soviet journalists see an American newspaper in action, to have Soviet engineers see our expressways, to have their television performers and technicians take a look at our network productions. Once the visitors see these things for themselves, it's going to be hard for Pravda to convince them that Russian progress is unbeatable.

We didn't get all the concessions we had hoped to get from the Soviets in this deal. By the same gauge, they didn't get everything they wanted either. But the lifting of the Iron Curtain just this bit will give each country a chance to know more about the other.

And it's better to be trading missions than missiles.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
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MAR 18 1958

-Concerts for Boston

Primrose to Be Soloist In Berlioz Work at Symphony

Following the Boston Symphony's final tour of the season to New York, with concerts in Springfield, New London, and Philadelphia, as well as in Brooklyn and Carnegie Hall, New York, Charles Munch will conduct the 20th pair of Friday afternoon and Saturday evening concerts on March 28 and 29 and the sixth Sunday afternoon concert on March 30 at 3 o'clock.

The program for these concerts will open with Mozart's "Linz" Symphony, to be followed by the first Boston performance of Aaron Copland's Variations for Orchestra. This work, derived from Mr. Copland's Piano Variations, was commissioned by the Louisville Orchestra and first performed by them on March 5 of this year.

♪ ♪ ♪

William Primrose, violist, will be soloist in Berlioz' "Harold in Italy," which closes the program. He last performed with the Boston Symphony in Boston in 1952, playing "Harold in Italy" and the Bartók Viola Concerto. He appeared with the orchestra in the Berkshire Festival in 1954, again playing "Harold in Italy."

The program for the Sunday afternoon concert will consist of Handel's Water Music Suite, Mozart's "Linz" Symphony, and Berlioz' "Harold in Italy" with Mr. Primrose as soloist.

♪ ♪ ♪

The fifth concert in the Orchestra's series at Sanders Theater, Cambridge, will take place on Tuesday, March 25, at 8:30. Dr. Munch will conduct, and the program will include Roussel's Suite in F, Walter Piston's Viola Concerto with Joseph de Pasquale as soloist, and Beethoven's Seventh Symphony.

The sixth in the series of regular Open Rehearsals will be held on Thursday evening, March 27, at 7:30. Dr. Munch will conduct and Mr. Primrose will be soloist.

♪ ♪ ♪

DePaur Gala in April

The DePaur Gala will present a concert at Symphony Hall Sunday evening, April 13. Featured singers with a company of 60, which includes the orchestra, chorus, and soloists, will be Inez Matthews, soprano, and McHenry Boatwright, baritone. The program will include Carl Orff's "Carmina Burana" and George Kleinsinger's "Archy and Mehitabel."

♪ ♪ ♪

At Emmanuel Church

The combined choirs of Emmanuel Church, 15 Newbury Street, together with the Boston Conservatory of Music and the choir boys of the Church of the Advent, will present Bach's St. Matthew Passion Sunday evening, March 30, at 6 o'clock.

The performance, to be conducted by Grover J. Oberle, will feature Robert Brink, concertmaster; Daniel Pinkham, harpsichord; Barbara Wallace, soprano; Lucile Villeneuve, alto; George Ewing, tenor; Robert Mesrobian, bass; Yong Soon Lee, soprano; and J. Randolph Peyton, bass.

♪ ♪ ♪

St. Matthew Passion

The chancel and junior choirs of the Second Church in Newton, West Newton, will present Bach's St. Matthew Passion Sunday afternoon at 4 o'clock. Ivar Sjöström will conduct.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162
MAR 21 1958

WILLIAM PRIMROSE will be viola soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening, Mar. 28 and 29. He will be heard in Berlioz' "Harold in Italy." Dr. Munch will conduct.

Primrose Soloist With Symphony

William Primrose, viola, will be soloist with the Boston Symphony Orchestra at the Symphony Hall concerts of Mar. 28 and 29. He will be heard in Berlioz' "Harold in Italy." This coming week the orchestra will make its final tour of the season to New York and other cities.

Dr. Munch will then conduct also Mozart's "Linz" Symphony and the first Boston performance of Aaron Copland's Variations for Orchestra. This work, derived from the composer's Piano Variations, was commissioned by the Louisville, Ky., Orchestra, and was first performed last Mar. 5.

The Symphony Hall Sunday afternoon concert, Mar. 30, will consist of Handel's "Water Music" Suite and the Mozart and Berlioz compositions. Primrose again will be soloist, and Dr. Munch will conduct.

The fifth concert in Sanders Theater, Cambridge, Tuesday, Mar. 25, at 8:30, will be conducted by Dr. Munch. The program: Roussel: Suite in F major; Piston: Viola Concerto (Joseph De Pasquale, soloist); Beethoven: Seventh Symphony.

The sixth Open Rehearsal will be at Symphony Hall Thursday, Mar. 27, at 7:30. Dr. Munch will conduct and William Primrose will be soloist.

140

BOSTON SYMPHONY ORCHESTRA

New Copland, Superb Berlioz

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, yesterday afternoon, and will repeat tonight, the 20th program of the Friday-Saturday series. Charles Munch conducted the following program: Mozart: "Linz Symphony; Aaron Copland: Orchestral Variations (first performance at these concerts); Berlioz: "Harold in Italy" (William Primrose, viola, soloist).

By CYRUS DURGIN

"Harold in Italy," that superb distillation of the best in French Romantic music, must have given every listener at the Boston Symphony concert yesterday afternoon, a wonderful lift and glow. The performance represented Charles Munch at his most heated and best; the viola soloist was that great virtuoso William Primrose, and the gentlemen of the Orchestra, gave Berlioz their finest in warmth, richness and vitality. Work and performance formed a memorable end to the afternoon.

This was a "French" reading, too: the tone was prevailingly light, it was clear, the tempi were animated, the rhythm vigorous. Dr. Munch played the score remarkably "straight." In using the word remarkably I merely wish to convey the idea that "Harold" invites a good deal of startling contrasts and interruptions of tempo. The second movement might have gone a trifle slower (those Pilgrims seemed to be marching almost on the double!), but, then, the movement is marked allegretto.

The performance was never coarse, never overblown. Dynamics were firmly in control, but when the heavy artillery of joined brass, wood, strings and percussion were needed, they were there and responsive. Mr. Primrose appears to toss off the solo part with ease, and in doing so he plays with a fine, romantic dash. A hyper critical ear might have noted flaws in pitch, but they were not important. The overall high competence, the emotional flair and the sense of song in Mr. Primrose's work were what counted—and they made a total of excellence.

If Berlioz was superb, Aaron Copland's Orchestral Variations were, at least, new. A re-working of the composer's Piano Variations of 1930, the score consists of an 11-measures theme, 20 variations and coda.

The notes E-C-E-flat and C-sharp make a highly important pattern of the theme and they are heard again and again. They are, indeed they are! I have no wish to make fun of serious endeavor, but these variations, so disjointed, so cerebral, so illogically and piercingly dissonant, so noisy and so dry impress me not as music but as a caricature of music. I kept thinking of the way in which the late Anthony Blackwood, a Louisville newspaper columnist, once described the sound of jazz. Approximately it was this: "Dottle, dittle, pootle pottle, um-pah um-pah zam, duttle dattle, pittle, puttle, um-pah um-pah damn!"

The composer was present and bowed to applause. The concert began with a nice performance of Mozart's "Linz" Symphony.

Next week Bach's "St. John" Passion will occupy the entire pre-Easter program. The afternoon concert will be given Thursday, to avoid Good Friday; the evening one on Saturday, as usual.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
APR 3 1958

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 20th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was William Primrose, viola. The program:

Symphony in C major, "Linz," No. 35 ..... Mozart
Orchestral Variations ..... Copeland
"Harold in Italy" Symphony with viola solo, Op. 16 ..... Berlioz

By ROBERT TAYLOR

"Composers," Aaron Copland has written, "must not allow their imagination to lead them into a pleasant garden of orchestral effects; it is the expressive idea that dictates to the composer the nature of his orchestral sound, and supplies a discipline against the nouveau riche temptations of the modern orchestra."

In the case of Mr. Copland's "Orchestral Variations," which received its first performance at the Friday afternoon series of the Boston Symphony yesterday, this regime has in theory been followed. The Variations are an orchestral transcription of the composer's "Piano Variations" of 1930. They provide the expressive idea. The framework awaits only the addition of orchestral color.

Yet when Mr. Copland finishes applying his pigments what is left? The nouveau riche temptations of the modern orchestra. It is almost impossible, despite the composer's contrary disclaimer, to conceive of the Orchestral Variations as a full-scale work. Built on a four-note figure heard in a series of 20 variations and a coda, the music insistently calls attention to its origins in its thickly-chorded texture, its sharp and dissonant line and a repeated percussive imagery like the echo of an intrusive keyboard.

The aural effect is dramatic; the senorous imagination is lively. But the listener's attempt to divorce the orchestral variations from their source is also a break with the expressive idea. The scoring, which includes cow bell, bongos, antique cymbals and tubular bell, recalls all too vividly the piano and its capacities; in orchestral terms the Variations represent an ingenious maze in a "pleasant garden" of sound effects. Mr. Copeland has already achieved what he wants in a simpler and sparer idiom.

Passion will be offered.

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Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
MAR 20 1958

Scottish Violist To Be Soloist With Symphony

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Wiliam Primrose, violist, will be soloist in Berlioz' "Harold in Italy" which closes the program. Mr. Primrose was born in Glasgow, Scotland, and made his first public appearance at the age of 10, and his London debut in 1923, both as violinist. His preference for the viola was supported by the advice of Eugene Ysaye, and on his advice Mr. Primrose gave up the violin for the viola, making his first London appearance on this instrument with Sir Thomas Beecham.

In 1937 he came to New York where he was for five years principal violist with Arturo Toscanini in the newly formed NBC Symphony. In 1942 he left the orchestra to devote himself to solo work. He has performed with most of the major American orchestras as well as those of Europe, Great Britain and South America. He last performed with the Boston Symphony in Boston in 1952, playing "Harold in Italy" and the Bartok Viola Concerto. He appeared with the Orchestra in the Berkshire Festival in 1954, again playing "Harold in Italy."

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The orchestra commenced its final home stand of the season auspiciously. Indeed, with one of Mozart's most lovely symphonies, the first Boston performance of a highly diverting new work by Aaron Copland, and that old master, William Primrose, doing Berlioz' "Harold In Italy," it could scarcely have been otherwise.

The Mozart Symphony in question was the "Linz" (K-425), which Mozart characteristically composed in five days in 1783. Through it runs a sense of brooding and tension interwoven with contrasting moments of purest joy and serenity; these variances of mood and feeling are evoked with greatest subtlety of inflection. Truly the work can be said to constitute the opening of the period of Mozart's greatest orchestral compositions. Yet, for some unaccountable reason, the symphony had been played at these concerts only four times prior to last week-end.

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The "Piano Variations" must have set a good many teeth on edge in their day, for twenty-eight years later the dissonances and rhythmic jaggedness still require considerable engagement by the hearer. Still, the structure of the piece can be apprehended on first listening without undue difficulty and the orchestral sonorities are quite dazzling. As in all of the Copland music not written for ballet or for film, there is a detachedness, compression and studied absence of lyricism which is distinctly reminiscent of Stravinsky after the early years. Yet the Copland personal idiom is readily identifiable. I, for one, liked the piece very much.

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But what difference does the alleged programmatic content make? The music is the thing. And though this work, as any concert goer knows, is full of transparent devices and veers disconcertingly often between the sublime and the commonplace, a definitive performance can realize the former quality and mercifully obviate much of the latter. Such was the case with the reading of Mr. Primrose, whose mastery of the vio' is fairly legendary. Suavity, flection, finish, refinement, curity—they were all the abundance and wondr

INFORMATION OBSCURED

140

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This was a "French" reading, too: the tone was prevailingly light, it was clear, the tempi were animated, the rhythm vigorous. Dr. Munch played the score remarkably "straight." In using the word remarkably I merely wish to convey the idea that "Harold" invites a good deal of startling contrasts and interruptions of tempo. The second movement might have gone a trifle slower (those Pilgrims seemed to be marching almost on the double!), but, then, the movement is marked allegretto.

The performance was never coarse, never overblown. Dynamics were firmly in control, but when the heavy artillery of joined brass, wood, strings and percussion were needed, they were there and responsive. Mr. Primrose appears to toss off the solo part with ease, and in doing so he plays with a fine, romantic dash. A hyper critical ear might have noted flaws in pitch, but they were not important. The overall high competence, the emotional flair and the sense of song in Mr. Primrose's work were what counted—and they made a total of excellence.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
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MAR 20 1958

Scottish Violist To Be Soloist With Symphony

Following the Boston Symphony Orchestra's final tour to New York, Dr. Munch will conduct the Orchestra in its 20th pair of Friday afternoon and Saturday evening concerts on March 28 and 29 and the sixth Sunday afternoon concert on March 30 at 3 p.m.

The program for these concerts will open with Mozart's "Linz" Symphony, followed by the first Boston performance of Aaron Copland's Variations for Orchestra. This work, which is derived from Mr. Copland's Piano Variations, was commissioned by the Louisville Orchestra and first performed by them on March 5 of this year.

William Primrose, violist, will be soloist in Berlioz' "Harold in Italy" which closes the program. Mr. Primrose was born in Glasgow, Scotland, and made his first public appearance at the age of 10, and his London debut in 1923, both as violinist. His preference for the viola was supported by the advice of Eugene Ysaye, and on his advice Mr. Primrose gave up the violin for the viola, making his first London appearance on this instrument with Sir Thomas Beecham.

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The viola is having something of a renascence at these concerts, for a few weeks ago the soloist was Joseph de Pasquale in a superlative presentation of Piston's new Concerto; and yesterday the soloist was William Primrose in a superlative presentation of the Berlioz "Harold In Italy" symphony. In this avowedly programmatic score in which one lovely and tempestuous melody succeeds another, the emphasis is almost equally divided between the viola and the orchestra, the former playing a melancholy and Byronic role of tortured wistfulness against the passionate and flowing background of a lushly romantic landscape.

Mr. Primrose's treatment of the score with the Boston Symphony was all but definitive. Moreover the balance maintained by conductor and soloist seemed absolutely and profoundly correct. The blending of the cloudy viola sound with the massed orchestral tone projected a resplendent yet lucid delicacy; the dynamic nuance as the storm and stress of the brass subsided into shimmering overtones and the fragile but brave solo voice was poignant in the extreme.

One can add little to the magnificent devotion of all the forces concerned. The level of Mr. Primrose's technical apparatus of the bow and the prismatic quality of his tone is well-known. It was a performance that will live long in memory.

The concert opened with a suave and beguiling reading of Mozart's "Linz" Symphony in C Major, notable for its sparkle and lustrous finish. Dr. Munch and the strings have seldom been in better form. The symphony is, of course, one of Mozart's finest, and it was gratifying to hear it again after a lapse of a decade. Next week's concert will occur on Thursday afternoon and Saturday evening according to Holy Week custom, and Bach's St. John Passion will be offered.

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Copland Variations in Boston Première

10-56

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MAR 29 1958

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Berlioz 'Harold in Italy' With Primrose as Soloist

By Harold Rogers

One of the most aurally painful experiences in my memory took place nine years ago when a young man played Aaron Copland's Piano Variations at Tanglewood. It sounded as if a naughty boy were determined to strike as many diminished or augmented octaves as possible within the shortest period of time.

In 1957, Mr. Copland, spurred by a commission from the Louisville Orchestra, fulfilled a lingering ambition to convert the Piano Variations into Orchestral Variations. The piece dates from 1930, one of the composer's less mellow periods. Yesterday afternoon Charles Munch conducted the Boston première of the orchestral version, and it is still a noisy piece.

But it is pleasanter, even so. It is pleasanter because dissonances are always more mollified in the orchestra than when played on the keyboard, and it also gains by a great variety of tones and timbres fashioned by Mr. Copland's skillful hand.

♩ ♩ ♩

Yet it was not difficult to imagine the players in some kind of a fabulous game wherein they tossed tonal hunks of granite from one to another. The theme, 20 variations, and a coda, all cast in one movement, were always energetic, generally eruptive, and often explosive. The final variation, given over to a battery of drums, must have caused many a brave heart to quail; and the whole thing left one "with a general sense," as said Gilbert's Lord High Chancellor, "that you haven't been sleeping in clover."

Well, it was not unentertaining, which is to say by a kind of reverse English that it was also not altogether winning; and the polite applause had a core of true enthusiasm, especially when Mr. Copland himself rose from his seat to thank Dr. Munch and the Boston Symphony.

In speaking of this music one need not assume an equivocal position by saying that "time will tell." Time has already told. For me it was still an uncomfortable experience, Mr. Copland's skill as an orchestrator notwithstanding.

♩ ♩ ♩

Dr. Munch cushioned the Copland Variations by placing Mozart's "Linz" Symphony before them and Berlioz' "Harold in Italy" afterward. Dr. Munch's Mozart—adroit, polished, serene—was a tempting bed of clover; and those who survived both the Mozart and Copland with their powers of attention still in focus were doubtless thrilled by William Primrose's viola in the Berlioz.

Sometimes one wonders how many violists would have been deprived of solo careers in the past 124 years if Berlioz had not composed "Harold in Italy." We owe Berlioz a debt of gratitude for many things, not the least among them being Mr. Primrose himself, his velvet-voiced viola, his superlative artistry.

His interpretation appears to deepen and to refine itself over the years (he has played "Harold in Italy" three times in Boston since 1944). It would be interesting to know, just for the record, how many times he has played it the world over. It would be interesting to know because yesterday in Symphony Hall it sounded as fresh as if he were playing it for the first time.

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MAR 26 1958

William Primrose, violist, will be soloist with the Boston Symphony under Charles Munch's direction at the Symphony Hall concerts Friday, Saturday, and Sunday; also at the Open Rehearsal Thursday night.

142

SOLOISTS

A saxophonist has been busily engaged as soloist with a symphony orchestra. Marcel Mule has appeared with the Boston Symphony in seven concerts in Boston on January 31, February 1 and 2, in Cambridge on February 4, in New Haven on February 11 and in New York on February 12 and 15. Mr. Mule has for many years been artist-teacher at the Paris National Conservatory. There his theories have strongly influenced an entire school of modern saxophone technique . . . When Jack Benny appeared as violin soloist with the eighty-five musicians of the Chicago Symphony on January 12, an all-time record for attendance at a benefit performance was broken. The concert yielded $106,423 for the medical center dedicated to the cure of cancer, heart disease and leukemia, "The City of Hope" . . . Brahms' Double Concerto for Violin and Cello had the not inconsiderable services of artists Yehudi Menuhin and Leonard Rose when it was performed by the University of Miami Symphony under John Bitter at the February 9 and 10 concert . . . Byron Janis played the solo part of the Beethoven Concerto for Piano No. 3 in C minor, with the Chicago Orchestra on its visit to Milwaukee January 20. Carlo Maria Giulini guest conducted the orchestra . . . Wolf Jessen, flutist, will be soloist with the Austin (Texas) Symphony at its March 3 concert. The orchestra's conductor is Ezra Rachlin . . . Violinist Michel Chauveton will play the difficult Alban Berg Violin Concerto when he is soloist with the Hartford Symphony March 5 . . . Grant Johannesen will be soloist with the Nashville (Tennessee) Symphony March 18 under the baton of Guy Taylor . . . Violinist Fredell Lack will be guest with the Honolulu Symphony March 18 . . . At its February 25 concert the Waukesha (Wisconsin) Symphony will have as soloist Marlene Linzmeyer, winner of the orchestra's annual competition for young Wisconsin artists. Milton Weber is the orchestra's conductor . . . Carroll Glenn and Eugene List will be husband-and-wife artists with the National Orchestral Association, Leon Barzin, conductor, at the March 18 concert at Carnegie Hall.

FEBRUARY

NEW YORK, N. Y.
World-Telegram & Sun
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FEB 10 1958

Brooklyn by Night

Saxophonist Mule to Solo With Boston Symphony

By RICHARD J. WALTON,
World-Telegram Staff Writer.

A saxophone, an instrument seldom heard with symphonic orchestras, will be played by the French virtuoso, Marcel Mule, Friday night with the Boston Symphony Orchestra at the Brooklyn Academy of Music.

Mr. Mule will perform Henri Tomasi's "Ballade," a work composed for and dedicated to the soloist. He also will play Jacques Ibert's "Concertino de Camera."

The orchestra, conducted by Charles Munch, will perform Ravel's "Mother Goose Suite" and Mendelssohn's "Italian Symphony."

Mr. Mule has been engaged for eight performances with the Boston Symphony, the first time a saxophonist has been engaged for an extended series with a major American Orchestra.

The son of a saxophonist, Mr. Mule was founder of the Saxophone Quartet of Paris and is professor of saxophone at the Paris Conservatory. He has appeared with many major orchestras in Europe and is one of the most popular instrumentalists in France.

* * *

Marcel Mule, French virtuoso, will play the saxophone with the Boston Symphony Friday at the Brooklyn Academy of Music.

Carnegie Hall

Starke Gegensätze im Programm Charles Munchs mit den Bostonern

Von ROBERT PIRK

Charles Munch, der auch in Boston (und Tanglewood) französisch — an Elan vital und Noblesse — gebliebene Leiter des Orchesters, welches sich von Massachusetts aus nicht nur diesen Kontinent eroberte, liebt Programmkontraste, gemäß der façon de parler in seinem Heimatland: "Les extrêmes se touchent." So stellte er während der letzten Gastspiele in Carnegie Hall Stravinsky einem Mendelssohn (Italienische Symphonie) und den Klassiker gallischer Polyphonie Jean Philippe Rameau (gest. 1764) dem Heilssucher in Zeit und Ewigkeit, dem Musikanten Gottes, Anton Bruckner, gegenüber. Mitten hinein in diese weit ausgreifende, Perioden der Entwicklung überspringende Perspektive aber berief er den Saxophonvirtuosen Marcel Mule zur Übernahme des Soloparts im Kammer-Konzert (Chamber Concertino) seines Landsmanns Jacques Ibert.

Dieses Alt-Saxophon in Es wurde vom Komponisten keineswegs als Jazz-Instrument im üblichen Format und zweideutigen Stil in die Partitur gesetzt, sondern zur Schaffung einer gedämpften Traumatmosphäre, in welcher sich, fern von Orchester-Fortissimi und jedem Alltagslärm das Larghetto ohne falsche Scham und konventionelle Hemmungen gefühlvoll entfalten und eine beredte Melodie aussingen kann. Marcel Mule behaucht das Mundstück seines Instruments nicht zu schwülstigen Zwecken und Verschleierung des musikalischen Tatbestands — er konzentriert sich darauf, die spezifische Klangfarbe des Saxophons anzuschlagen und durch alle Wendungen und Wechsel der Komposition weiter vibrieren zu lassen.

Das gelingt gerade durch Vermeidung des Vibrato, welches man für unzertrennlich mit diesem Blasrohr hielt — bis Mule kam und dieses Vorurteil berichtigte. Mit einem der verschiedensten Nuancen fähigen festen und nicht zittrigen Ton und dank voller technischer Materialbeherrschung entwickelt der Bläser die Kadenz im "Animato molto" durch glasklare, aber elastische Läufe, sicher gegriffene Intervalle, kühne Distanzsprünge, zwei- und mehrstimmige Klangkombinationen zu einem in sich geschlossenen lyrisch-dramatischen Monolog. Kein Schwelgen in bibbernder Sentimentalität — selbst ein Stakkato erweist sich als erzielbar, durch kunstreiche Anwendung von Atem und unmerklichhurtige Klappenbedienung. Apart an den so bewirkten trockenen, nachhallfreien Tönen ist die Illusion leichter Trommelschläge, welche sie hervorrufen.

Rameaus Suite aus der lyrischen Tragödie "Dardanus" bemächtigte sich in der ebenso liebe- wie weihevollen Wiedergabe durch die Bostoner unverhens des Zuhörergemüts. Wenn der Streicherchor den ersten Satz ritartando und pianissimo verhauchen läßt, kann man sich der Ergriffenheit kaum erwehren. Die bedeutungsvolle Mehrstimmigkeit des Rondeau au sommeil wird als Gedankenaustausch zwischen den Gruppen der ersten und der zweiten Geiger empfunden. Der dritte Satz ist ein rhythmisch scharf akzentuiertes Allegro, einschließlich des ungemein gesangvoll-lebendigen Holzbläser-Trios und das Finale erklang buchstäblich "rundherum heiter", ein wahres Rondeau gai.

Bruckners Siebente Symphonie in E-Dur, ein enormer Bau, wert, allein im Tonraum zu bestehen und auch durchaus dazu imstande, wirkte in diesem Zusammenhang trotz Verwendung der gestrafften Form von Franz Schalk immer noch mächtig lang. Auch wer nie etwas von der Kampfparole: Hie Bruckner — hie Wagner! gehört hat, mußte durch die Hornstelle mit akzentuierter Pizzikato-Begleitung im Allegro an Parsifal erinnert werden, dann durch die C-Moll-Ausweichung mit dem umgekehrt wieder auftönenden Hauptthema in pp unweigerlich ans Lohengrinvorspiel. Das Cis-Moll-Adagio, die Krönung in Bruckners Schaffen, war 1882 vollendet, wurde aber trotzdem als beredter Wagner-Nekrolog aufgefaßt, als dieser am 13. Februar 1883 starb.

Munchs Interpretation drang in Tiefen des monumentalen Werks vor, ohne sich stets bis zum Kern durcharbeiten zu können, wo die Weltanschauung aufhört und überirdische Offenbarung beginnt. Die feierlichen akkordischen Choräle im Finale, wo Bruckner wie vorher im Adagio erstmals die Wagner-Tuben verwendete, bringen trotz aller kontrapunktischen Widerstände unmißverständlich zum Ausdruck, wohin der Weg des Menschen, des Musikers führt: Empor!

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FEB 11 1958

BOSTON SYMPHONY TO PLAY TONIGHT AT WOOLSEY HALL

The Boston Symphony Orchestra will make its second appearance of the season in Woolsey Hall tonight, the important musical event marking the sixth offering of the current Woolsey Hall Series.

Conductor Charles Munch has arranged a fine program for the occasion, consisting of Stravinsky's "Agon" ballet music, Ibert's Chamber Concertino for Saxophone and Orchestra, Tomasi's Ballade for Saxophone and Orchestra, and Mendelssohn's Symphony No. 4 in A Major ("Italian"), Op. 90.

Marcel Mule, distinguished French saxophone virtuoso, will be the soloist in the works calling for that instrument. The artist is making his first appearance in this country at this time, and will make his Carnegie Hall bow tomorrow night when New Yorkers will hear the same program as the one to be presented here this evening commencing at 8:30.

The remaining concert of the 1957-58 Woolsey Hall Series will take place on Tuesday, March 4, when Pierre Luboshutz, Genia Nemenoff and Boris Goldovsky appear with a chamber orchestra of 37 players in a program for three pianos and orchestra.

...IVEMENTS

142

SOLOISTS

[redacted] has been busily engaged [redacted] with a symphony orchestra. Marcel Mule has appeared with the Boston Symphony in seven concerts [redacted] February 1 and 2, in Cambridge on February 3, in New Haven on February 4 and in New York on February 13 and 15. Mr. Mule has for many years been artist-teacher at the Paris National Conservatory. There his theories have strongly influenced an entire school of modern saxophone technique . . . When Jack Benny appeared as violin soloist with the eighty-five musicians of the Chicago Symphony on January 12, an all-time record for attendance at a benefit performance was broken. The concert yielded $106,423 for the medical center dedicated to the cure of cancer, heart disease and leukemia, "The City of Hope". . . . Brahms's Double Concerto for Violin and Cello had the not inconsiderable services of artists Yehudi Menuhin and Leonard Rose when it was performed by the University of Miami Symphony under John Bitter at the February 9 subscription concert . . . Byron Janis played the solo part of the Beethoven Concerto for Piano No. 3 in C minor, with the Chicago Orchestra on its visit to Milwaukee January 29. Dr. Carlo Maria Giulini guest conducted the orchestra . . . Wolf Jessen, flutist, will be soloist with the Austin (Texas) Symphony on March 3. Schubert. The orchestra is conducted by Earl Rathbun. . . . Violinist Michel Chastenet will play the difficult Alban Berg Violin Concerto when he is soloist with the Hartford Symphony March 5. . . . Grant Johannesen will be soloist with the Nashville (Tennessee) Symphony March 18 under the baton of Guy Taylor. . . . Violinist Fredell Lack will be guest with the Honolulu Symphony March 18 and 19. . . . On February 25 concert the Waukesha (Wisconsin) Symphony will have as soloist Marlene Linzmeyer, winner of the orchestra's annual competition for young Wisconsin artists. Milton Weber is the orchestra's conductor . . . Carroll Glenn and Eugene List will be husband-and-wife artists with the National Orchestral Association, Leon Barzin, conductor, at the March 18 concert at Carnegie Hall.

FEBRUARY [redacted]

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097
FEB 10 1958

Brooklyn by Night

Saxophonist Mule to Solo With Boston Symphony

By RICHARD J. WALTON,
World-Telegram Staff Writer.

A saxophone, an instrument seldom heard with symphonic orchestras, will be played by the French virtuoso, Marcel Mule, Friday night with the Boston Symphony Orchestra at the Brooklyn Academy of Music.

Mr. Mule will perform Henri Tomasi's "Ballade," a work composed for and dedicated to the soloist. He also will play Jacques Ibert's "Concertino de Camera."

The orchestra, conducted by Charles Munch, will perform Ravel's "Mother Goose Suite" and Mendelssohn's "Italian Symphony."

Mr. Mule has been engaged for eight performances with the Boston Symphony, the first time a saxophonist has been engaged for an extended series with a major American Orchestra.

The son of a saxophonist, Mr. Mule was founder of the Saxophone Quartet of Paris and is professor of saxophone at the Paris Conservatory. He has appeared with many major orchestras in Europe and is one of the most popular instrumentalists in France.

Marcel Mule, French virtuoso, will play the saxophone with the Boston Symphony Friday at the Brooklyn Academy of Music.

• • •

Carnegie Hall

Starke Gegensätze im Programm Charles Munchs mit den Bostonern

Von ROBERT [redacted]

Charles Munch, der auch in Boston (und Tanglewood) französisch — an Elan vital und Noblesse — sehliebene Leiter des Orchesters, welches sich von Massachusetts aus nicht nur diesen Kontinent eroberte, liebt Programmkontraste, gemäß der façon de parler in seinem Heimatland: "Les extrêmes se touchent." So stellte er während der letzten Gastspiele in Carnegie Hall Strawinsky einem Mendelssohn (Italienische Symphonie) und den Klassiker gallischer Polyphonie Jean Philippe Rameau (gest. 1764) dem Hellssucher in Zeit und Ewigkeit, dem Musikanten Gottes, Anton Bruckner, gegenüber. Mitten hinein in diese weit ausgreifende, Perioden der Entwicklung überspringende Perspektive aber berief er den Saxophonvirtuosen Marcel Mule zur Übernahme des Soloparts im Kammer-Konzert (Chamber Concertino) seines Landsmanns Jacques Ibert.

Dieses Alt-Saxophon in Es wurde vom Komponisten keineswegs als Jazz-Instrument im üblichen Format und zweideutigen Stil in die Partitur gesetzt, sondern zur Schaffung einer gedämpften Traumatmosphäre, in welcher sich, fern von Orchester-Fortissimi und jedem Alltagsgeräusch das Larghetto ohne falsche Scham und konventionelle Hemmungen gefühlvoll entfalten und eine beredte Melodie aussingen kann. Marcel Mule benutzt das Mundstück seines Instruments nicht zu schwülstigen Zwecken und Verschleierung des musikalischen Tatbestands — er konzentriert sich darauf, die spezifische Klangfarbe des Saxophons anzuschlagen und durch alle Wendungen und Wechsel der Komposition weiter vibrieren zu lassen.

Das gelingt gerade durch Vermeidung des Vibrato, welches man für unzertrennlich mit diesem Blasrohr hielt — bis Mule kam und dieses Vorurteil berichtigte. Mit einem der verschiedensten Nuancen fähigen festen und nicht zittrigen Ton und dank voller technischer Materialbeherrschung entwickelt der Bläser die Kadenz im "Animato molto" durch glasklare, aber elastische Läufe, sicher gegriffene Intervalle, kühne Distanzsprünge, zwei- und mehrstimmige Klangkombinationen zu einem in sich geschlossenen lyrisch-dramatischen Monolog. Kein Schwelgen in bibbernder Sentimentalität — selbst ein Stakkato erweist sich als erzielbar, durch kunstreiche Anwendung von Atem und unmerklichhuntig Klappenbedienung. Apart an den so bewirkten trockenen, nachhallfreien Tönen ist die Illusion leichter Trommelschläge, welche sie hervorrufen.

Rameaus Suite aus der lyrischen Tragödie "Dardanus" bemächtigte sich in der ebenso liebe- wie weihevollen Wiedergabe durch die Bostoner unverhens des Zuhörergemüts. Wenn der Streicherchor den ersten Satz ritartando und pianissimo verhauchen läßt, kann man sich der Ergriffenheit kaum erwehren. Die bedeutungsvolle Mehrstimmigkeit des Rondeau au sommeil wird als Gedankenaustausch zwischen den Gruppen der ersten und der zweiten Geiger empfunden. Der dritte Satz ist ein rhythmisch scharf akzentuiertes Allegro, einschließlich des [redacted] ein gesangvoll-lebendigen Holzbläser-Trios und das Finale erklang buchstäblich "rundherum heiter", ein wahres Rondeau gai.

Bruckners Siebente Symphonie in E-Dur, ein enörmer Bau, wert, allein im Tonraum zu bestehen und auch durchaus dazu imstande, wirkte in diesem Zusammenhang trotz Verwendung der gestrafften Form von Franz Schalk immer noch mächtig lang. Auch wer nie etwas von der Kampfparole: Hie Bruckner — hie Wagner! gehört hat, mußte durch die Hornstelle mit akzentuierter Pizzikato-Begleitung im Allegro an Parsifal erinnert werden, dann durch die C-Moll-Ausweichung mit dem umgekehrt wieder auftönenden Hauptthema in pp unweigerlich ans Lohengrinvorspiel. Das Cis-Moll-Adagio, die Krönung in Bruckners Schaffen, war 1882 vollendet; wurde aber trotzdem als beredter Wagner-Nekrolog aufgefaßt, als dieser am 13. Februar 1883 starb.

Munchs Interpretation drang in Tiefen des monumentalen Werks vor, ohne sich stets bis zum Kern durcharbeiten zu können, wo die Weltanschauung aufhört und überirdische Offenbarung beginnt. Die feierlichen akkordischen Choräle im Finale, wo Bruckner wie vorher im Adagio erstmals die Wagner-Tuben verwendete, bringen trotz aller kontrapunktischen Widerstände unmißverständlich zum Ausdruck, wohin der Weg des Menschen, des Musikers führt: Empor!

New England Newsclip Agency, Inc.
Box 2078, Boston 4 • Richmond 2-4200

Register (e)
NEW HAVEN, Conn.
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FEB 11 1958

BOSTON SYMPHONY TO PLAY TONIGHT AT WOOLSEY HALL

The Boston Symphony Orchestra will make its second appearance of the season in Woolsey Hall tonight, the important musical event marking the sixth offering of the current Woolsey Hall Series.

Conductor Charles Munch has arranged a fine program for the occasion, consisting of Stravinsky's "Agon" ballet music, Ibert's Chamber Concertino for Saxophone and Orchestra, Tomasi's Ballade for Saxophone and Orchestra, and Mendelssohn's Symphony No. 4 in A Major ("Italian"), Op. 90.

Marcel Mule, distinguished French saxophone virtuoso, will be the soloist in the works calling for that instrument. The artist is making his first appearance in this country at this time, and will make his Carnegie Hall bow tomorrow night when New Yorkers will hear the same program as the one to be presented here this evening commencing at 8:30.

The remaining concert of the 1957-58 Woolsey Hall Series will take place on Tuesday, March 4, when Pierre Luboshutz, Genia Nemenoff and Boris Goldovsky appear with a chamber orchestra of 37 players in a program for three pianos and orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JAN 30 1958

Marcel Mule, French saxophonist, will make his first American appearances as soloist at the Boston Symphony concerts Friday afternoon, Saturday evening, and Sunday afternoon.

Saxophonist With Symphony

Marcel Mule, French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony under Charles Munch at the concerts Friday afternoon, Saturday evening, and Sunday afternoon.

Dr. Munch, who has just returned from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem, and Haifa, will open his program with Ravel's "Mother Goose" Suite. Mr. Mule will perform two works: Ibert's Chamber Concertino for Saxophone and Orchestra, and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi.

* * *

Mr. Tomasi, who was born in Marseille, was awarded the Grand Prix de Rome for musical composition in 1927. He has written a number of symphonic works, ballets and operas, as well as chamber works and concerti with orchestra for wind instruments.

The program will close with Mendelssohn's Symphony No. 4 in A major, the "Italian" Symphony.

Mr. Mule was born at Aube, France. At the age of eight he already showed exceptional talent for the saxophone, which he studied with his father, himself an excellent saxophonist. He also studied violin and piano during his early years, but in 1923, when he was admitted to the Garde Républicaine Band, he devoted himself exclusively to the saxophone.

* * *

In 1929, with colleagues from the band, he formed the Saxophone Quartet of the Guard, which later became the Saxophone Quartet of Paris. His ambition has been to make a place for the saxophone in the symphonic repertoire where it was previously little known.

The Saxophone Quartet of Paris has continued with some changes in its members until the present day, touring in France and in other countries, and a number of works have been especially written for it by such composers as Glazounov, Gabriel Pierné, Jean Rivier, and Florent Schmitt. Mr. Mule has made solo appearances with the principal orchestras of Paris and in leading cities of France, Belgium, Switzerland, Holland, Germany, and England.

He is a professor at the Paris Conservatory where a special saxophone class was formed for him on his appointment in 1942.

Mule Soloist At Symphony

Marcel Mule, French saxophone virtuoso, will make his first appearance in the United States as soloist with the Boston Symphony Orchestra under the direction of Charles Munch Friday at 2:15, Saturday at 8:30, and Sunday afternoon, Feb. 2, at 3 in Symphony Hall.

Dr. Munch, who returns next week from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suite. Mr. Mule will perform two works: Ibert's Chamber Concertino and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. Mr. Tomasi, who was born in Marseille in 1901, was awarded the Grand Prix de Rome for Musical Composition in 1927.

The program will close with Mendelssohn's Symphony No. 4 in A major, the "Italian."

Robert Shaw will be guest conductor at its sixth Tuesday evening concert, Jan. 28, at 8:30 in Symphony Hall. His program will include Haydn's Symphony in G major, No. 92 ("Oxford"), Hovhaness' "Mysterious Mountain"; Schubert's "Unfinished" Symphony and Hindemith's Symphonic Metamorphosis of Themes by Weber.

The fourth Open Rehearsal will take place Wednesday evening at 7:30. Charles Munch will conduct.

Marcel Mule Plays With Symphony

French saxophone virtuoso Marcel Mule will make his first American appearance today at 2:15 with the Boston Symphony Orchestra.

He will also appear tomorrow at 8:30 p. m. and Sunday at 2 p. m.

Mule will perform two works, Ibert's Chamber Concertino for Saxophone and Orchestra and Henri Tomasi's Ballade for Saxophone and Orchestra.

Au French Center

UNE brillante réception a été organisée le jeudi 30 janvier en l'honneur de Marcel Mulé, le virtuose saxophone parisien, à l'occasion de ses débuts aux Etats-Unis avec l'Orchestre de Boston dirigé par Charles Münch.

M. Louis Speyer, cor anglais solo de l'Orchestre, faisait les présentations à son collègue et ami. Le Consul Général et Mme de Pampelonne étaient au nombre des invités, parmi lesquels nous avons remarqué: Mlle Mildred Bixby, trésorière du Centre; Mme Bronson; Mme John Spalding; Mlle Françoise de Talhouët; Mme Elyse Rushford et sa fille, Colette; M. Georges Perrin, ancien Consul de Suisse à Zagreb, "Research Fellow" à la Harvard Law School; Mlle de Beauvivier, M. et Mme Raymond Legiaye, M. et Mme André Snow, etc.

Nous rendrons compte dans notre prochain numéro des brillants concerts de M. Mule et d'un entretien des plus intéressants que nous avons eu le plaisir d'avoir avec lui.

Marcel Mule Is Soloist at Carnegie Hall

By Francis D. Perkins

Marcel Mule, the eminent French saxophonist who had made his New York debut with the Boston Symphony Orchestra on Wednesday, reappeared with the talented musicians under Charles Munch's direction Saturday afternoon at Carnegie Hall as soloist in Jacques Ibert's Concertino da Camera. This was prefaced by much earlier French music, a suite from Rameau's "Dardanus," in a program which closed with Anton Bruckner's Seventh Symphony, in E major.

The four excerpts from the Rameau opera, taken from two suites of its music edited by Vincent d'Indy, were last played here by the Bostonians seven years ago. They again gave an impression of vitality, in addition to melodic appeal and craftsmanship. In the various moods of the music, including the dignity of the first section, the engaging calm of the "Rondeau du sommeil" and the lively following movements, the performance was distinctly satisfying in style and evocation of atmosphere. Its more outspoken measures were played with ample sonority, but without a suggestion of inappropriate magnification.

The Bruckner symphony was presented with appropriate largeness of scale, but also with a realization of its more intimate and contemplative measures as well as of its proclamative ones. Occasionally, Mr. Munch's nuances of tempo did not contribute to a sense of complete continuity, but his understanding of the music and his devotion to it were pervasively convincing; the adagio had a memorable atmosphere of commemoration in a performance which reflected high credit upon its participants. A cut in the finale gave a paradoxical impression. The symphony, at times, seems rather lengthy, but the abridgment of the finale made it seem rather foreshortened in proportion to what had gone before.

In the Ibert concertino for saxophone and chamber orchestra, Mr. Mule again displayed his technical virtuosity, musicianship and delectable instrumental tone. But the music itself, while pleasant has relatively little to say.

Sensation aux collections de printemps:

A Paris, un enfant prodige perpétue le miracle Dior

UN grand enfant prodige a accaparé [illegible] de la presse parisienne ces jours-là. Yves [illegible], 21 ans, continuateur de Christian Dior, a connu, cinq mois après la disparition du prestigieux couturier, un succès éblouissant avec sa ligne "trapèze". A preuve, le montant des commandes passées par les acheteurs français et étrangers excédait les quelque 90 millions qu'avait coûté l'une des plus féeriques présentations de la "Maison Dior".

Le "miracle" qui a permis l'exceptionnelle et triomphante survie d'une entreprise qui occupe 1.500 ouvrières dans 28 ateliers a été longuement commenté par les spécialistes de la Mode. Timide, fragile, portant lunettes, le souriant Yves Saint-Laurent a "débarqué" à Paris il y a quatre ans. Il voulait brosser des décors de théâtre. Christian Dior le découvrit et en fit son premier dessinateur.

La ligne "trapèze" est sans doute le résultat d'un travail d'équipe, mais elle apparaît également à de nombreux critiques comme l'oeuvre d'un jeune génie dont le coup de crayon l'a fait surnommer le "Mozart de la Couture".

L'accueil que lui ont réservé les quelque trois cents journalistes de mode des deux continents a été excellent. De vifs applaudissements ont salué de nombreux modèles au cours de la présentation et les félicitations au jeune couturier ont été enthousiastes.

— Suite page 14 —

Le saxophoniste MULE aux USA

— Voir pages 8 et 9 —

1414

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BOSTON, Mass.
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JAN 30 1958

MARCEL MULE, French saxophone virtuoso, will be soloist with Charles Munch and the Boston Symphony Orchestra Friday, Saturday and Sunday.

SAXOPHONE VIRTUOSO

Marcel Mule Symphony Soloist

By CYRUS DURGIN

Marcel Mule is a tall, slender Frenchman, about 57, with a gentle manner but a driving ambition. As a virtuoso of the saxophone, he wants to see his instrument take its place in the symphonic orchestra. To accomplish that, more composers will have to write more serious music for the saxophone.

"Too many people think of the saxophone as just a jazz instrument. That is all very well—I used to play jazz myself—but the instrument deserves a place in serious music."

M. Mule is in Boston and this country for the first time to be soloist with the Boston Symphony Orchestra. Under the baton of Charles Munch, in Symphony Hall tomorrow afternoon, Saturday night and Sunday afternoon, he will be heard in the Ibert Concertino and the Ballade by Henri Tomasi of Marseille, who wrote the piece in 1949.

M. Mule—whose last name is pronounced with the French u, something between u and e—was largely his own teacher of the saxophone. When he studied it there was no professor of saxophone at the Paris Conservatory, and no course in the instrument. Today he is the saxophone professor at the famed musical institution, with a dozen pupils every year.

As a youngster he showed talent early, at first for piano and violin. Before he became a professional musician, he taught school, which is how he learned his practical if not extensive English. (The two of us talked in a mixture of English and French and got on well.)

When M. Mule decided to make music his profession, he turned unreservedly to the saxophone, and for 13 years played it in the great French band, the Garde Republicaine. In 1929, with Garde Republicaine colleagues, he formed the foursome which eventually became the Saxophone Quartet of Paris. By 1936 M. Mule was in demand as soloist, resigned from the Band, and devoted himself to touring and teaching. He follows that schedule today—there is no time left otherwise.

He has toured all over Europe and much in Canada. He says that most of the serious saxophone music is of French origin. But unlike the tone quality between French and other manufacturers of instruments such as the trumpet, the saxophone sounds the same everywhere, because they are all built alike. In his concert work he uses the E-flat alto instrument.

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American (e)
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JAN 30 1958

Saxophone Star Debut

Marcel Mule, French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony Orchestra, under direction of Charles Munch, tomorrow at 2:15 p. m., Saturday at 8:30 p. m. and Sunday at 3 p. m.

Dr. Munch, who returned this week from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suite.

Mr. Mule will perform two works: Ibert's Chamber Concertino for Saxophone and Orchestra and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. The Marseille-born Tomasi was awarded the Grand Prix de Rome for musical composition in 1927. The program will close with a performance of Mendelssohn's Symphony No. 4 in A major, the "Italian" Symphony.

[illegible] Sax

[illegible]n, Belgian Instrument Maker Ad[illegible] Sax stuck a reed into a conical brass tube and patented the hybrid in 1846, he contributed a new instrument to military band. In time his saxophone, crossed across the Atlantic, became a mainstay of jazz. But the saxophone has always had its strict classical disciples. Last week one of the best and most influential of them, France's Marcel Mule, made his U.S. debut with the Boston Symphony Orchestra and convincingly demonstrated just how good the serious alto sax can sound.

James F. Coyne

SAXOPHONIST MULE
With the sheen of strings.

Saxophonist Mule chose for his debut program the works of two contemporary French composers—Jacques Ibert's *Concertino da Camera* and Henri Tomasi's *Ballade*. What the audience heard was an open, evenly controlled sound that could sing with a clean vibrato or a finely trimmed staccato, swell robustly and solidly with no trace of the breathy "air sound." Under Mule's scurrying fingers, the saxophone sometimes took on the quick sheen of strings, or the water-clear inflections of the flute, or the warm quality of the bassoon. Gone were the wahwahs and wobbles, the slithers and wails of the pop saxophonist.

Jazzmen scorn most classically trained sax players, but frequently dig Mule. Says the Dave Brubeck Quartet's Paul Desmond, a brilliant alto-sax artist: "He has the quality of purity. He's made the sax sound good, which no other legit sax player has done." In the 1920s onetime Schoolteacher Mule served in the *Garde Républicaine*, which has France's finest military band. He studied the few orchestral works for saxophone then at hand, including Richard Strauss's *Domestic Symphony*, Bizet's *L'Arlésienne*. After a brief flirtation with jazz, Mule formed a serious saxophone quartet "for which there was no music."

Although a few composers, among them Ibert, Arthur Honegger and Darius Milhaud, have since written for the saxophone, serious Saxophonist Mule, 56, still feels like a man without a musical country. It pains him to hear of abuses such as those practiced by the rock 'n' roll players who put chewing gum in the sax to dull its glorious tone. Mule notes sadly that even at the Paris Conservatory, where he is professor of saxophone, most of his students graduate into jazz or military music. "I have one mission in life," he says. "That is to make people take the saxophone seriously. It's time they discovered the nobility of this spoiled instrument."

TIME, FEBRUARY 10, 1958

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 2 1958

Symphony Concert Telecast Tuesday

Another Boston Symphony Orchestra telecast on Channel 2 will originate from Sanders Theatre, Harvard, Tuesday, at 8:30 p.m.

The full-length concert also will be broadcast on WGBH-FM, 89.7 mc.

The program, conducted by Charles Munch, is: Ravel: "Mother Goose Suite;" Ibert: Concertina da Camera for Saxophone and Orchestra; Tomasi: Ballade for Saxophone and Orchestra, Marcel Mule, soloist; and Mendelssohn: "Italian" Symphony.

Les pages de tous les Français d'Amérique

Débuts américains de Marcel Mule

DIX mille mélomanes de Boston et de la région ont eu le privilège, le plaisir d'entendre Marcel Mule faire décerner au saxophone ses lettres de noblesse; et nous ne parlons pas des auditeurs de la radio ni des spectateurs de la télévision, puisque deux des cinq concerts étaient diffusés et un télévisé par WGBH et WCRB.

Curieuse destinée que celle de l'invention d'Adolphe Sax, de Dinant, en Belgique. Combinant les propriétés particulières des cuivres et de l'anche de clarinette, le saxophone suscita dès son apparition l'intérêt — l'enthousiasme même — de musiciens comme Berlioz, Kastner, Halévy, Meyerbeer, Auber et d'autres. Cependant, son usage resta longtemps confiné aux harmonies, tandis que la musique symphonique ne lui réservait que de très rares partitions.

En fait, il a fallu la grande vogue du jazz pour populariser le "saxo" et, en même temps, lui faire une réputation d'instrument de musiquette. Certes, nous apprécions le jazz à sa juste valeur et Marcel Mule lui-même n'a aucune honte à avouer qu'il a fait du jazz et qu'il s'amuse encore maintenant "avec les effets obtenus par les saxos de jazz", mais nous regrettons qu'un si bel instrument ait été à ce point relégué. En fait, il faut avoir entendu tous les "rois", "supers" et "hypers" du blues et du hot pour apprécier tout l'art de Marcel Mule.

Les deux pièces qu'il a interprétées ont été écrites spécialement pour l'instrument et sont une démonstration de toutes les possibilités du saxophone, tant en sonorité qu'en prouesses techniques. Les passages de virtuosité pure sont aussi clairs et impressionnants que les cadences d'un Milstein au violon; quant aux phrases expressives, chantées, la sonorité de Marcel Mule est d'un velouté, d'un caressant inimaginables, dans tous les registres, du grave à l'aigu et du pianissimo au fortissimo.

Tout ceci n'exclut pas la musicalité et, pour être sans prétention, le Concertino da Camera de Jacques Ibert, pour saxophone et 11 instruments, n'en est pas moins d'une écriture solide et plaisante.

La Ballade d'Henri Tomasi, pour saxophone alto et orchestre, est très chantante et nostalgique. L'andantino du début est l'occasion pour Marcel Mule de faire "chanter" son instrument comme le meilleur violoncelle et la gigue est un véritable feu d'artifice de virtuosité et de perfection technique.

Pierre DARGENS

144

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JAN 30 1958

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JAN 30 1958

Saxophone Star Debut

Marcel Mule, French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony Orchestra, under direction of Charles Munch, tomorrow at 2:15 p. m., Saturday at 8:30 p. m. and Sunday at 3 p. m.

Dr. Munch, who returned this week from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suite.

Mr. Mule will perform two works: Ibert's Chamber Concertino for Saxophone and Orchestra and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. The Marseille-born Tomasi was awarded the Grand Prix de Rome for musical composition in 1927. The program will close with a performance of Mendelssohn's Symphony No. 4 in A major, the "Italian" Symphony.

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Sunday Herald
BOSTON, Mass.
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FEB 2 1958

Symphony Concert Telecast Tuesday

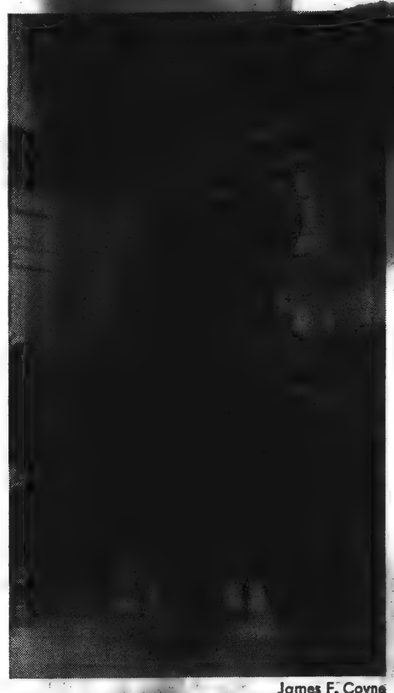
Another Boston Symphony Orchestra telecast on Channel 2 will originate from Sanders Theatre, Harvard, Tuesday, at 8:30 p.m.

The full-length concert also will be broadcast on WGBH-FM, 89.7 mc.

The program, conducted by Charles Munch, is: Ravel: "Mother Goose Suite;" Ibert: Concertina da Camera for Saxophone and Orchestra; Tomasi: Ballade for Saxophone and Orchestra, Marcel Mule, soloist; and Mendelssohn: "Italian" Symphony.

MUSIC

[illegible] Belgian Instrument Maker Adolphe Sax stuck a reed into a conical brass tube, patented the [illegible] 1846, he created a new instrument that [illegible] and. In time his saxophone came across the Atlantic, became [illegible] instay of jazz. [illegible] the saxophone has also had its strictly classical disciples. Last week one of the best and most influential of them, France's Marcel Mule, made his U.S. debut with the Boston Symphony Orchestra and convincingly demonstrated just how good the serious alto sax can sound.



James F. Coyne

SAXOPHONIST MULE
With the sheen of strings.

Saxophonist Mule chose for his debut program the works of two contemporary French composers—Jacques Ibert's *Concertino da Camera* and Henri Tomasi's *Ballade*. What the audience heard was an open, evenly controlled sound that could sing with a clean vibrato or a finely trimmed staccato, swell robustly and solidly with no trace of the breathy "air sound." Under Mule's scurrying fingers, the saxophone sometimes took on the quick sheen of strings, or the water-clear inflections of the flute, or the warm quality of the bassoon. Gone were the wah-wahs and wobbles, the slithers and wails of the pop saxophonist.

Jazzmen scorn most classically trained sax players, but frequently dig Mule. Says the Dave Brubeck Quartet's Paul Desmond, a brilliant alto-sax artist: "He has the quality of purity. He's made the sax sound good, which no other legit sax player has done." In 1920 onetime Schoolteacher Mule served in the *Garde Républicaine*, which has France's finest military band. He studied the few orchestral works for saxophone then at hand, including Richard Strauss's *Domestic Symphony*, Bizet's *L'Arlésienne*. After a brief flirtation with jazz, Mule formed a serious saxophone quartet "for which there was no music."

Although a few composers, among them Ibert, Arthur Honegger and Darius Milhaud, have since written for the saxophone, serious Saxophonist Mule, 56, still [illegible] a man without a musical counscience to hear of abuses such as [illegible] the rock 'n' roll players [illegible] in the sax to dull its [illegible] Mule notes sadly that even at the Paris Conservatory, where he is professor of saxophone, most of his students graduate into jazz or military music. "I have one mission in life," he says. "That is to make people take the saxophone seriously. It's time they discovered the nobility of this spoiled instrument."

TIME, FEBRUARY 10, 1958

Les pages de tous les Français d'Amérique

Débuts américains de Marcel Mule

DIX mille mélomanes de Boston et de la région ont eu le privilège, le plaisir d'entendre Marcel Mule faire décerner au saxophone ses lettres de noblesse; et nous ne parlons pas des auditeurs de la radio ni des spectateurs de la télévision, puisque deux des cinq concerts étaient diffusés et un télévisé par WGBH et WCRB.

Curieuse destinée que celle de l'invention d'Adolphe Sax, de Dinant, en Belgique. Combinant les propriétés particulières des cuivres et de l'anche de clarinette, le saxophone suscita dès son apparition l'intérêt — l'enthousiasme même — de musiciens comme Berlioz, Kastner, Halévy, Meyerbeer, Auber et d'autres. Cependant, son usage reste longtemps confiné aux harmonies, tandis que la musique symphonique ne lui réservait que de très rares partitions.

En fait, il a fallu la grande vogue du jazz pour populariser le "saxo" et, en même temps, lui faire une réputation d'instrument de musiquette. Certes, nous apprécions le jazz à sa juste valeur et Marcel Mule lui-même n'a aucune honte à avouer qu'il a fait du jazz et qu'il s'amuse encore maintenant "avec les effets obtenus par les saxos de jazz", mais nous regrettons qu'un si bel instrument ait été à ce point relégué. En fait, il faut avoir entendu tous les "rois", "subers" et "hypers" du blues et du hot pour apprécier tout l'art de Marcel Mule.

Les deux pièces qu'il a interprétées, ont été écrites spécialement pour l'instrument et sont une démonstration de toutes les possibilités du saxophone, tant en sonorité qu'en prouesses techniques. Les passages de virtuosité pure sont aussi clairs et impressionnants que les cadences d'un Milstein au violon; quant aux phrases expressives, chantées, la sonorité de Marcel Mule est d'un velouté, d'un caressant inimaginables, dans tous les registres, du grave à l'aigu et du pianissimo au fortissimo.

Tout ceci n'exclut pas la musicalité et, pour être sans prétention, le Concertino da Camera de Jacques Ibert, pour saxophone et 11 instruments, n'en est pas moins d'une écriture solide et plaisante.

La Ballade d'Henri Tomasi, pour saxophone alto et orchestre, est très chantante et nostalgique. L'andantino du début est l'occasion pour Marcel Mule de faire "chanter" son instrument comme le meilleur violoncelle et la gigue est un véritable feu d'artifice de virtuosité et de perfection technique.

Pierre DARGENS

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BROOKLYN, N. Y.
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FEB 17 1958

About Brooklyn

By BERT CLEMENS

When an irresistible force . . . You know the old saw: when an irresistible force meets an immovable object, what happens? Well, it happened in our boro and I think I finally have the answer. In this case, the irresistable force was Mrs. Marie Diesso and the immovable object was Joan Macario. The ladies have adjoining apartments in a Brooklyn building. The former has been trying for months to get the latter to quiet down her parties and noise making so as to get some shut-eye. Finally, it reached the name-calling, hair-pulling stage and both gals landed in Court. Oh, about that saw? Well, obviously, when an I.F. meets an I.O. the result is L.F. — limitless friction!

- o - o -

You can quote me dept. Kings County Judge Samuel Leibowitz on the police questioning of Meyer Lansky's connection with the Anastasia slaying: "It gave Lansky an opportunity to make a television appearance, and gangsters all like TV coverage — as long as they do not have to answer questions that may tend to INCINERATE them!"

- o - o -

For a baby, maybe? Three detectives picked up a young man strolling along the boro streets with a stroller, offered by the alleged thief who was said to have Said baby carriage was empty and so was the alibi snatched the perambulator from a display at the Harold Furniture Co., 460 Rockaway Ave.

- o - o -

Just asking, that's all! Say, who is that anonymous "press agent" who keeps using postage-free envelopes franked at the U.S. Naval Station, Brooklyn, to flood newspaper offices with publicity on Tina Louise?

- o - o -

And in addition, division . . . In addition to all the recommendations and objections anent the Sunday closing observance, our boro's State Assemblyman Lama has introduced a bill which provides for "a division of Sunday law observance." What it proposes is to set up a committee of local religious and business leaders — a "division" — to keep tabs on the functioning of the present laws and make remedial suggestions.

- o - o -

Didja know that Brooklyn's Congressman Emanuel Celler is serving his 18th consecutive term of office in the nation's capitol. That's one thing about our boroites — when they like a legislator, they send him . . . !

- o - o -

This Mule ain't stubborn. In fact, he's sufficiently cooperative to have come all the way from France to do his bit for Brooklyn. We're referring, of course, to Marcel Mule, the noted French saxophonist, who appeared as soloist Friday night with the Boston Symphony Orchestra at their sell-out performance in the Brooklyn Academy of Music.

- o - o -

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NEW YORK CITY, N. Y.
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FEB 17 1958

Marcel Mule Is Soloist at Carnegie Hall

By Francis D. Perkins

Marcel Mule, the eminent French saxophonist who had made his New York debut with the Boston Symphony Orchestra on Wednesday, reappeared with the talented musicians under Charles Munch's direction Saturday afternoon at Carnegie Hall as soloist in Jacques Ibert's Concertino da Camera. This was prefaced by much earlier French music, a suite from Rameau's "Dardanus," in a program which closed with Anton Bruckner's Seventh Symphony, in E major.

The four excerpts from the Rameau opera, taken from two suites of its music edited by Vincent d'Indy, were last played here by the Bostonians seven years ago. They again gave an impression of vitality, in addition to melodic appeal and craftsmanship. In the various moods of the music, including the dignity of the first section, the engaging calm of the "Rondeau du sommeil" and the lively following movements, the performance was distinctly satisfying in style and evocation of atmosphere. Its more outspoken measures were played with ample sonority, but without a suggestion of inappropriate magnification.

The Bruckner symphony was presented with appropriate largeness of scale, but also with a realization of its more intimate and contemplative measures as well as of its proclamative ones. Occasionally, Mr. Munch's nuances of tempo did not contribute to a sense of complete continuity, but his understanding of the music and his devotion to it were pervasively convincing; the adagio had a memorable atmosphere of commemoration in a performance which reflected high credit upon its participants. A cut in the finale gave a paradoxical impression. The symphony, at times, seems rather lengthy, but the abridgment of the finale made it seem rather foreshortened in proportion to what had gone before.

In the Ibert concertino for saxophone and chamber orchestra, Mr. Mule again displayed his technical virtuosity, musicianship and delectable instrumental tone. But the music itself, while pleasant has relatively little to say.

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Journal-Courier (m)
NEW HAVEN, Conn.
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FEB 11 1958

Boston Symphony Here Tonight In Woolsey Series

With Charles Munch conducting, the Boston Symphony Orchestra will make its second visit of the season here tonight to give the sixth concert of the current Woolsey Hall series.

The program will include Stravinsky's "Agon" ballet music, Ibert's Chamber Concertino for Saxophone and Orchestra, Tomasi's Ballade for Saxaphone and Orchestra, and Mendelssohn's Symphony No. 4 in A major ("Italian"), Op. 90.

The distinguished French saxophonist, Marcel Mule, who is making his first appearance in the United States, will be the soloist in the two saxophone works, and will make his New York debut tomorrow night when the same program will be presented in Carnegie Hall.

The concluding concert of the 1957-58 Woolsey Hall Series will take place on March 4, when Luboshutz and Nemenoff, two-piano team, and Boris Goldovsky, appear with chamber orchestra of 37 players in music for three pianos and orchestra.

Herald 1/26/58

EVENTS I

Marcel Mule, the French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony Orchestra under the direction of Charles Munch on Friday, Jan. 31, at 2:15, Saturday, Feb. 1 at 8:30, and Sunday afternoon, Feb. 2, at 3:00.

Dr. Munch, who returns next week from a visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suite. Mr. Mule will perform two works: Ibert's Chamber Concertino for Saxophone and Orchestra, and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. Mr. Tomasi, who was born in Marseille in 1901, was awarded the Grand Prix de Rome for Musical Composition in 1927. He has written a number of symphonic works, ballets and operas, as well as chamber works and concerti with orchestra for wind instruments. The program will close with a performance of Mendelssohn's Symphony No. 4 in A major, the "Italian" Symphony.

Robert Shaw will be guest conductor of the Orchestra at its sixth Tuesday evening concert of the season on Jan. 28 at 8:30. His program will include Haydn's Symphony in G major, No. 92 (Oxford), Hovhaness' "Mysterious Mountain;" Schubert's Unfinished Symphony and Paul Hindemith's Symphonic Metamorphosis of Themes by Carl Maria von Weber.

The fourth Open Rehearsal of the season will take place on Wednesday evening, Jan. 29, at 7:30. Charles Munch will conduct.

146

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MAR 15 1958

Strauss in Concert Form and on Opera Stage-

Mitropoulos' 'Elektra' With the Philharmonic

By Miles Kastendieck

New York

While giving a concert version of Strauss's opera "Elektra," Dimitri Mitropoulos and the Philharmonic Orchestra achieved one of their greatest recreations together. As a superb interpreter of Strauss, Mr. Mitropoulos conveyed the cataclysmic nature not only of Elektra's plight but also of Strauss's score. Yet the performance could not have become so overwhelming if Inge Borkh had not given a magnificent interpretation of the title role.

As temperamentally attuned to the hypertension of this score as anyone could be, Mr. Mitropoulos was able to extract all the symphonic drama inherent in the music. Intellectually he could integrate and accentuate the many motives which are its fabric. Emotionally he could project its intensity. The Philharmonic responded with remarkable resilience. The results made an indelible impression. The performers received a tremendous ovation.

Requisite Power

Miss Borkh appeared ideal in her study of the role of Elecktra. If for no other reason, her voice had the requisite power to meet the massiveness of the orchestration. It also had the quality. In the range of years that the opera has been heard, no soprano has sung it so well. Since she is also an actress by nature, Miss Borkh gave her singing that kind of inflection that only a truly dramatic nature could. That Mr. Mitropoulos may have inspired her to give her finest performance to date is a tribute to both of them.

The remainder of the cast was well chosen. Blanche Thebom sang Clytemnestra with vocal and dramatic intensity, if not with complete characterization. Frances Yeend proved thoroughly capable as Chrysothemis. Giorgio Tozzi made a commanding Orestes.

Almost a half century old, "Elektra" may not yet have found its logical place in the opera repertory. Performances like this make clear what a masterpiece it is. The half century has enhanced its worth.

The performances of "Elektra" compensated for some less satisfactory concerts earlier. Neither the première of Siciliano's First Symphony nor the revival of Britten's First Piano Concerto with Jacques Abram as soloist proved happy selections on one program. The first performance of Blitzstein's "Lear" and Mendelssohn's Two-Piano Concerto also aroused little interest.

Rafael Kubelik spent an inconsequential fortnight with the Philharmonic. Though his second weekend fared better than his first, he did not impress audiences as being more than a conscientious, sincere musician. His interpretations remained earthbound. As soloists with him in Mozart's Sinfonia Concertante, K. 364, Joseph and Lillian Fuchs played with exceptional artistry.

One of the high lights of the season has been the series of three concerts given by George Szell and the Cleveland Orchestra. Celebrating its 40th anniversary season, the orchestra can boast of its place among the finest in the U.S.A. today. For this, Mr. Szell's high standards of execution and superb musicianship are undoubtedly responsible.

Manhattan Premières

At each concert a work specially commissioned for the celebration was given its first New York performance. Of these, Howard Hanson's "Mosaics" found the most favor. Peter Mennin's Piano Concerto proved to be a technical workout for the pianist rather than anything consequential. Eunice Podis made the most of its virtuoso elements and scored a personal success in doing so. William Walton's Partita for Orchestra made pleasant listening.

Some distinguished playing characterized each concert. Notable performances included Schubert's C-major Symphony, the Third Brahms Symphony, and Schumann's "Rhenish" Symphony, with which Mr. Szell appeared most closely identified. Also appearing as soloists were Paul Badura-Skoda and Erica Morini.

Paul Kletzki made his New York debut conducting the Philadelphia Orchestra. Aside from his command of the orchestra technically and his musicianship, he did not give the impression of a conductor of exceptional interpretative insight. His program included the Brahms Fourth Symphony, Honegger's Second Symphony, and Debussy's "La Mer." Of these the Honegger work fared best though the composer's use of the viola and the trumpet did not apparently register strongly with the conductor.

Fourth Munch Visit

Charles Munch, on the fourth visit of the Boston Symphony Orchestra, presented music of Ibert and Tomasi with the saxophonist, Marcel Mule, as soloist. This music somewhat set the tone of the concerts. It remained for Bruckner to draw out both conductor and orchestra in a performance of the Bruckner Symphony No. 7.

The pension concerts of the Philharmonic called for the return of Bruno Walter on one occasion and the debut here of Danny Kaye for another. Mr. Walter provided a conventionally classic evening with Beethoven's "Leonore" No. 2 Overture, Mozart's "Linz" Symphony, Wagner's "Siegfried" Idyll, and Schubert's "Unfinished" Symphony. Danny Kaye offered an "unclassic" evening according to his inimitable style. Mr. Mitropoulos furnished balance to the program.

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Marcel Mule Is Soloist With Boston Symphony

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL

Orchestral concert last night. Conductor: Charles Munch. Soloist: Marcel Mule, saxophonist. The program:
"Agon" ..... Stravinsky
Chamber Concertino ..... Jacques Ibert
(Mr. Mule)
Ballade ..... Henri Tomasi
(Mr. Mule)
"Italian" Symphony ..... Mendelssohn

Some one — I forget who — said of Adolphe Saxe, inventor of the saxophone, that on his tombstone these words should be deeply engraved: "The evil that men do lives after them." It is an unkind cut, that, and appropriately remarked only by those who have been weaned on the common species of saxophone playing, the type that is all baleful wails and moaning bleats. However, in the proper hands, the instrument does have palpable distinctions of its own and gives up the dirty-word connotation that many serious musicians attach to it. Surely as played by Marcel Mule, who was soloist with the Boston Symphony last night at Carnegie, the saxophone is not the same horn one ordinarily encounters on the dance floor or in jazz combos. Not the same horn at all.

Still, Mr. Mule, limitless virtuoso that he is, finds himself, on appearing in concert, in a rather disastrous situation. Were he the greatest musician alive, he would be hard-pressed to prove it, since his instrument's repertoire is thin to the point of non-existence. What there is, moreover, is mostly shabby stuff, music in the breezy French manner with much sauce and little meat. And into that category Ibert's Concertino and Tomasi's Ballade fit without squeezing. The former is filled either with pert and spicy episodes that sound designed to accompany fast "walking-music" in a French film or slower sections that might very well do for a boulevardier's love song. Tomasi's piece, on the other hand, is not even a good background score. When it goes allegro it spins like a top, and like a top it gets nowhere; when it turns slow it is blush-making schmalz.

What then is a technical wizard to do? Nothing else, I imagine, but show what the instrument can really sound like when it is played rather than belabored. And Mr. Mule did just that. As he gives it to us, the saxophone is totally without the vulgarity of tone and oiled aural texture that is, under usual conditions, its most depressing feature.

His trick, if I understand it, is to hold his vibrato to a minimum and to keep a steady supply of air at all moments crossing his reed. The crooning or "hawking" method—in which a performer huffs into the mouthpiece as though he were breathing moisture onto his eyeglasses—is entirely avoided; his tone, in consequence, rather approximates that of a sweetly singing mezzo voice.

Naturally, too, his fingers are as disciplined and even as a machine, for without regularity of hand and wrist the loveliest timbre is unavailing. In all, then, M. Mule has an unshakable right to his position as Europe's saxophone prince. As he plays it, the instrument takes on the dignity of a proper woodwind.

The evening's remaining novelty was Stravinsky's "Agon" in the first local performance it has received as separated from Balanchine's ballet. Stravinsky's dance scores invariably make a place for themselves in the concert hall, and "Agon" is not likely to be an exception. It may take a bit of time, however as its style, in common with any fragmented, atonal piece, is not a familiar one to the average concert-goer. In the long count that matters little. Stravinsky never wrote anything with the idea of instantaneous acceptance in mind. A few more readings on the order of Mr. Munch's and the public should take to it as it has, long since, to something like "Les Noces."

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METROPOLITAN OPERA

Soprano Davy Scores in 'Aida'

By MILES KASTENDIECK

GLORIA DAVY BECAME the first Negro soprano to sing the role of Aida at the Metropolitan last night. Her debut became the more significant historically because it was made on Lincoln's Birthday. She is the fourth member of her race to join the company.

Undoubtedly one of the best-looking and most believable Aidas ever to grace the Metropolitan stage in the long history of this opera there, Miss Davy gave an excellent account of herself. She sang progressively better with each succeeding act. Some strain noted at first disappeared by the third. Her "O Patria Mia" was most enthusiastically received. Cheers rang forth during her curtain call.

This soprano has a beautiful voice. It is full of velvet, it flows easily, it communicates. That it may not have the weight to do the role full justice became evident as the performance culminated. Indeed, Aida may not be the best role for her. Nevertheless, as she moved about the stage and acted out the story, she gave the performance quality. This was a notable debut.

Except for William Wilderman's first appearance as Ramfis, the cast was familiar: Irene Dalis as Amneris, Kurt Baum as Radames, Leonard Warren as Amanasro. Fausto Cleva conducted.

Light-Weight

Charles Munch and the Boston Symphony offered a light-weight program in Carnegie Hall last night. It gained some substance as the concert progressed. Ending with Mendelssohn's "Italian Symphony," it still came close to the popular category.

Least substantial proved to be the first concert performance of Stravinsky's ballet "Agon." However ingenious its orchestration or even choreography, the material simply does not have the body to be found in a score like "Petrouchka" when heard in a concert.

Interest centered on the appearance of Marcel Mule, saxophone soloist in Ibert's "Chamber Concertino" and Tomasi's "Ballade." Both make attractive listening. The Ibert came as balm after the Stravinsky, partly because of its melodic writing. The influence of jazz turned up in both but more obviously in the Ibert.

Mule's performance was ingratiating. His skill became highlighted in the cadenza of the Ibert. The writing of both composers made one wonder why more music had not been created for this 20th-Century instrument. This justified the prominence Munch has given the soloist.

Munch subordinated the orchestra in both works where contrast and brightness would have enhanced the performance and especially the syncopation. It remained for Mendelssohn to let it emerge full-blown.

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Music

Saxophone in Spe... With Boston Sym...

By LOUIS BIANCOLLI

The saxophone—that comparatively late arrival in the orchestral ranks — stole the show at the concert of the Boston Symphony in Carnegie Hall last night.

Maybe it was the saxophonist, even more than the instrument, that did the stealing, but the fact is that two of the numbers featuring the brooding hybrid commanded the most attention and got the most applause.

The soloist was Marcel Mule, a man who might be called the Rubinstein of the saxophone if only to suggest the level of mastery that is his. This Frenchman is an artist of the first order.

Lamenting Timbres.

He played two compositions by two of his compatriots, the "Concertino da Camera" of Jacques Ibert and the "Ballade" of Henri Tomasi, both designed to bring out to full advantage the lamenting timbres of the saxophone.

He played them with a fi... nesse of phrasing, a lightne... and fluency of line not alway... associated with this instr... ment. The tone rippled a... flowed, soared and floated lik... a well-trained human voice.

The "Concertino" is typic... of its composer — shrewd... scored, bright, impeccable ... style, and partial to both th... needs of the soloist and t... ensemble. Mr. Mule gave it ... beautiful Marcel wave.

Bittersweet Commentary.

Still more fascinating w... what he did with the Toma... piece. This is a sort of clown... soliloquy, swaying betwe... joy and pain, like the ve... notes of the saxophone—a h...

MUSICAL AMERICA
NEW YORK, N. Y.
MAR 1958

Saxophone Player Soloist with Bostonians

Boston Symphony. Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 12:

"Agon" Ballet ..... Stravinsky
(First New York concert performance)
Chamber Concertino for Saxophone and Orchestra ..... Ibert
Ballade for Saxophone and Orchestra ..... Tomasi
Symphony No. 4 ("Italian") ..... Mendelssohn

If it were not for the Mendelssohn symphony to provide meat for the broth, Mr. Munch's Manhattan clients would hardly have got their money's worth on this menu. The alto saxophone in E flat is a highly respectable instrument, especially in the hands of a master like Mr. Mule with his fleet fingers, his fine, tight embouchure and his aristocratic control of vibrato. But there are not many really good compositions for saxophone in the area of serious music, and neither the Ibert nor the Tomasi works proved major contributions. They are pleasant enough pieces in a light, popular, sometimes jazzy vein. But even these composers, who have taken the trouble to write for the instrument, seem unable to take it really seriously.

The Stravinsky ballet, divested of dancers, sounds thin and arid despite the colorful instrumentation, which includes piano, mandolin, tom-tom, xylophone and castanets. That it ever will join "Petrouchka" or "The Fire Bird" in symphonic repertoire appears highly unlikely, unless some future generation of concertgoers should become engrossed with the gambit, the development and the end-game of serial technique, which appears equally unlikely.

Mr. Munch and his men gave conscientious performances all along the line, including the "Italian" Symphony which sounded almost colossal compared to the rest of the fare.—R. E.

MUSICAL COURIER
NEW YORK CITY
APR 1958

Boston Symphony Orchestra, Charles Munch, conductor, Feb. 12, E—It seems that the idea of "coexistence" has a much better chance in the program of a symphony concert than in the realities of world politics. This was once more conclusively demonstrated in the concrt under review. It began with Stravinsky's "Agon," a ballet for twelve dancers with choreography by Balanchine. It scored a marked success with the New York City Ballet. This reviewer has not seen the ballet and is, therefore, not in the position to assess the effect of Stravinsky's music when performed in the theater. But he assumes that its true meaning can be fully grasped only in connection with the choreography. The composer uses a large orchestra that includes mandolin, piano, xylophone, and castanets, the mandolin playing a very prominent role. Stravinsky goes back to seventeenth-century dance forms such as sarabande, gaillard, and bransle without using them in a neo-baroque manner, if you please. They offered him suggestions for a musical treatment in the pronounced twentieth-century style of Schönberg, Webern, and their serial technique. This idiom is communicated with a rich variety of orchestral sonorities, among which a quartet for mandolin, harp, violin, and violoncello is an outstanding feature. However, the music, as interesting as it is, seems to emanate coolness and asperity that probably are mitigated in connection with a stage performance. Mr. Munch, supported by the magnificent orchestra and particularly by the masterly handling of the mandolin part by Martin Hoherman, did his best to achieve a success for "Agon" in the concert hall. The reaction of the audience was lukewarm.

The audience was more favorably disposed to the two other works of contemporary composers, two pieces for alto saxophone with Marcel Mule, a 56-year-old Frenchman, as soloist. He played first a Concertino da camera by Jacques Ibert. The score calls for 11 accompanying instruments, 6 winds and 5 strings. Mr. Munch used a small string orchestra. Mr. Mule proved to be a superb player, who mastered the technical difficulties with ease and ingratiated the audience with his tender tone. The Concertino is of 1935 vintage; Henri Tomasi's "Ballad" was composed four years later. In contrast to Ibert, Tomasi uses a far richer instrumental palette by using a full orchestra with a large percussion section and harp. It consists of four sections (Andantino, Gigue, Tempo di Blues, Gigue) and displays a transparent setting. The use of a "popular English theme" and a ragtime dance tune assures a popular appeal that was effective even with the discriminating public of the Bostonians. The composition provides excellent opportunities (also a cadenza) for the soloist and Mr. Mule made the most of them. He had an outstanding success. The concert concluded with a superb reading of Mendelssohn's "Italian" Symphony.

J. B.

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Besides the superlative performances of Ibert and Mr. Mule, each in his own sphere, there was another element in my enjoyment, one that often gets taken for granted—the superb acoustics of Symphony Hall. Mr. Mule's instrument seemed to reach out into the hall and invoke a special resonance in every nook and cranny. Is it generally realized how rare this necessary environmental nourishment for music is becoming? With the Boston Opera House gone, Carnegie Hall going, Queen's Hall blitzed and not replaced, a trend has set in which in a few

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Mr. Mule played again Sunday and Tuesday, the latter program being televised. Next week's program gives us a Rameau dance suite, Stravinsky's Agon ballet (for the kinesthetically minded) and the Bruckner seventh (for the spiritually). That way all should be satisfied.

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METROPOLITAN OPERA

Soprano Davy Scores in 'Aida'

By MILES KASTENDIECK

GLORIA DAVY BECAME the first Negro soprano to sing the role of Aida at the Metropolitan last night. Her debut became the more significant historically because it was made on Lincoln's Birthday. She is the fourth member of her race to join the company.

Undoubtedly one of the best-looking and most believable Aidas ever to grace the Metropolitan stage in the long history of this opera there, Miss Davy gave an excellent account of herself. She sang progressively better with each succeeding act. Some strain noted at first disappeared by the third. Her "O Patria Mia" was most enthusiastically received. Cheers rang forth during her curtain call.

This soprano has a beautiful voice. It is full of velvet, it flows easily, it communicates. That it may not have the weight to do the role full justice became evident as the performance culminated. Indeed, Aida may not be the best role for her. Nevertheless, as she moved about the stage and acted out the story, she gave the performance quality. This was a notable debut.

Except for William Wilderman's first appearance as Ramfis, the cast was familiar; Irence Dalis as Amneris, Kurt Baum as Radames, Leonard Warren as Amanasro. Fausto Cleva conducted.

Light-Weight

Charles Munch and the Boston Symphony offered a light-weight program in Carnegie Hall last night. It gained some substance as the concert progressed. Ending with Mendelssohn's "Italian Symphony, it still came close to the popular category.

Least substantial proved to be the first concert performance of Stravinsky's ballet "Agon." However ingenious its orchestration or even choreography, the material simply does not have the body to be found in a score like "Petrouchka" when heard in a concert.

Interest centered on the appearance of Marcel Mule, saxophone soloist in Ibert's "Chamber Concertino" and Tomasi's "Ballade." Both make attractive listening. The Ibert came as balm after the Stravinsky, partly because of its melodic writing. The influence of jazz turned up in both but more obviously in the Ibert.

Mule's performance was ingratiating. His skill became highlighted in the cadenza of the Ibert. The writing of both composers made one wonder why more music had not been created for this 20th-Century instrument. This justified the prominence Munch has given the soloist.

Munch subordinated the orchestra in both works where contrast and brightness would have enhanced the performance and especially the syncopation. It remained for Mendelssohn to let it emerge full-blown.

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Music

Saxophone in Spotlight With Boston Symphony

By LOUIS BIANCOLLI.

The saxophone—that comparatively late arrival in the orchestral ranks — stole the show at the concert of the Boston Symphony in Carnegie Hall last night.

Maybe it was the saxophonist, even more than the instrument, that did the stealing, but the fact is that two of the numbers featuring the brooding hybrid commanded the most attention and got the most applause.

The soloist was Marcel Mule, a man who might be called the Rubinstein of the saxophone if only to suggest the level of mastery that is his. This Frenchman is an artist of the first order.

Lamenting Timbres.

He played two compositions by two of his compatriots, the "Concertino da Camera" of Jacques Ibert and the "Ballade" of Henri Tomasi, both designed to bring out to full advantage the lamenting timbres of the saxophone.

He played them with a finesse of phrasing, a lightness and fluency of line not always associated with this instrument. The tone rippled and flowed, soared and floated like a well-trained human voice.

The "Concertino" is typical of its composer — shrewdly scored, bright, impeccable in style, and partial to both the needs of the soloist and the ensemble. Mr. Mule gave it a beautiful Marcel wave.

Bittersweet Commentary.

Still more fascinating was what he did with the Tomasi piece. This is a sort of clown's soliloquy, swaying between joy and pain, like the very notes of the saxophone—a bittersweet commentary on life.

Mr. Mule, in his limpid meditations, made one think of still another Gallic genius, Adolphe Saxe, who more than a century ago, invented the saxophone as a bond between the brass and woodwind sections of the orchestra.

Still another Frenchman, Charles Munch, proved the perfect conductor for both these scores and the perfect accompanist for the visiting French virtuoso of the step-child of the symphonic family.

Mr. Munch also directed a brilliant reading of Stravinsky's spare and acrid music for the ballet, "Agon," without, however, proving that it has any real concert life of its own away from George Balanchine's choreography.

The concert ended with Mendelssohn's "Italian" Symphony.

MUSICAL AMERICA
NEW YORK, N. Y.
MAR 1958

Saxophone Player Soloist with Bostonians

Boston Symphony. Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 12:

"Agon" Ballet ..... Stravinsky
(First New York concert performance)
Chamber Concertino for Saxophone and Orchestra ..... Ibert
Ballade for Saxophone and Orchestra ..... Tomasi
Symphony No. 4 ("Italian") ..... Mendelssohn

If it were not for the Mendelssohn symphony to provide meat for the broth, Mr. Munch's Manhattan clients would hardly have got their money's worth on this menu. The alto saxophone in E flat is a highly respectable instrument, especially in the hands of a master like Mr. Mule with his fleet fingers, his fine, tight embouchure and his aristocratic control of vibrato. But there are not many really good compositions for saxophone in the area of serious music, and neither the Ibert nor the Tomasi works proved major contributions. They are pleasant enough pieces in a light, popular, sometimes jazzy vein. But even these composers, who have taken the trouble to write for the instrument, seem unable to take it really seriously.

The Stravinsky ballet, divested of dancers, sounds thin and arid despite the colorful instrumentation, which includes piano, mandolin, tom-tom, xylophone and castanets. That it ever will join "Petrouchka" or "The Fire Bird" in symphonic repertoire appears highly unlikely, unless some future generation of concertgoers should become engrossed with the gambit, the development and the end-game of serial technique, which appears equally unlikely.

Mr. Munch and his men gave conscientious performances all along the line, including the "Italian" Symphony which sounded almost colossal compared to the rest of the fare.—R. E.

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Music in Review —

Munch Returns to BSO Podium

By ALLAN SLY

Mr. Munch's return to the BSO podium for its 14th program signaled another evening of ingeniously planned surprises, this time of music all facing south, or at least turning its back on Germany, which for once was totally forgotten.

Ravel's Ma Mere l'Oye was exquisitely done. When the BSO plays Ravel (or Debussy) for Mr. Munch I am invariably entranced, and here was one more unforgettable treasure to add to a growing list of such performances.

Then followed Ibert's Chamber Concertino for Saxophone and (small) orchestra, in which Mr. Munch presented his compatriot, Marcel Mule, as soloist. Mr. Mule is certainly a remarkable virtuoso and in his hands the instrument's resources are discovered to be very extensive in range, color, dynamics and articulation. Above and beyond all this, however, Mr. Mule is a superlative interpretive artist and projected our attention easily and naturally to the work in hand. The Ibert turns out to be a superb example of French wit and clarity of design, economical with its material and modest in its bid for the listener's attention, which one gives effortlessly and pleasurably without thinking about it. Would that more composers today had such a knack! Come to think of it, time was when a large portion of the repertoire could be so characterized.

Besides the superlative performances of Ibert and Mr. Mule, each in his own sphere, there was another element in my enjoyment, one that often gets taken for granted—the superb acoustics of Symphony Hall. Mr. Mule's instrument seemed to reach out into the hall and invoke a special resonance in every nook and cranny. Is it generally realized how rare this necessary environmental nourishment for music is becoming? With the Boston Opera House gone, Carnegie Hall going, Queen's Hall blitzed and not replaced, a trend has set in which in a few decades may have taken from us one of our greatest inheritances from the past—resonant concert halls. Architectural virtuosity with new materials and new techniques is heading towards denying our descendants the kind of musical resonance in which we have been nurtured. I am not the first to raise this alarm: let us treasure Symphony Hall while we have it—there will never be another.

After intermission we had more solo saxophone, this time with a larger orchestra, in Tomasi's Ballade—a work of considerable interest and sophistication. Its narrative manner we had to accept without benefit of Mr. Burk's bulletin, which Tomasi presumably wished us to read, because none of us can read in the dark. Even so, the work affords a good deal of agreeable listening, though seemingly less discreet than the Ibert and occupying a position on the musical scene over near where entertainment begins.

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147
NEW YORK C
METROPOLITAN OPERA
Madama Butterfly, Feb. 19. F. For this revival of a much-loved opera, the curtain rose on a lovely scene. The small shojied house, set in a flowery terrace garden overlooking the Nagasaki harbor, reminded one of a time when Japan to us was a land of myst
was ideal for the long-sustained and high-mounting passages. Sombom her characterization was not ideal. It seemed

148

Music: 'Agon' at Concert

The Bostonians Play Stravinsky's Ballet

BOSTON SYMPHONY ORCHESTRA Charles Munch conducting; Marcel Mule, saxophonist. At Carnegie Hall.
Agon (first N. Y. concert performance) ..... Stravinsky
Chamber Concerto for Saxophone and Orchestra ..... Ibert
Ballade for Saxophone and Orchestra ..... Tomasi
Symphony No. 4 ..... Mendelssohn

By HOWARD TAUBMAN

IGOR STRAVINSKY'S "Agon," joined with George Ballanchine's choreography, was the surprise success of the New York City Ballet's season. In its first New York concert performance at Carnegie Hall Wednesday night, played by the Boston Symphony under Charles Munch, the score was required to stand and move on its own feet.

How it fared depended on the individual listener's experience, receptivity and sympathies. "Agon" is not so accessible without its dancers and their stage as "Petruchka," but, come to think of it, was "Petruchka" everybody's favorite on its own soon after it was written? One had the distinct feeling that the majority of the Boston Symphony's audience found "Agon" enigmatic and unyielding.

"Agon" is difficult. Its point of departure is a number of dances—sarabande, gaillard, bransles—Stravinsky found in a seventeenth-century manual. But only fleetingly are the originals called up in recognizable form. Using serial technique in ways inspired by Webern and his own limitless freshness for rhythmic play and instrumental combinations, the composer has woven a distinctive fabric.

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At times the music seems fragmented and remote, and then it turns intimate and almost, but not quite, sentimental. Not that Stravinsky ever thought in terms of specific emotions, and not even his closest exegetes have suggested such a program. But in the end "Agon," as a symphonic score, impresses one as a faintly sad and ironic evocation of a vanished time.

Its spare allusiveness, despite the use of a full orchestra plus mandolin, clings to one's skin after one has heard "Agon" often enough. Mr. Munch and the Bostonians did their best for the score, playing it with precision and subtlety.

As if to emphasize the rare texture of "Agon" in retrospect, the program followed with two works for alto saxophone soloist by composers of the French school. Jacques Ibert, represented by the Concertino da Camera, is described by his compatriots as a composer of clarity, delicacy and balance. But after "Agon" his Concertino was like the haute cuisine, full of rich sauces. And Henri Tomasi's "Ballade" seemed equally lush and, in addition, unsubtle.

The soloist was Marcel Mule, a 57-year-old Frenchman, who was making his New York debut. M. Mule is a dedicated man as far as the saxophone is concerned; he believes it has a part to play in the symphonic and chamber music repertory and seems to be a bit sad that it has made its home so thoroughly in jazz.

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But the composers have not done enough to help him prove his point. His playing was first-rate. He had immense technical facility and a flexible tone with a wealth of subdued colors. He was a serious interpreter, but, alas, the Ibert and Tomasi pieces, for all their neatness and proportion, were dull.

Mr. Munch and his orchestra gave the soloist well-balanced support. Then they proceeded to a lyrical, full-bodied reading of Mendelssohn's "Italian" Symphony, which must have seemed like an oasis to some of the parched listeners.

Marcel Mule

piquant effect attainable in no other way.

The singing of the soloists was well disciplined, too. Miss Farrell's performance was a special pleasure. Her singing is agreeable sound employed in musicianly fashion. And since big voices are almost invariably less flexible and harder to manipulate than their lighter, more lyric counterparts, Miss Farrell's agility in the Bach roulades is all the more to be commended.

Miss Farrell was heard in Cantata 10, "Meine Seele erhebt den Herren," Cantata 8, "Liebster Gott, wann werd' ich sterben?" and an aria from Cantata 115.

Miss Nikolaidi and Messrs. Peerce and Farrow performed admirably in Cantatas 8 and 10, and in Cantata 108 for alto, tenor, bass and chorus. Excerpts from Cantatas 78 and 99 and the "St. Matthew Passion" completed the program.

J. B.

Saxophon mitten im klassischen Orch.

Das Boston Symphony Orchestra unter Charles Munch (Carnegie Hall) brachte erstmalig für New York die Musik zu Igor Stravinskys Ballett "Agon", das erst vor einigen Wochen mit großem Erfolg auf der Bühne des City Centers getanzt wurde.

Das Fehlen der optischen Eindrücke der tanzenden Personen macht sicherlich die Musik noch schwerer zugänglich als sie ohnehin ist. Von den Originalen alter Tänze des 17. Jahrhunderts (Sarabande, Gaillard, Bransle), die im Ballett genannt sind, ist kaum noch etwas erkennbar; sie haben offensichtlich Stravinsky nur die allgemeinen Ideen gegeben, die er genial kompositorisch verwendet hat. Die tonliche und rhythmische Behandlung ist meisterhaft; manches erinnert unverkennbar an die Art seines hervorragendsten "Schülers" A. von Webern (dessen sechs Stücke für Orchester kürzlich an dieser Stelle besprochen wurden).

Das Orchester, liebevoll von Munch geleitet, gab der schwierigen Partitur die erforderliche Klarheit und Tonqualität. Trotzdem war das Interesse des Publikums offensichtlich nicht erheblich.

Dann gab es eine kleine Sensation: Der Franzose Marcel Mule, der als einer der hervorragendsten "klassischen" Saxophonisten gilt, spielte zwei Werke seiner Landsleute, ein "Kammerkonzert für Saxophon und Orchester" von Jaqus Ibert und eine "Ballade" für die gleiche instrumentelle Besetzung von Henri Tomasi.

Das Saxophon (von dem belgischen Instrumentenbauer A. Sax 1846 erfunden) ist bekanntlich eine Art von Kreuzung eines Klarinettenmundstücks mit einem hornartigen Blechinstrument. Wir verbinden jetzt den Gebrauch des Saxophons gewöhnlich mit Jazzmusik. In Wirklichkeit aber wurden die erstaunlichen Tonqualitäten des neuen Instruments schon sehr früh von klassischen Musikern erkannt (z. B. von Berlioz).

Marcel Mule zeigte sich als ein Meister dieses Instruments; er hat eine unerhörte Technik, produziert eine erstaunlich reichliche Skala von Tonfarben. Das Orchester begleitete ihn ausgezeichnet. Das Publikum war mit Recht begeistert und rief den sympathischen Künstler viele Male auf das Podium.

Den Schluß des interessanten Abends bildete eine prachtvolle Wiedergabe von Mendelssohns "Italienischer Symphonie". G. R.

FRIDAY, FEBRUARY 14, 1958

Marcel Mule Is Soloist With Boston Symphony

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL

Orchestral concert last night. Conductor: Charles Munch. Soloist: Marcel Mule, saxophonist. The program:
"Agon" ..... Stravinsky
Chamber Concertino ..... Jacques Ibert
(Mr. Mule)
Ballade ..... Henri Tomasi
(Mr. Mule)
"Italian" Symphony ..... Mendelssohn

Some one — I forget who — said of Adolphe Saxe, inventor of the saxophone, that on his tombstone these words should be deeply engraved: "The evil that men do lives after them." It is an unkind cut, that, and appropriately remarked only by those who have been weaned on the common species of saxophone playing, the type that is all baleful wails and moaning bleats. However, in the proper hands, the instrument does have palpable distinctions of its own and gives up the dirty-word connotation that many serious musicians attach to it. Surely as played by Marcel Mule, who was soloist with the Boston Symphony Wednesday night at Carnegie, the saxophone is not the same horn one originally encounters on the dance floor or in jazz combos. Not the same horn at all.

Still, Mr. Mule, limitless virtuoso that he is, finds himself, on appearing in concert, in a rather disastrous situation. Were he the greatest musician alive, he would be hard-pressed to prove it, since his instrument's repertoire is thin to the point of non-existence. What there is, moreover, is mostly shabby stuff, music in the breezy French manner with much sauce and little meat. And into that category Ibert's Concertino and Tomasi's Ballade fit without squeezing. The former is filled either with pert and spicy episodes that sound designed to accompany fast "walking-music" in a French film or slower sections that might very well do for a boulevardier's love song. Tomasi's piece, on the other hand, is not even a good background score. When it goes allegro it spins like a top, and like a top it gets nowhere; when it turns slow it is blush-making schmalz.

What then is a technical wizard to do? Nothing else, I imagine, but show what the instrument can really sound like when it is played rather than belabored. And Mr. Mule did just that. As he gives it to us, the saxophone is totally without the vulgarity of tone and oiled aural texture that is, under usual conditions, its most depressing feature.

His trick, if I understand it, is to hold his vibrato to a minimum and to keep a steady supply of air at all moments crossing his reed. The crooning or "hawking" method—in which a performer huffs into the mouthpiece as though he were breathing moisture onto his eyeglasses—is entirely avoided; his tone, in consequence, rather approximates that of a sweetly singing mezzo voice.

Naturally, too, his fingers are as disciplined and even as a machine, for without regularity of hand and wrist the loveliest timbre is unavailing. In all, then, M. Mule has an unshakable right to his position as Europe's saxophone prince. As he plays it, the instrument takes on the dignity of a proper woodwind.

The evening's remaining novelty was Stravinsky's "Agon" in the first local performance it has received as separated from Balanchine's ballet. Stravinsky's dance scores invariably make a place for themselves in the concert hall, and "Agon" is not likely to be an exception. It may take a bit of time, however, as its style, in common with any fragmented, atonal piece, is not a familiar one to the average concert-goer. In the long count that matters little. Stravinsky never wrote anything with the idea of instantaneous acceptance in mind. A few more readings on the order of Mr. Munch's and the public should take to it as it has, long since, to something like "Les Noces."

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JAN 30 1958

French Musician Makes US Debut With Symphony

Marcel Mule, the French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony Orchestra under the direction of Charles Munch on Friday, January 31, at 2:15, Saturday, February 1 at 8:30, and Sunday afternoon, February 2, at 3 o'clock.

Dr. Munch, who returns next week from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suit. Mr. Mule will perform two works: "Ibert's Chamber Concertino for Saxophone and Orchestra, and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. Mr. Tomasi, who was born in Marseille in 1901, was awarded the Grand Prix de Rome for Musical Comopsition in 1927. He has written a number of

Continued on Page Eight

13

and piano during his early years, but in 1923, when he was admitted to the Garde Republicaine Band, he devoted himself exclusively to the saxophone.

In 1929, with colleagues from the Band, he formed the Saxophone Quartet of the Guard, which later became the Saxophone Quartet of Paris. In 1936, due to the press of touring engagements with the Saxophone Quartet, Mr. Mule left the Garde Republicaine Band.

He had but one ambition—to make a place for the saxophone in the symphonic repertoire where it was previously little known, being confined almost entirely to jazz bands. The Saxophone Quartet of Paris has continued with some changes in its members until the present day, touring in France and in other countries, and a number of works have been especially written for it by such composers as Glazounov, Gabriel Pierne, Jean Rivier and Florent Schmitt. Mr. Mule has made solo appearances with the principal orchestras of Paris and in leading cities of France, Belgium, Switzerland, Holland, Germany and England. He makes his American debut with the Boston Symphony Orchestra under the direction of Charles Munch at Symphony Hall, Boston, on January 31, 1958, when he performs the Chamber Concertino by Jacques Ibert and the Ballade by Tomasi.

Mr. Mule is a professor at the Paris Conservatory where a special saxophone class was formed for him on his appointment in 1942.

148

Music: 'Agon' at Concert

The Bostonians Play Stravinsky's Ballet

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Marcel Mule, saxophonist. At Carnegie Hall: Agon (first N. Y. concert performance) ..... Stravinsky
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Symphony No. 4 ..... Mendelssohn

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JAN 30 1958

French Musician Makes US Debut With Symphony

Marcel Mule, the French saxophone virtuoso, will make his first appearance in the United States with the Boston Symphony Orchestra under the direction of Charles Munch on Friday, January 31, at 2:15, Saturday, February 1 at 8:30, and Sunday afternoon, February 2, at 3 o'clock.

Dr. Munch, who returns next week from a successful visit to Israel where he conducted concerts in Tel Aviv, Jerusalem and Haifa, will open his program with Ravel's "Mother Goose" Suit. Mr. Mule will perform two works: "Ibert's Chamber Concertino for Saxophone and Orchestra, and the first performance at these concerts of the Ballade for Saxophone and Orchestra by Henri Tomasi. Mr. Tomasi, who was born in Marseille in 1901, was awarded the Grand Prix de Rome for Musical Comopsition in 1927. He has written a number of

Continued on Page Eight

and piano during his early years, but in 1923, when he was admitted to the Garde Republicaine Band, he devoted himself exclusively to the saxophone.

In 1929, with colleagues from the Band, he formed the Saxophone Quartet of the Guard, which later became the Saxophone Quartet of Paris. In 1936, due to the press of touring engagements with the Saxophone Quartet, Mr. Mule left the Garde Republicaine Band.

He had but one ambition—to make a place for the saxophone in the symphonic repertoire where it was previously little known, being confined almost entirely to jazz bands. The Saxophone Quartet of Paris has continued with some changes in its members until the present day, touring in France and in other countries, and a number of works have been especially written for it by such composers as Glazounov, Gabriel Pierne, Jean Rivier and Florent Schmitt. Mr. Mule has made solo appearances with the principal orchestras of Paris and in leading cities of France, Belgium, Switzerland, Holland, Germany and England. He makes his American debut with the Boston Symphony Orchestra under the direction of Charles Munch at Symphony Hall, Boston, on January 31, 1958, when he performs the Chamber Concertino by Jacques Ibert and the Ballade by Tomasi.

Mr. Mule is a professor at the Paris Conservatory where a special saxophone class was formed for him on his appointment in 1942.

Marcel Mule Is Soloist With Boston Symphony

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL

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"Agon" ..... Stravinsky
Chamber Concertino ..... Jacques Ibert
(Mr. Mule)
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Some one — I forget who — said of Adolphe Saxe, inventor of the saxophone, that on his tombstone these words should be deeply engraved: "The evil that men do lives after them." It is an unkind cut, that, and appropriately remarked only by those who have been weaned on the common species of saxophone playing, the type that is all baleful wails and moaning bleats. However, in the proper hands, the instrument does have palpable distinctions of its own and gives up the dirty-word connotation that many serious musicians attach to it. Surely as played by Marcel Mule, who was soloist with the Boston Symphony Wednesday night at Carnegie, the saxophone is not the same horn one originally encounters on the dance floor or in jazz combos. Not the same horn at all.

Still, Mr. Mule, limitless virtuoso that he is, finds himself, on appearing in concert, in a rather disastrous situation. Were he the greatest musician alive, he would be hard-pressed to prove it, since his instrument's repertoire is thin to the point of non-existence. What there is, moreover, is mostly shabby stuff, music in the breezy French manner with much sauce and little meat. And into that category Ibert's Concertino and Tomasi's Ballade fit without squeezing. The former is filled either with pert and spicy episodes that sound designed to accompany fast "walking-music" in a French film or slower sections that might very well do for a boulevardier's love song. Tomasi's piece, on the other hand, is not even a good background score. When it goes allegro it spins like a top, and like a top it gets nowhere; when it turns slow it is blush-making schmalz.

What then is a technical wizard to do? Nothing else, I imagine, but show what the instrument can really sound like when it is played rather than belabored. And Mr. Mule did just that. As he gives it to us, the saxophone is totally without the vulgarity of tone and oiled aural texture that is, under usual conditions, its most depressing feature.

His trick, if I understand it, is to hold his vibrato to a minimum and to keep a steady supply of air at all moments crossing his reed. The crooning or "hawking" method—in which a performer huffs into the mouthpiece as though he were breathing moisture onto his eyeglasses—is entirely avoided; his tone, in consequence, rather approximates that of a sweetly singing mezzo voice.

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148

Music: 'Agon' at Concert

The Bostonians Play Stravinsky's Ballet

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Marcel Mule, saxophonist. At Carnegie Hall.
Agon (first N. Y. concert performance) ....Stravinsky
Chamber Concerto for Saxophone and Orchestra ....Ibert
Ballade for Saxophone and Orchestra ....Tomasi
Symphony No. 4 ....Mendelssohn

By HOWARD TAUBMAN

IGOR STRAVINSKY'S "Agon," joined with George Ballanchine's choreography, was the surprise success of the New York City Ballet's season. In its first New York concert performance at Carnegie Hall Wednesday night, played by the Boston Symphony under Charles Munch, the score was required to stand and move on its own feet.

How it fared depended on the individual listener's experience, receptivity and sympathies. "Agon" is not so accessible without its dancers and their stage as "Petruchka," but, come to think of it, was "Petruchka" everybody's favorite on its own soon after it was written? One had the distinct feeling that the majority of the Boston Symphony's audience found "Agon" enigmatic and unyielding.

"Agon" is difficult. Its point of departure is a number of dances—sarabande, gaillard, bransles—Stravinsky found in a seventeenth-century manual. But only fleetingly are the originals called up in recognizable form. Using serial technique in ways inspired by Webern and his own limitless freshness for rhythmic play and instrumental combinations, the composer has woven a distinctive fabric.

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At times the music seems fragmented and remote, and then it turns intimate and almost, but not quite, sentimental. Not that Stravinsky ever thought in terms of specific emotions, and not even its closest exegetes have sug- ... such a program. But in "Agon," as a sym- ... impresses one ... and ironic ... hed time. ... de- ...

... Ibert, ... certino ... scribed by his ... a composer of ... cacy and balance. ... "Agon" his Concertino like the haute cuisine, full of rich sauces. And Henri Tomasi's "Ballade" seemed equally lush and, in addition, unsubtle.

The soloist was Marcel Mule, a 57-year-old Frenchman, who was making his New York debut. M. Mule is a dedicated man as far as the saxophone is concerned; he believes it has a part to play in the symphonic and chamber music repertory and seems to be a bit sad that it has made its home so thoroughly in jazz.

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FRIDAY, FEBRUARY 14, 1958

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French Musician

Continued from Page One

symphonic works, ballets and operas, as well as chamber works and concerti with orchestra for wind instruments. The program will close with a performance of Mendelssohn's Symphony No. 4 in A major, the "Italian" Symphony.

MARCEL MULE

Marcel Mule was born at Aube, (Province of Orne), France, in 1901. At the age of eight he already showed exceptional talent for the saxophone which he studied with his father, himself an excellent saxophonist. He also studied violin and piano during his early years, but in 1923, when he was admitted to the Garde Republicaine Band, he devoted himself exclusively to the saxophone.

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MUSIC

Saxophonist Featured With Boston Symphony

By GORDON E. ARMSTRONG

The program which the Boston Symphony will offer in its second and last seasonal appearance in Woolsey Hall on Tuesday evening, promises to be the most unusual one which the orchestra has given here in a long time. The real novelty in this concert relates to the guest artist, Marcel Mule, one of France's greatest saxophonists. No performer on this "lowly instrument" has ever been featured in a previous concert here by the Boston Orchestra.

However, it must not be assumed from this that the instrument which Adolphe Sax invented exactly 100 years ago is any stranger to concerts by the Boston musicians. As far back as 1939, another great saxophonist, Sigurd Rascher, was a soloist in two concerts given in Symphony Hall, Boston. Rascher played Ibert's Chamber Concertino for Alto saxophone and orchestra in October of that year, a work which he had premiered in a Paris performance some four years previously. The Ibert work is, in fact, one of two that Mule will perform with the orchestra here on Tuesday.

Another French composer, Henry Tomasi, is responsible for the other work in which Mule will have the solo role. This is the Ballade for Alto saxophone and orchestra, composed in 1939. The composer, though comparatively unknown in this country has composed many works in both the symphonic and chamber music categories and presently conducts the Etat Radio.

Tuesday's great artist, a native of Aube, turned to the saxophone after earlier studies in piano and violin. He learned to play his present instrument under the tutelage of his father who was a virtuoso himself on the saxophone. Mule played for some years with the celebrated Band of the Garde Republicaine and later formed a group which became known as the Saxophone Quartet of Paris. Since 1936 he has directed this group in concerts throughout Europe and he has also become known as one of France's most renowned teachers through a class in saxophone which he established at the Paris Conservatoire in 1942. Currently the saxophone virtuoso is making his first appearances in this country.

A third work which will have its first local performance in Tuesday's concert is Stravinsky's ballet music, "Agon". The great contemporary Russian composer wrote this music for the New York City Ballet on a grant from the Rockefeller Foundation and it was premiered as a ballet in December of last year. (A benefit performance of the music was given in late November at the City Center, New York). Several concert performances of the score, which was completed in April of last year, were given with great success both here and abroad prior to the ballet debut in New York. The composer himself conducted the earlier performances given in France and Germany.

The concluding work in the concert is to be Mendelssohn's Fourth Symphony, usually known as the "Italian Symphony. Curiously enough, the composer was not satisfied with this symphony and it was not published until after his death. The work is still a popular one with audiences especially the way the Boston Symphony plays it.

Charles Munch, who will direct the Boston Symphony Orchestra on Tuesday night at 8:30 o'clock in Woolsey Hall.

Other Events Scheduled This Week

It so happens that this last seasonal appearance of the Boston Orchestra comes during one of the busiest weeks on our concert calendar to date. A piano recital this evening by Samuel Yaffe is the first of several other worthwhile events scheduled during the next several days. The remaining programs are those to be given by the Cappella Cordina at the Sanford Barn East on Wednesday evening, the Festival Quartet in Sprague Hall on Friday evening, and the Yale University Band next Sunday afternoon in Woolsey Hall.

Tonight's recital by the prominent New Haven pedagogue will be the second in the current series which the pianist is giving at his studio, 75 Whitney Ave. The program, slated for the usual hour of 8:30, lists the following works: Fantasia in D minor—Mozart; Rondo in A major—Haydn; Sonata No. 2, Opus 31—Beethoven; a Chopin group: Jeux d'Eau—Ravel; La Plus que Lente—Debussy; Etude alla Tarantella—Yaffe; Rondo Capriccioso—Mendelssohn.

Concert By Cappella Cordia

The concert by the Cappella Cordina, an accomplished vocal quintet of recent local origin, will be the concluding event in the new series entitled "Horizons in Music." Donald Loach, young faculty member of the Yale Music School and currently the conductor of the New Haven Choral, will direct Wednesday evening's program. The singers will present a variety of works by composers from Josquin de Pres to Stravinsky, including a composition by David Kraehenbuehl of the Yale faculty and former director of the New Haven Chorale.

The members of the Cappella Cordina, which was organized by Loach in 1955, are all prominent in music activities here. Soprano Charlene Peterson, a graduate of Oberlin Conservatory, and controlto Blanche Porto, are both soloists at United Church. Contralto Ynez Lynch, better known as a violist with the New Haven Symphony, has been a member of the New York Concert Choir. Richard Croc'er, bass, and director Loach, tenor, are both associated with Christ Church, the latter serving also as assistant organist of the church.

In its several appearances to date, the group has proved to be one that is well worth hearing. Tickets for Wednesday evening's concert, to commence at 9, are on sale at David Dean Smith, the Loomis Temple of Music, and at the Sanford barn in Hamden.

Festival Quartet In First Appearance Here

The Festival Quartet, whose membership comprises distinguished artists of world renown, will make its first New Haven appearance in Friday's Sprague Hall event. The players, two of whom have appeared in Woolsey Hall in recent years, are Victor Babin, pianist, Szymon Goldberg, violinist, William Primrose, violist, and Nikolai Graudan.

The Festival Quartet, acclaimed as a worthy successor to Harold Bauer's renowned group of the last generation, takes its name from the Aspen Festival in Colorado where the new chamber ensemble came into being. All four players have been performing and teaching at this celebrated summer festival for some years. They had so much fun in performing works from the piano quartet repertoire in programs at the festival that they decided to do a limited amount of outside professional concert work as a group. Currently they are on a short tour in which the group is giving performances by special invitation only.

Primrose and Goldberg, familiar to audiences here and perhaps the better known players in the group, are among the world's leading performers on their respective instruments. Babin is the "better half" of the internationally acclaimed piano team of Vonsky and Babin. Cellist Graudan, another partner in a husband-wife duo, has toured all over the world with his pianist wife, Joanna. In fact, they are said to be the only cello and piano team now appearing professionally.

Friday's concert will be an all-Brahms program with a presentation of the composer's three piano quartets in A major, C minor, and G minor.

Yale Band In Annual Winter Concert

The annual winter concert by the Yale Band next Sunday afternoon at 4 will, as usual, be open to the public without charge. Keith Wilson will direct this Woolsey Hall program which is a must for lovers of fine band music.

The program, with a variety of offerings in both the lighter and heavier categories, is as follows: American Overture for Band—Jenkins; Concerto in F major—Vivaldi; Overture for Band—Mendelssohn; Theme and Variations—Schoenberg; Purple Carnival—Alford; Mars (from "The Planets")—Holst; Divertissement—Ibert; Capriccioso—Powell; Mother Magoo Suite—Farnon; Gridiron Club March—Sousa.

Symphony's Fourth Concert On Feb. 21

It would seem as though they might have to enlarge the stage in Woolsey Hall for the fourth concert by the New Haven Symphony on Friday evening, Feb. 21. On the rare occasions when two grand pianos have been employed there with the orchestra, the stage was so crowded that the musicians were practically sitting in each other's laps. Now for the first time in the history of these concerts, the orchestra is faced with the problem of getting three pianos onto the stage.

This unprecedented situation is presented in connection with the scheduled first performance here of Bach's Concerto for three pianos and orchestra in the coming event. The problem will be solved, of course. Anyone who may be interested to see how it is done had better shop for a ticket without delay as reports from the symphony's office are that very few are left.

The great interest in the orchestra's fourth concert, as indicated by the unusual demand for tickets, centers in the principal guest artist of the occasion, Dame Myra Hess. The great English pianist will make two appearances in the program. With New Haven's accomplished pianists, Bruce and Rosalind Simonds, as her fellow artists, Dame Myra will first perform the rarely heard Bach work. Following this performance, she will be the soloist in Beethoven's Concerto No. 3, a work which she has performed many times with a number of the world's great orchestras. Incidentally, younger patrons of the New Haven Symphony's series may be interested to know that Mrs. Simonds performed this concerto with the orchestra back in 1930, with the late David Stanley Smith conducting.

Frank Brieff will also conduct Mendelssohn's "Scotch" Symphony, to round out a program of exceptional appeal. This work has not been performed by the orchestra since 1927.

NEWS OF MUSIC

Capacity Audience Applauds Bostonians

By DAY THORPE
Star Music Critic

Boston Orchestra, Charles Munch, conductor. Soloist: Marcel Mule, saxophone. At Constitution Hall. Program: Suite from the opera Dardanus, Rameau-d'Indy; Chamber Concertino for saxophone and orchestra, Ibert; Symphony No. 7, in E, Bruckner.

Jacques Ibert is one of the most charming and satisfying composers now making music. His pieces are unpretentious, modest, genial and popular, but they usually deliver to the listener something more than they pretend to offer.

Take the saxophone concertino so brilliantly played by Marcel Mule last night with Charles Munch and the Boston Orchestra. It makes no claim to be more than a little catchy concert jazz for saxophone and 11 instruments. It is so neatly contrived, however, so witty, sparkling, ingenuously tuneful and concise that when it is over you are aware that you have heard some excellent jaunty fooling that you would gladly have in place of music of more profound import.

The work, by the way, will be played again this week at the Library of Congress, this time with Sigurd Rascher, the saxophonist for whom it was written, as soloist.

The principal piece of the evening was the seventh symphony of Bruckner, long and grandiose, self-conscious and melodramatic, but nevertheless simple and naive and rather touching. Music was a very serious business for Bruckner, who dedicated his works to Wagner, King Ludwig of Bavaria and God, and while the symphonies lack any trace of humor or of self-criticism by the composer, they do create rich and impressive sounds.

The great fault of the Bruckner seventh symphony is its inordinate length (even with the finale considerably cut by Dr. Munch, the piece lasted for nearly an hour) and the rudimentary development and intensification that the themes undergo. Bruckner had an endless supply of thematic material that he could clothe in his gorgeous orchestration, but his long movements have little inner life or cohesion.

The best of the symphony is the scherzo, where the simple and square-cut stipulations of the dance form are quite suited to Bruckner's genius. Dr. Munch, whose reading of the symphony was, on the whole, warm and sympathetic, did not help the scherzo by a curious and unnecessary unevenness of tempo.

The concert arrangement by Vincent d'Indy of several sections of Rameau's opera "Dardanus," with which the evening opened, revived some charming music from one of Rameau's finest works for the stage, a work which the present day opera-goer will find few opportunities of hearing. That the composer himself thought highly of this music is shown by the fact that he arranged some of it for the harpsichord, and also, I think, as chamber music.

The Boston Orchestra, here with all its extra horns, trumpets and tubas to meet the requirements of the Bruckner, has never been in better form, and the capacity audience gave it, Dr. Munch and Mr. Mule the most enthusiastic applause.

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MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Marcel Mule, saxophone, and the program was as follows:

"Ma Mere l'Oye" ..... Ravel
Concertino for Saxophone and Orchester ..... Ibert
Ballade for Saxophone and Orchestra ..... Tomasi
Symphony No. 4 "Italian" Op. 90 ..... Mendelssohn

By RUDOLPH ELIE

It is one of the more curious aspects of the psychology of music that the saxaphone as a member of the symphony orchestra has been stubbornly resisted by the human ear since its invention by Adolph Sax in 1842.

To be sure the saxaphone has not gone the way of the flugelhorn or the sarrusaphone or the serpent or the tenoroon but has, on the contrary become as much a part of the jazz ensemble as the snare drum. Yet, though the contemporary symphony orchestra has absorbed such intrinsically silly things as the triangle, the tambourine, the zylophone and even an occasional wind machine (not to mention a stray cow bell or two), the saxaphone just cannot crowd its way in despite some random uses by a few composers, generally French.

Music Wasn't Much

Although the reason for this rejection was by no means wholly in evidence yesterday afternoon when Marcel Mule, perhaps the ranking virtuosos on the instrument, appeared in two works for saxophone and orchestra, there is no denying that it all seemed just a little uncomfortable. The music wasn't much, to be sure, but even that doesn't explain why this instrument, as fleet and as expressive as any, simply does not sound "right," even when played by such a profound and dedicated musician as M. Mule.

Whether it has to do with the fact that the saxophone changes its tonal color from octave to octave more than any other I do not know. It is at its best in the middle register, but in the top register it seems a little piercing while in the bottom register it almost brays. But whatever it is (and I hope I do not sound like a snob), the saxophone for all its many beauties, seems as far out of the symphonic picture as the phagotus of Afranio or the bagpipe. But why I simply cannot guess.

In any case, if anyone ever does establish it, it will certainly be this French virtuoso (though not, it must be added, in either of the two works he appeared in yesterday). Of the two, the Chamber Concertino by Ibert, a piece dating from 1935, was far and away the most attractive.

As much of Ibert's music does, it had wit and clan and animation and color. It also presumably exploits the character and the technical capacities of the instrument—in this case the E-flat saxophone—to the full, giving the performer lightning scalewise passages as well as wide leaps and forays into the complete register of the instrument while providing a clean and lucid texture for the reduced orchestra.

Hardly Suited

Tomasi's Ballade, as a post-intermission encore, was hardly suited to add further stature to the saxophone for it proved to be a pretty tepid essay more suited to the popping corks of a May night in Symphony Hall than a mid-winter Friday afternoon. Every cliche of light concert music appeared before the Ballade, based on a popular English theme, came to an end, and none too soon at that. All this, however, does not conceal the fact that M. Mule is a matchless performer who plays with incredible fluency, with a beautiful and tasteful vibrato and with a technical attainment not less than formidable. He was given a very warm welcome, too, particularly after the Ibert.

For his part, Charles Munch, back after a month's vacation, was in top form. He did the exquisite "Ma Mere l'Oye" of Ravel with the most charming transparency, catching the almost naive delicacy of these impressionistic miniatures to perfection. His way with Mendelssohn's Italian Symphony was equally discriminating as he endowed it with a warmth and a glow that was wonderful to hear. To be sure, he took the last movement a little too fast for my taste, but even so it never lost its clear and luminous outlines.

Next week's program offers a suite from Rameau's "Dardanus," the first Boston performance of Stravinsky's "Agon" and Bruckner's Symphony No. 7.

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151

—Saxophone Soloist Heard at Symphony

Marcel Mule, With Music From Ibert and Tomasi

By Jules Wolffers

It is one of the ironies that the means which made the saxophone a popular instrument at the same time brought it into disrepute.

Adolphe Sax was not the first to place a reed on a coneshaped brass instrument, but he was the first to make it completely practical and he received a patent on the instrument he named after himself in 1846. The saxophone's wide range of power and generally rounded timbre was praised by many but used by few. Only in Paris did it receive a measure of recognition as a legitimate band, orchestral, and solo instrument.

♪ ♪ ♪

But all this changed in the 20's when the "sax" became standard equipment in almost every jazz band; and with the jazz craze sweeping the country it came into general use. It is one of the peculiarities of this instrument that it is rather easy to learn in the first stages. Thus encouraged, thousands of young performers learned just enough to play it badly—and what can be worse than the wretched moans of a badly played saxophone!

Another peculiarity of the instrument lies in the fact that its timbre can easily be changed by an expert performer. The saxophone has been used by many jazz musicians with vulgar and offensive tone. Of coufse there were jazz players who did the instrument full justice but these were in the minority.

♪ ♪ ♪

It is only natural that a kind of odium descended on this basically well-founded instrument with serious musicians and their public to the point where it became something of a joke, and this attitude, it must be admitted, still largely prevails.

But however much of this attitude was present at the beginning of the concert of the Boston Symphony Orchestra yesterday afternoon it had vanished after they had heard the playing of Marcel Mule.

This distinguished performer is a great musician and a great virtuoso in the same sense that we associate these words with a Heifetz or a Serkin. He is complete master of all phases of technique. His tone can approach a trumpet in loudness without loss of quality and his dolce tones are dulcet indeed. But this is not enough to confer the distinction of greatness on a performer. It is in the use Mr. Mule makes of his equipment that we have cause to admire him."

♪ ♪ ♪

One regretted only that the soloist did not really have music worthy of his talent. Even those composers who have written for the instrument treat it somewhat lightly. Ibert's Chamber Concertino for Saxophone and Orchestra is pleasing enough but it is designed more to while away time agreeably than to stir one's deeper faculties. Exactly the same but not quite so much can be said for Tomasi's Ballade for Saxophone and Orchestra which yesterday was heard for the first time at Boston Symphony concerts.

Both pieces, however, are admirably constructed in one respect—they are ideal vehicles for an expert performer to show his paces. Undeniably Mr. Mule did this to perfection but at the same time never stepped over the bounds of good taste or indulged in technique for technique's own sake. Whatever there was worth-while to say in both pieces was truly said by the soloist. He received something close to an ovation after both pieces.

♪ ♪ ♪

Mr. Mule was greatly aided by the sympathetic and responsive accompaniment of Charles Munch who again upheld his reputation as one of the finest accompanists among conductors.

Fresh from the vast success earned on his recent series of concerts in Israel, he was forceful and resilient yet judicious and in control both of the accompaniments and the purely orchestral works.

Taken as a whole the program was on the lighter side but the afternoon went along so well that what could have been a merely pleasant occasion turned into a significant event. In the opening work—Ravel's "Ma Mere l'Oye" ("Mother Goose")—the conductor painted his orchestral colors so deftly as to transport his hearers into a veritable fairyland of airy fancy.

For closing work there was the Mendelssohn "Italian" Symphony done with a sweep and infectious gayety to set the blood tingling and the feet tapping. This is exactly the way the A-major symphony should be done and this was the tone to end this fine concert.

Feb. 13 Wash. concert WASHINGTON POST Feb. 9, 1958

The Mercurial Munch

By Paul Hume

CERTAIN MERCURIAL aspects of the habits of Charles Munch in making up programs for the Boston Symphony Orchestra's Washington concerts must be major headaches for the National Symphony office.

Hume

To take the historical approach for the moment, it all began three days before the orchestra was due in town for its Dec. 12 concert, the first of two it is playing for Washington this season.

That was the day M. Munch notified the National Symphony . . . which is in the unique position of sponsoring the local appearances of the Boston and Philadelphia orchestras . . . that he would not play the long-scheduled Third Symphony of Roger Sessions. This work was already set up on the page proofs of the week's programs, but there was just time enough to make the switch to Debussy's "Iberia," though an asterisk denoting a first local performance for Sessions was inadvertently left on to give a start to those who have long enjoyed Washington performances of Debussy's perfumed masterpiece.

The deletion of the Sessions never was satisfactorily explained by Munch, though he received a long, probing letter of inquiry from a local subscriber who was disturbed by the affair.

A member of the Boston Symphony's managerial staff told me in New York City on Dec. 27 that Munch removed the Sessions piece from his Washington program after playing it in Boston and New York because "he felt he was doing the Washington audience a favor by not playing it."

The bitter irony of this remark does not lie entirely in the fact that by the time a conductor of Munch's caliber has studied such a score as the Sessions well enough to give it the searching readings he is credited with from both Boston and New York, he must have known well in advance that it was not what he thought to be Washington's dish of tea.

For immediately after dropping that little esthetic bomb in my lap, the same Boston representative went on to say, "However, he is going to play you the Stravinsky 'Agon' in the February concert."

At that point I wondered on what basis Munch felt he knew his Washington listeners, if he thought they might actually leap to embrace the latest problematic score of Stravinsky while they would shrink in open revulsion from the latest Sessions. Frankly, I think they would like "Agon." I have no way of knowing what they *might* think of the Sessions, since Munch did not give us the chance to hear it that he offered Boston and New York.

AND NOW to the present: next Thursday night Munch is not going to play us "Agon." Apparently he did not hold that thought very long, because even last week's National Symphony program book announced a program from the Bostonians of Rameau, Ravel, and the Bruckner 7th.

But wait! The National Symphony, about to tell the printer to go ahead, suddenly hears its long distance phone ringing: It's Boston. Who is surprised to hear that M. Munch has changed his program? His good friend, Marcel Mule, one of the world's outstanding classical saxophone virtuosi, will be on hand, and Ravel goes out to make room for a Chamber Concerto for saxophone and orchestra by Jacques Ibert.

Now no one is going to quarrel with a conductor's absolute and inalienable and sole authority to make his own programs, or to the right of any man to change his mind once he has supposedly made it up . . . even three days before a concert, or even to change it twice over about the same program.

And it has no bearing whatsoever on the situation surrounding the Boston Symphony Orchestra that such other distinguished ensembles as the orchestras of Chicago, Philadelphia, Washington, and myriads more, announce their programs at the beginning of a season and rarely need to alter them.

As my informative friend from the offices of the BSO said in New York, in defending Munch's breezy alterations, "It keeps things more alive this way."

Perhaps. But by the time Washington has been deprived of the Sessions in one concert, and of the "Agon" in another, though to be sure we were never given a printed promise of "Agon," we could do with a little less familiar Debussy, which was poorly played, and even some pale Ibert.

But clearly M. Munch finds us somewhat under par for the tough courses. It looks as if Ibert and the saxophone would keep us driving, as it were, from the ladies' tees.

Postlude

Grandiose Sympho

By Paul Hume

Charles Munch brought some beautiful old French music, some trivial recent French music, and a grandiose German symphony to Constitution Hall last night.

Hume

The symphony was the seventh of Anton Bruckner, one of the great examples of the wide-flung style and method of the composer whom Mahler once lumped together with Brahms as "an odd pair of second-raters." Brahms, for his part, spoke of his Seventh Symphony of Bruckner as "full of shoutings." Composers have quite often been poor judges of each other's music.

In Munch's hands, Bruckner takes on an edge, a frenzy —so much music does—that is not native to his style. Above all Bruckner's music must show a kind of lofty spiritual-ity. If a conductor does not like the music leave it alone Munch seemed tween moods spect for Bruckn of wish that i taken quite so through.

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This was followed by a Concertino da Camera, for saxophone and 11 instruments, by Jacques Ibert. The soloist, who displayed phenomenal technical polish and genuine musical art, was the renowned Marcel Mule. The music is

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151

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But all this changed in the 20's when the "sax" became standard equipment in almost every jazz band; and with the jazz craze sweeping the country it came into general use. It is one of the peculiarities of this instrument that it is rather easy to learn in the first stages. Thus encouraged, thousands of young performers learned just enough to play it badly—and what can be worse than the wretched moans of a badly played saxophone!

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It is only natural that a kind of odium descended on this basically well-founded instrument with serious musicians and their public to the point where it became something of a joke, and this attitude, it must be admitted, still largely prevails.

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One regretted only that the soloist did not really have music worthy of his talent. Even those composers who have written for the [illegible] can be said for Tomasi's Ballade for Saxophone and Orchestra which yesterday was heard for the first time at Boston Symphony concerts.

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ITALIAN FAVORITE: Marisa Allasio is the 19-year-old who causes Mario Lanza's voice to get husky in the Capitol's "Seven Hills of Rome." Back in the Seven Hills area, Marisa is known as a veteran, ranks close to the top of the Italian screen's feminine stars.

Space Visit

CYRIL RITCHARD, the multi-faceted star of stage, opera, TV and the director's chairs, will be seen in his comedy hit, "Visit to a Small Planet," for two weeks at the Shubert starting Feb. 24.

Gore Vidal's satirical comedy has a uniquely contemporary theme—a visit to

Mama's Big

hired one of the town's most capable maitre d's—John Miller—and gave him pretty much carte blanche authority to run the place—which he is doing.

Miller's ideas of food serv-

ROBERTA SHERWOOD, the Florida "sweater girl" who raised four children before embarking upon a night club singing career, is scheduled to do a return engagement starting Monday at the Casino Royal. She did a marvelous job the first time.

[illegible] analyses, finally got around to a self-critique.

What she saw convinced her to change her profession and move to the West Coast. She's now an assistant minister in a San Francisco church.

★ "Walking with Mr. Lee" LEE ALLEN
★ "Been So Long" THE PASTELS
★ "Pain in My Heart" THE DELLS
★ "We Belong Together" ROBERT & JOHNNY
★ "Sugar Woogie" THE PLAYMATES
★ "Rules of Love" VARETTA DILLARD
FOOTLITE • FROLIC

Postlude

Grandiose Symphony Brought Here

By Paul Hume

Charles Munch brought some beautiful old French music, some trivial recent French music, and a grandiose German symphony to Constitution Hall last night.

Hume

The symphony was the seventh of Anton Bruckner, one of the great examples of the wide-flung style and method of the composer whom Mahler once lumped together with Brahms as "an odd pair of second-raters." Brahms, for his part, spoke of this Seventh Symphony of Bruckner as "full of shoutings." Composers have quite often been poor judges of each other's music.

In Munch's hands, Bruckner takes on an edge, a frenzy—so much music does—that is not native to his style. Above all Bruckner's music must show a kind of lofty spirituality. If a conductor does not like the music he is free to leave it alone. Last night Munch seemed to move between moods of utmost respect for Bruckner, and a kind of wish that it had not all taken quite so long to get through.

Vast passages of the first two movements held those quiet, brooding sounds that are among Bruckner's finest ideas. The strings and woodwinds sounded with the nobility that is essential to the score. And the horns, reinforced at times by the Wagner tubas called for, had a mellow quality. But Munch has trained the trumpets of the Boston to the point where they give out an edgy, brassy, biting sound that is foreign not only to Bruckner but to almost all German romantic works. Time after time, they blared away with a raw timbre that jarred in this music.

And when the conductor reached the coda of the first movement, he showed his unwillingness to let it pile its chord upon chord at the proper tempo, but rushed it so that it lost all sense of stature. The same thing occurred again at the end of the scherzo which needs no such promptings from a baton to make its rightful effect.

The finale suffered most of all from treatment precisely like that Munch gives the closing of the Fantastic Symphony of Berlioz. It could not have been more out of place, or more contrary to the essence of the music. One has no trouble recalling the genuinely moving performance of this music given by Munch's predecessor and others far more attuned to it. To play Bruckner at a speed totally out of sympathy with a true understanding of the music is quite the opposite of honoring him.

The first half of the concert, held to hardly more than 20 minutes in order to leave sufficient time for Bruckner, was beautifully scaled down for dynamic contrast as well. A suite from "Dardanus" by Rameau opened things to perfection. Of its charms, nothing seemed more delighting than the air for the upper stringe, violins and violas.

This was followed by a Concertino da Camera, for saxophone and 11 instruments, by Jacques Ibert. The soloist, who displayed phenomenal technical polish and genuine musical art, was the renowned Marcel Mule. The music is worth about two cents a ton but it has a bright flashy breeze to it that stirred up quite a wind in some of the audience. Munch appropriately quadrupled the strings to compensate for the size of the hall. It was all played with fantastic precision. Slender, but cute.

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Boston Symphony Under Burgin

Shostakovitch, Schönberg, Berg, Prokofiev in Program

By Jules Wolffers

The 20th century has finally and unmistakably arrived at Symphony Hall! When works by Shostakovitch, Schönberg, Alban Berg, and Prokofiev all can be listed on the same program and when all these works can receive sustained applause from an interested audience, then the 20th century really has dawned at the corner of Huntington and Massachusetts Avenues!

Not that all-modern programs have not been featured here in the past. But in general there has been a notable lack of enthusiasm for them. Audience reaction at best has been politely indifferent. Sometimes indeed the music had to be rather forcibly rammed home as when Serge Koussevitzky repeated a work a week later because he felt his audience had not sufficiently understood or appreciated it at the première.

Yesterday afternoon's outcome was all the more remarkable because it contained atonal and atonal-derived music. Schönberg's "Five Pieces for Orchestra" had been received with laughter, consternation, and bewilderment when first played in Boston in 1914. But yesterday the composer's experiments with new ways of putting sounds together was comprehensible if still a little strange for many of the audience. The point is that new musical vocabularies have been heard often enough here for Schönberg's pieces to have become accessible.

* * *

Richard Burgin conducted the difficult work splendidly. The associate conductor of the Boston Symphony has always been noted for his musicianship and good taste. Yesterday, however, he achieved the high point of his conducting career thus far. Not only had he shown boldness in choosing what might have been a most controversial program, but he conducted the varied works with veracity, imagination, and extreme skill. The orchestra needed a sure guiding hand through the Schönberg and Berg, and Mr. Burgin did not fail to provide it.

The Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7, by Alban Berg form a compelling and gripping work. It was cause for wonder that our orchestra never before had performed it.

But better late than never, particularly as the music was heard in the beautiful projection by Patricia Neway, soprano, and the conductor. Miss Neway's singing won her audience, as did the conductor's delineation of the score.

Mr. Burgin had shown good sense in opening the afternoon with the Shostakovitch Symphony No. 1, Op. 10. This product of the Russian composer's late teens is filled with youthful spirits and spiced by humor and pretty conceits. In it Shostakovitch swept together all sorts of little tunes he had improvised and composed in his boyhood and youth. It is bold, cocksure, exciting and lots of fun to hear.

* * *

Nor were there any particular problems to be found in Prokofiev's Scythian Suite, "Ala and Lolli," Op. 20, a work which not so long ago was considered a daring excursion. Now its notes are plain enough in spite of its exciting rhythms, large sounds, and glittering colors. One is now forced to note that this is a rather commonplace work but still an unusual achievement for a 23-year-old composer, Prokofiev's age at the time.

This was just the way to end this memorable concert, with speed, color, and dash. As in the previous works the conductor was recalled repeatedly to the platform and as before he shared the applause with the players who had put in a hard-working afternoon.

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Symphony Adds Open Rehearsal

The Boston Symphony Orchestra is scheduling an extra Open Rehearsal for Thursday, Mar. 13, at 7:30. This rehearsal is additional to the regular series which has been sold out for the season.

The soloist will be the popular French pianist, Nicole Henriot. Unreserved seats are now available at the box office.

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Munch Conducts the Boston Symphony In Bruckner's Seventh at Carnegie Hall

The Bruckner symphonies are still rarely heard in this city although they are far from unknown to concertgoers. Charles Munch conducted the most popular of them, the Seventh, yesterday afternoon at the Boston Symphony's concert in Carnegie Hall.

Mr. Munch doubtless had good reasons for using the old and less authentic version of the score published under the supervision of Franz Schalk in Bruckner's later years, rather than the modern score of the "original version," which is more faithful to Bruckner's original intentions.

The performance had moments of considerable tonal splendor. Some of Bruckner's most golden climaxes are based on the simplest possible harmonies orchestrated and spaced among the instruments so that the sound is like a burst of sunlight. The sheer physical exhilaration of such passages, when played by an orchestra of the superb quality of the Boston Symphony, is a magnificent experience.

This listener missed some of the poignance of the second-movement Adagio, which was intended as a homage to Richard Wagner. Its final measures were written under the impact of the death of the composer whom Bruckner worshiped.

The symphony still seems overlong in many places and yesterday's performance did not alleviate this impression. But it is doubtful whether a large cut in the final movement is the way to cope with Bruckner's longeurs. As it was heard, the finale sounded truncated.

The program opened with a rather romanticized interpretation of four orchestral excerpts from Rameau's opera "Dardanus." Marcel Mule was the soloist in Ibert's "Chamber Concertino for Saxophone and Orchestra," which was repeated from the Boston Symphony concert of last Wednesday.

E. D.

Bruckner Seventh By Munch

The symphonic news over the weekend was the billing of Bruckner's Seventh Symphony at the Boston Symphony concert Saturday afternoon and the two concertos played by Rudolf Firkusny on the Philharmonic program Saturday night.

It would invite the ire of Brucknerites to suggest that the empty seats at Carnegie Saturday, along with the between-movement departures, had any other explanation but the weather and parking problems. Those who remained had a full-scale treat.

Charles Munch, though not an avowed Bruckner specialist, conducted as if he were, and the orchestra sounded as if it favored Bruckner above all composers. There were many in the audience who went along with that preference, eve nif some obviously did not.

Mr. Firkusny put real excitement into Rachmaninoff's "Paganani" Rhapsody Saturday, letting go freely in passages of rhythmic turmoil and lingering with relish over the dreamier sequences.

Three Czechs came patriotically together in the other concerto, the No. 4 of Bohuslav Martinu, with Mr. Firkusny and conductor Rafael Kubelik rallying sturdily to the challenging call of a spectral and tricky score.

A fourth Czech, Smetana, opened the program with the ever-endearing ,tone poem "Vltava."

L. B.

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'RIGOLETTO'

Superb Work By NBC Opera

By MILES KASTENDIECK

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For the English version Joseph Machlis deserves special commendation. It is not an easy opera to translate. To have manipulated the language without restricting the singers in rapid passagework stamps him as most skilful. Incidentally the version proves again how singable English can be.

As expected now in NBC Opera performances, the production and the casting sustained notably high standards. The settings of Otis Riggs and the costumes of Robert Fletcher made the colorcast pictorially most effective, especially in the assemblage of the first act. The fresh, clearly-focused voices made it possible to understand the text as well as to appreciate vocal quality.

Gorin Excels

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Jean Morel conducted knowingly. It was difficult to appraise the tonal quality or subtlety of the orchestral performance either because of synchronization or of tuning. The hypertension of the melodrama was undoubtedly increased by two hours of concentrated performance, possibly diluting some warmth in characterization.

With due respect for the other fine qualities of Samuel Chotzinoff's production of these operas, hearing them in English has become a priceless contribution. This is a matter not only of translation but of selecting the right kind of singers, an achievement of consequence.

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Bruekner 7th

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NEWS OF MUSIC

Capacity Audience Applauds Bostonians

By DAY THORPE
Star Music Critic

Boston Orchestra, Charles Munch, conductor. Soloist: Marcel Mule, saxophone. At Constitution Hall. Program: Suite from the opera Dardanus, Rameau-d' Indy; Chamber Concertino for saxophone and orchestra, Ibert; Symphony No. 7, in E, Bruckner.

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Take the saxophone concertino so brilliantly played by Marcel Mule last night with Charles Munch and the Boston Orchestra. It makes no claim to be more than a little catchy concert jazz for saxophone and 11 instruments. It is so neatly contrived, however, so witty, sparkling, ingenuously tuneful and concise that when it is over you are aware that you have heard some excellent jaunty fooling that you would gladly have in place of music of more profound import.

The work, by the way, will be played again this week at the Library of Congress, this time with Sigurd Rascher, the saxophonist for whom it was written, as soloist.

The principal piece of the evening was the seventh symphony of Bruckner, long and grandiose, self-conscious and melodramatic, but nevertheless simple and naive and rather touching. Music was a very serious business for Bruckner, who dedicated his works to Wagner, King Ludwig of Bavaria and God, and while the symphonies lack any trace of humor or of self-criticism by the composer, they do create rich and impressive sounds.

The great fault of the Bruckner seventh symphony is its inordinate length (even with the finale considerably cut by Dr. Munch, the piece lasted for nearly an hour) and the rudimentary development and intensification that the themes undergo. Bruckner had an endless supply of thematic material that he could clothe in his gorgeous orchestration, but his long movements have little inner life or cohesion.

The best of the symphony is the scherzo, where the simple and square-cut stipulations of the dance form are quite suited to Bruckner's genius. Dr. Munch, whose reading of the symphony was, on the whole, warm and sympathetic, did not help the scherzo by a curious and unnecessary unevenness of tempo.

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The Boston Orchestra, here with all its extra horns, trumpets and tubas to meet the requirements of the Bruckner, has never been in better form, and the capacity audience gave it, Dr. Munch and Mr. Mule the most enthusiastic applause.

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MAR 1 1958

—Boston Symphony Under Burgin

Shostakovitch, Schönberg, Berg, Prokofiev in Program

By Jules Wolffers

The 20th century has finally and unmistakably arrived at Symphony Hall! When works by Shostakovitch, Schönberg, Alban Berg, and Prokofiev all can be listed on the same program and when all these works can receive sustained applause from an interested audience, then the 20th century really has dawned at the corner of Huntington and Massachusetts Avenues!

Not that all-modern programs have not been featured here in the past. But in general there has been a notable lack of enthusiasm for them. Audience reaction at best has been politely indifferent. Sometimes indeed the music had to be rather forcibly rammed home as when Serge Koussevitzky repeated a work a week later because he felt his audience had not sufficiently understood or appreciated it at the première.

Yesterday afternoon's outcome was all the more remarkable because it contained atonal and atonal-derived music. Schönberg's "Five Pieces for Orchestra" had been received with laughter, consternation, and bewilderment when first played in Boston in 1914. But yesterday the composer's experiments with new ways of putting sounds together was comprehensible if still a little strange for many of the audience. The point is that new musical vocabularies have been heard often enough here for Schönberg's pieces to have become accessible.

* * *

Richard Burgin conducted the difficult work splendidly. The associate conductor of the Boston Symphony has always been noted for his musicianship and good taste. Yesterday, however, he achieved the high point of his conducting career thus far. Not only had he shown boldness in choosing what might have been a most controversial program, but he conducted the varied works with veracity, imagination, and extreme skill. The orchestra needed a sure guiding hand through the Schönberg and Berg, and Mr. Burgin did not fail to provide it.

The Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7, by Alban Berg form a compelling and gripping work. It was cause for wonder that our orchestra never before had performed it.

But better late than never, particularly as the music was heard in the beautiful projection by Patricia Neway, soprano, and the conductor. Miss Neway's singing won her audience, as did the conductor's delineation of the score.

Mr. Burgin had shown good sense in opening the afternoon with the Shostakovitch Symphony No. 1, Op. 10. This product of the Russian composer's late teens is filled with youthful spirits and spiced by humor and pretty conceits. In it Shostakovitch swept together all sorts of little tunes he had improvised and composed in his boyhood and youth. It is bold, cocksure, exciting and lots of fun to hear.

* * *

Nor were there any particular problems to be found in Prokofiev's Scythian Suite, "Ala and Lolli," Op. 20, a work which not so long ago was considered a daring excursion. Now its notes are plain enough in spite of its exciting rhythms, large sounds, and glittering colors. One is now forced to note that this is a rather commonplace work but still an unusual achievement for a 23-year-old composer, Prokofiev's age at the time.

This was just the way to end this memorable concert, with speed, color, and dash. As in the previous works the conductor was recalled repeatedly to the platform and as before he shared the applause with the players who had put in a hard-working afternoon.

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FEB 17 1958

Symphony Adds Open Rehearsal

The Boston Symphony Orchestra is scheduling an extra Open Rehearsal for Thursday, Mar. 13, at 7:30. This rehearsal is additional to the regular series which has been sold out for the season.

The soloist will be the popular French pianist, Nicole Henriot. Unreserved seats are now available at the box office.

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FEB 16 1958

Munch Conducts the Boston Symphony In Bruckner's Seventh at Carnegie Hall

The Bruckner symphonies are still rarely heard in this city although they are far from unknown to concertgoers. Charles Munch conducted the most popular of them, the Seventh, yesterday afternoon at the Boston Symphony's concert in Carnegie Hall.

Mr. Munch doubtless had good reasons for using the old and less authentic version of the score published under the supervision of Franz Schalk in Bruckner's later years, rather than the modern score of the "original version," which is more faithful to Bruckner's original intentions.

The performance had moments of considerable tonal splendor. Some of Bruckner's most golden climaxes are based on the simplest possible harmonies orchestrated and spaced among the instruments so that the sound is like a burst of sunlight. The sheer physical exhilaration of such passages, when played by an orchestra of the superb quality of the Bostonians, is a magnificent experience.

This listener missed some of the poignance of the second-movement Adagio, which was intended as a homage to Richard Wagner. Its final measures were written under the impact of the death of the composer whom Bruckner worshiped.

The symphony still seems overlong in many places and yesterday's performance did not alleviate this impression. But it is doubtful whether a large cut in the final movement is the way to cope with Bruckner's longeurs. As it was heard, the finale sounded truncated.

The program opened with a rather romanticized interpretation of four orchestral excerpts from Rameau's opera "Dardanus." Marcel Mule was the soloist in Ibert's "Chamber Concertino for Saxophone and Orchestra," which was repeated from the Boston Symphony concert of last Wednesday.

E. D.

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Bruckner Seventh By Munch

The symphonic news over the weekend was the billing of Bruckner's Seventh Symphony at the Boston Symphony concert Saturday afternoon and the two concertos played by Rudolf Firkusny on the Philharmonic program Saturday night.

It would invite the ire of Brucknerites to suggest that the empty seats at Carnegie Saturday, along with the between-movement departures, had any other explanation but the weather and parking problems. Those who remained had a full-scale treat.

Charles Munch, though not an avowed Bruckner specialist, conducted as if he were, and the orchestra sounded as if it favored Bruckner above all composers. There were many in the audience who went along with that preference, eve nif some obviously did not.

Mr. Firkusny put real excitement into Rachmaninoff's "Paganani" Rhapsody Saturday, letting go freely in passages of rhythmic turmoil and lingering with relish over the dreamier sequences.

Three Czechs came patriotically together in the other concerto, the No. 4 of Bohuslav Martinu, with Mr. Firkusny and conductor Rafael Kubelik rallying sturdily to the challenging call of a spectral and tricky score.

A fourth Czech, Smetana, opened the program with the ever-endearing ,tone poem "Vltava."

L. B.

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nsky 'Agon' at Symphony

New Ballet Music in First Boston Hearing

By Jules Wolffers

There have been many Stravinsky premières here and elsewhere which have caused much discussion and violent dissent. For a change the first performance in Boston of the composer's "Agon" ballet music was received most cordially by the Friday afternoon audience at Symphony Hall.

Stravinsky has repeatedly stated that his later music has no actual program, implied or derivative. In concert music, in opera, or in the dance, he states, there is no meaning to be found other than the logic, form, balance, and continuity of the sounds as pure music.

* * *

Every person is entitled to his opinion and we must grant respectful hearing to Mr. Stravinsky even when he discourses about his own music. But a composer's music does not belong to himself alone. It belongs to his hearers and these hearers have a right to their opinions also.

Mr. Stravinsky forgets that what one may think he is doing may be quite a different thing from what he actually does. None of us can be completely aware of the hidden currents and inner meanings which run parallel to our overt actions. When Mr. Stravinsky sets words to music he sincerely believes that his music remains absolute.

"Agon" was written as music for dance and was first performed on the stage by the New York City Ballet on Dec. 1, 1957, The first concert performance was on June 17, 1957, at the Hollywood Bowl, with the composer conducting.

I found wit, humor, laughter, and parody in the new work, and once having found these elements the music automatically ceased to be "pure" music, at least for me. It is a delightful and most cleverly written work, showing the master touch in every line and phrase. Its instrumentation is as apt as it is imaginative. What particularly pleased the audience yesterday afternoon is that the work was readily accessible on first hearing — but here it is possible that the listeners, after much indoctrination by Charles Munch and Serge Koussevitsky, really might be said to have paid themselves an unwitting compliment.

A factor in this work is its construction along Schönbergian lines, that is, away from the key principle and towards use of patterns made up of the 12 semitones of the keyboard, going up from C through all the keys, black and white, until and including the note, B. As used by Schönberg this was known as the twelve-tone technique and now is often referred to as the serial technique because it uses regular series of tones as a construction basis.

But one didn't really need to know all these facts to enjoy "Agon." The music dances with excellent elevation and the instruments — including a mandolin deftly played yesterday by Martin Hoherman — had a field day under Mr. Munch's penetrating interpretation.

Yet to my taste the best direction and performance of the afternoon came right at the beginning with the simple and unpretentious Suite from the Opera, "Dardanus," by Rameau. The four sections of the set make a miniature masterpiece, and each contrasts beautifully with the others.

* * *

By comparison the Bruckner Symphony No. 7, in E major, is a gargantuan work in the best late-romantic tradition, solemn and serious, graphic and pointed, sermonizing and lengthy. The means are prodigal. Repetitions, sequences, contrasts, crescendos, diminuendos recapitulations, go on and on seemingly without end. Mr. Munch evidently cried halt to all this in the finale by excising quite a sizable chunk. Yet if we are to have Bruckner we really ought to have him whole.

At any rate his music deserves to be heard in spite of its frequent ungainliness. Bruckner was a genius of a sort and completely sincere and honest. If the orchestra had occasional difficulties in some sections yesterday the general effect goes down as a success.

MUSIC TO MY EARS

A Week of Novelties—Bondeville, Webern, Stravinsky

IN the course of his second week as guest conductor of the Philharmonic Orchestra, Andre Cluytens not only introduced a new kind of novelty to his audience in Carnegie Hall, but also added a new category to others associated with his leadership function. The new kind of novelty was a demi-premiere of a "Symphonie Lyrique," by a French contemporary named Emmanuel Bondeville; *demi-premiere* because Cluytens omitted *sixty pages* from the printed score.

I hasten to add that the 250 or so which he chose to perform did not make one impatient for more (Bondeville is a composer-conductor presently in charge of the Grand Opéra, where Cluytens has employment while in Paris). However, in editing at such length a work for which he was also standing sponsor, Cluytens added to such other hyphenations as composer-conductor, conductor-pianist, composer-conductor-pianist the new one of conductor-critic. This assumption of duties properly assigned elsewhere is obviously a threat to all right-thinking critics. In the present instance they can only wonder why Cluytens thought a work so readily amenable to alteration was fit for the Philharmonic public in the first place.

In my judgment, it wasn't—and the orchestra seemed to feel as much in its lackadaisical performance. Otherwise, the values of the week fluctuated widely. Cluytens was at his best, unsuspectably, in a vigorous, almost racy (in the fast movements) playing of Mozart's "Haffner" Symphony, and a sympathetic version of Debussy's "La Damoiselle Elue," in which Bidu Sayao sang the soprano solo part with her flavorsome artistry. However, he contrived an aurally gray, ill-defined orchestral background for Franck's "Variations Symphoniques" and the Honegger "Concertino" in which Aldo Ciccolini was the piano soloist as replacement for Gyorgy Ciffra. Ciccolini has admirable pianistic equipment, but did not display much more interpretative acuteness than in the past.

The week's panorama of new music otherwise included first New York performances of Anton Webern's "Six Pieces" (conceived in 1910, revised in 1928) and Igor Stravinsky's "Canticum Sacrum" of 1955. The first was the product of another visit in what seems to be a developing, welcome pattern of annual concerts by the Pittsburgh Symphony under the direction of William Steinberg; the second was a byproduct of the always-welcome reappearances of the Boston Symphony under the direction of Charles Munch.

Whether by intent or otherwise, the Webern pieces were embodied in a discerning preachment on the subject of length in orchestral composition in which the other "texts" were Haydn's G major ("Surprise") Symphony No. 94, and Bruckner's C minor No. 8 (which might be called the "Non-Surprise"). As between the brevities of Webern and the longueurs of Bruckner, I put myself firmly, if retrogressively, on the side of the just-right Haydn.

Brevity as a condition of musical expression long antedates Webern; Chopin expressed some monumentally poignant thoughts in his preludes, and such other people as Chabrier, Brahms, and Satie investigated the epigrammatic possibilities of music at length, so to speak. It was Webern's conceit to organize the total resources of a symphony orchestra for the projection of a thought content divided into six statements totaling nine minutes. Shimmering sound, yes; evocative imagery, perhaps. But, largely speaking, shortness of breath rather than intensity of vision.

All the playing was greatly to Steinberg's credit, especially the suavity and refinement of his Haydn, by a cultivated string section which owes more than a little to Fritz Reiner's long harrowing of this soil. Steinberg is inclined to make a fetish of the automatic response to the insignificant gesture—always a sign of inordinate preparation—but the product was certainly worthy of admiration, at whatever length.

Performance tends to be taken for granted with the Boston ensemble, which is basically unafir, for it is no less difficult to sustain a high standard than to establish it. Munch and his men are now neatly hand in glove, enabling him to pursue a sequence of Mozart (G minor Symphony), Stravinsky, and Brahms (D minor concerto with Gary Grafmann as piano soloist) with no more visible effort than the addition of the needed players. In Grafmann's case, the player that was added at the piano was one of imposing technical resources and growing interpretive size. The values in this thewy work of the youthful Brahms are heavily overbalanced on the orchestral side, which means that the first challenge to the pianist is to be heard at all. Grafmann took this hazard successfully, and also added a good deal to one's esteem for his temperamental impulse and sensitivity for the Brahmsian essence.

Stravinsky's "Canticum sacrum" is a work surrounded by association and imagery with such worthy objects as St. Mark's in Venice, and a Biblical text. Disposing of such extraneous factors as the likeness of the five sections to the five domes of St. Mark's, the intrinsic musical content must be assessed as meager and unpalatable. The coloristic range impressed me as not merely ascetic but undernourished, the totality of writing for two solo male voices, choir, and reduced orchestra without profile. Donald Gramm, baritone, and Blake Stern, tenor, performed well enough to permit a fair opportunity for the work to make its effect: but evocation of historic sounds associated with St. Mark's hardly offsets the dry, rhetorical content of the music *per se*. Like many another work of contemporary origin, the intellectual frame is much more impressive than the music evolved to justify it.

THE much admired three-B production of "Don Giovanni" survived some drastic alterations of personnel in its third performance, attesting to the basic strength of the Metropolitan's present personnel for Mozart. The revolving repertory required the replacement of Cesare Siepi by George London, Roberta Peters by Laurel Hurley, and Cesare Valetti by Nicolai Gedda. Unforeseen circumstances subtracted Fernando Corena from his previous place as Leporello, with the young American baritone Ezio Flagelo called upon as an emergency substitute.

This left a heavy burden on the persisting personnel (Eleanor Steber as Donna Anna, Lisa della Casa as Elvira, Theodor Uppmann as Masetto, and Giorgio Tozzi as Il Commendatore) not to mention conductor Karl Böhm. The total result had a good deal of quality, if not all the qualities associated with the predecessor cast. London's Don is a more nervously intent, agitated fellow than Siepi, but he sings the music admirably, while imparting his own values to the "dramma giocoso." His makeup (facially) recalled some dim photos of such an illustrious predecessor as Victor Maurel, which is all to the good as long as he sings with his own live, vital sound. Gedda is a cultivated, resourceful singer with less vocal virtuosity for the solos than Valetti

(*Continued on page* 72)

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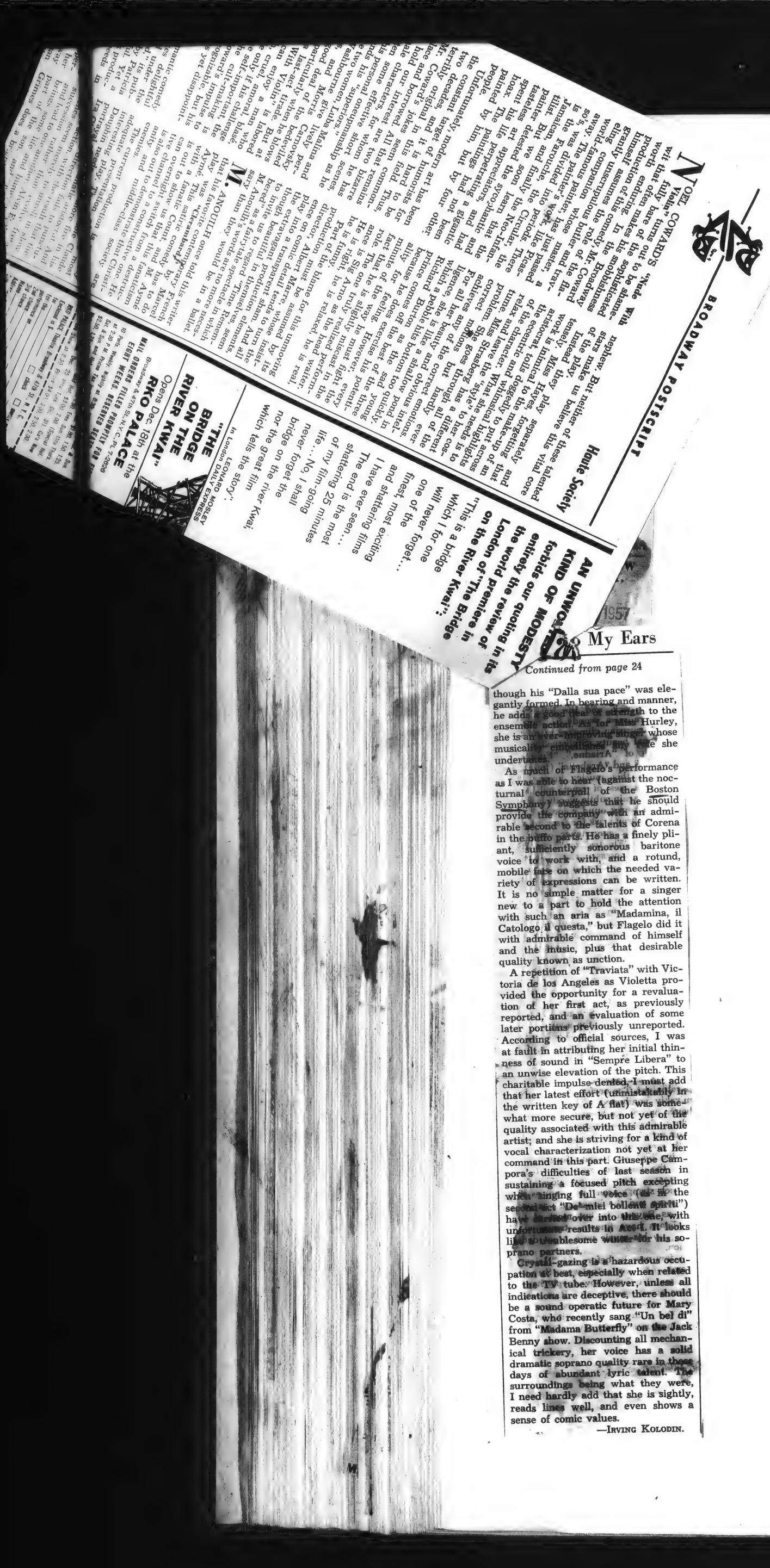

My Ears

Continued from page 24

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nsky 'Agon' at Symphony

New Ballet Music in First Boston Hearing

By Jules Wolffers

There have been many Stravinsky premières here and elsewhere which have caused much discussion and violent dissent. For a change the first performance in Boston of the composer's "Agon" ballet music was received most cordially by the Friday afternoon audience at Symphony Hall.

Stravinsky has repeatedly stated that his later music has no actual program, implied or derivative. In concert music, in opera, or in the dance, he states, there is no meaning to be found other than the logic, form, balance, and continuity of the sounds as pure music.

* * *

Every person is entitled to his opinion and we must grant respectful hearing to Mr. Stravinsky even when he discourses about his own music. But a composer's music does not belong to himself alone. It belongs to his hearers and these hearers have a right to their opinions also.

Mr. Stravinsky forgets that what one may think he is doing may be quite a different thing from what he actually does. None of us can be completely aware of the hidden currents and inner meanings which run parallel to our overt actions. When Mr. Stravinsky sets words to music he sincerely believes that his music remains absolute.

"Agon" was written as music for dance and was first performed on the stage by the New York City Ballet on Dec. 1, 1957, The first concert performance was on June 17, 1957, at the Hollywood Bowl, with the composer conducting.

I found wit, humor, laughter, and parody in the new work, and once having found these elements the music automatically ceased to be "pure" music, at least for me. It is a delightful and most cleverly written work, showing the master touch in every line and phrase. Its instrumentation is as apt as it is imaginative. What particularly pleased the audience yesterday afternoon is that the work was readily accessible on first hearing — but here it is possible that the listeners, after much indoctrination by Charles Munch and Serge Koussevitsky, really might be said to have paid themselves an unwitting compliment.

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Houte Société

"Made With Love" COMMANDS

"THE BRIDGE ON THE RIVER KWAI"
RKO PALACE

AN UNCOMMON KIND OF MODESTY

"This is a bridge on the River Kwai."

...o My Ears

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Next week the Orchestra will be out of town. Thomas Schippers will be guest conductor Feb. 21, 22 and 23. He will present Cherubini's Symphony in D major (first time at these concerts); the "Firebird" Suite by Stravinsky and the Second Symphony of Sibelius.

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NEW YORK, N. Y.
MAR 1 1958

MUSIC TO MY EARS

Kubelik, Munch, and Szell—Brenda Lewis in "Vanessa"

IRVING KOLODIN

RAFAEL KUBELIK was a stranger, neither to New York nor to Carnegie Hall when he made his Philharmonic debut, but he was still an unknown quantity before his direction of a Bach suite (No. 4), the Bartok "Concerto for Orchestra," and the Beethoven No. 7. Taking over an orchestra familiar to its public poses rather different problems than he had surmounted as director of the touring Chicago Symphony or the Amsterdam Concertgebouw Orchestra.

For this program at least, it cannot be said that Kubelik succeeded too well. If there was a common denominator through all it was physical energy, which he dispensed lavishly and without remission. But with this went a flailing kind of attack which made for a ponderous sound in the Bach, a heavier than desirable accentuation in Bartok, and rather leaden Beethoven. Allowance should be made for circumstances, certainly, and the brief three days that preceded the public collaboration. But there were some matters of method to be questioned also.

Is it essential, for an orchestra of the Philharmonic's accomplishments, that a conductor beat time relentlessly through the first movement of a Beethoven symphony? Could not some of this energy be applied more profitably to regulating the music's flow? Would not a simpler beat assure more accuracy in the entrances of the Bach suite? Is there not a good deal more sophistication of texture in the Bartok than Kubelik disclosed? Mr. K., as the European expression goes, is a "musical man," and his intentions are all of the best, but it did not seem to me that in taste or subtlety of procedure he met this orchestra on its own grounds.

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LOS ANGELES, CALIF. TIMES
FEB 23 1958

THE SOUNDING BOARD

New York Notes: Callas Triumphs in 'Lucia', 'Vanessa' Bores, Boston Symphony Superb

BY ALBERT GOLDBERG

There was a lot more drama in a Boston Symphony Orchestra concert conducted by Charles Munch. The Boston is now a rather different type of orchestra than the one so painstakingly developed by Serge Koussevitzky, but it is no less a beautiful one.

A suite from Rameau's "Dardanus" was played in a serene Gallic style. Bruckner's Seventh Symphony had weight without heaviness, and Munch gave it so much variety that the long and dull stretches were minimized and purple patches glowed with light and color. The soloist was Marcel Mule, a French saxophonist who played Ibert's breezy "Concertino" with a remarkably beautiful tone and great sensitivity and technical skill, but without making us fall in love with the saxophone as a solo concerto instrument.

MUSICAL AMERICA
NEW YORK, N. Y.
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Munch Conducts Bruckner's Seventh

Boston Symphony, Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 15:

Suite from the opera "Dardanus" ..... Rameau
Chamber Concertino for Saxophone and Orchestra ..... Ibert
Symphony No. 7, in E major ..... Bruckner

A little anecdote tells us that when Nikisch led the first performance of Bruckner's Seventh Symphony in Leipzig, the composer was so overwhelmed with joy that he rushed up to the podium, and, as a sign of his gratitude, pressed a silver 5-Gulden piece into the conductor's hand.

To understand Bruckner's music, to penetrate into his world of sound and thought, one has to understand the man Bruckner, the humble, naive peasant from Upper Austria, stumbling clumsily through the elegant milieu of Viennese salons, ridiculed and misunderstood, when he would much rather have sat in a little inn, or on his organ bench in St. Florian. One has to know about his life, his surroundings, his infinitely slow artistic development, to understand the deep-rooted honesty of his monumental music. Philosophically secluded in a world of devout Catholicism, musically bred in Sechter's conservativism, this man takes the gigantic apparatus of the Nibelungen-Orchestra into his innocent hands, takes over Wagner's harmony, enormously enriched through its chromatic and enharmonic treatment, and assimilates the tonal expression of his idol—so antipodal in character—into his very own symphonic language. Goethe hints that life has to be approached from two sides: the scientific searching of the intellect, and faith. Both, the searching discernment and clemency of faith, are unified in Bruckner's musical nature.

Bruckner's Seventh is relatively the best known of his works, because of its rich melodic inventiveness and the wonderful adagio, written in anticipation of Wagner's death. Never was his melodic inspiration stronger, his instrumentation more blooming, his harmony bolder. Mr. Munch gave the work a spirited reading, observing the broad-winged thematic line and dynamic gradations with great care. His tempos, however, diverted at times from the course of the traditional Austrian or German conception, and were generally a little too fast. The work was played in the abridged Franz Schalk version.

Rameau's Suite, which opened the program, is beautifully orchestrated, cerebral music. It reminded us again again how much Debussy and Ravel learned from this great theorist. The Bostonians played it with subtlety and a delectable, refined tone.

Marcel Mule repeated from Feb. 1 his performance of Ibert's Chamb[illegible] Concertino.

—J. F. S.

Musical Courier, April, 1958

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Throughout his performance in Ibert's Chamber Concertino for Saxophone and Orchestra, Mr. Mule avoided the excessive throb that is the cause for much of the dislike of the saxophone. He made it a more than "respectable" instrument. It sang plaintively and joyously; it gave forth haunting *ppp* phrases. Exceptional purity of tone was evident in the unaccompanied bit at the beginning of the Larghetto, and equally exceptional virtuosity in ornamental passages. The artist deserved the ovation accorded him.

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Don Cossack Chorus, Feb. 16, E—The weather which greeted this famous

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FEB 23 1958

THE SOUNDING BOARD

New York Notes: Callas Triumphs in 'Lucia', 'Vanessa' Bores, Boston Symphony Superb

BY ALBERT GOLDBERG

There was a lot more drama in a Boston Symphony Orchestra concert conducted by Charles Munch. The Boston is now a rather different type of orchestra than the one so painstakingly developed by Serge Koussevitzky, but it is no less a beautiful one.

A suite from Rameau's "Dardanus" was played in a serene Gallic style. Bruckner's Seventh Symphony had weight without heaviness, and Munch gave it so much variety that the long and dull stretches were minimized and purple patches glowed with light and color. The soloist was Marcel Mule, a French saxophonist who played Ibert's breezy "Concertino" with a remarkably beautiful tone and great sensitivity and technical skill, but without making us fall in love with the saxophone as a solo concerto instrument.

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Morning Globe
BOSTON, Mass.
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FEB 8 - 1958

BOSTON SYMPHONY ORCHESTRA

Stravinsky and Bruckner

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday, and will repeat tonight, the 15th program in the Friday-Saturday series. Charles Munch, music director, conducted the following program: Rameau: Suite from "Dardanus" (edited by d'Indy); Igor Stravinsky: Ballet, "Agon" (first performance in Boston); Bruckner: Symphony No. 7, in E major.

By CYRUS DURGIN

The best sounds at this week's concert by the Boston Symphony Orchestra indubitably come from Rameau's delightful 18th Century Suite, in Vincent d'Indy's full-bodied edition, and the great Seventh Symphony by Anton Bruckner. But to those of us with an ear and a desire for contemporary music, Stravinsky's Vinegary "Agon" proves an engrossing and enormously clever score.

His newest major work, "Agon," presents three facets of interest: Stravinsky's resourceful sense of rhythm, his use of 12-tone (or "serial") technic, and a sort of pointillist style as brief and sometimes even fragmentary phrases are tossed from one to another sections of a large orchestra. The scoring is actually very light, since few instruments are sounding at one time. Inevitably, in this respect, there will be comparisons with the music of Anton Webern. Anyone can perceive, also, that the Stravinskyan rhythm has given a brisk motion to the 12-tone technic, which in other hands has been amorphous and or turgid.

Though completely abstract, the "Agon" music has a waggish quality suggesting humor. It also has more juice than Mr. Munch got out of it yesterday, for his performance, though crisp and alive, was dry and, I think, frequently a little too slow in speed. Some pages did not hang together, as they do in the recorded "Agon," which Stravinsky himself conducted. Certainly "Agon," with its vivacity, is a far better work than the Canticum Sacrum. The Friday subscribers did not seem to like "Agon" especially, but I think impressions could improve upon further acquaintance.

Mr. Munch gets my vote of thanks for presenting Bruckner's noble and neglected Seventh Symphony. It is great music, and to be heard as such requires a virtuoso orchestra like the Boston Symphony, for the almost constant play of counterpoint is very difficult to sustain in flow and balance. Mr. Munch conducted admirably, even if some parts of the slow movement did not have quite the sculptural detail desired. There was a sizeable cut in the finale, and the final chord, lacking the tympani stroke and the heavy accents, sounded peculiar. Throughout Bruckner the Orchestra sounded gorgeous, as, indeed, had the strings and the half-dozen woodwinds in Rameau's delectable Suite.

Next week the Orchestra will be out of town. Thomas Schippers will be guest conductor Feb. 21, 22 and 23. He will present Cherubini's Symphony in D major (first time at these concerts); the "Firebird" Suite by Stravinsky and the Second Symphony of Sibelius.

MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1958

Munch Conducts Bruckner's Seventh

Boston Symphony, Charles Munch, conductor. Marcel Mule, saxophone. Carnegie Hall, Feb. 15:

Suite from the opera "Dardanus" .... Rameau
Chamber Concertino for Saxophone and Orchestra .... Ibert
Symphony No. 7, in E major ... Bruckner

A little anecdote tells us that when Nikisch led the first performance of Bruckner's Seventh Symphony in Leipzig, the composer was so overwhelmed with joy that he rushed up to the podium, and, as a sign of his gratitude, pressed a silver 5-Gulden piece into the conductor's hand.

To understand Bruckner's music, to penetrate into his world of sound and thought, one has to understand the man Bruckner, the humble, naive peasant from Upper Austria, stumbling clumsily through the elegant milieu of Viennese salons, ridiculed and misunderstood, when he would much rather have sat in a little inn, or on his organ bench in St. Florian. One has to know about his life, his surroundings, his infinitely slow artistic development, to understand the deep-rooted honesty of his monumental music. Philosophically secluded in a world of devout Catholicism, musically bred in Sechter's conservativism, this man takes the gigantic apparatus of the Nibelungen-Orchestra into his innocent hands, takes over Wagner's harmony, enormously enriched through its chromatic and enharmonic treatment, and assimilates the tonal expression of his idol—so antipodal in character—into his very own symphonic language. Goethe hints that life has to be approached from two sides: the scientific searching of the intellect, and faith. Both, the searching discernment and clemency of faith, are unified in Bruckner's musical nature.

Bruckner's Seventh is relatively the best known of his works, because of its rich melodic inventiveness and the wonderful adagio, written in anticipation of Wagner's death. Never was his melodic inspiration stronger, his instrumentation more blooming, his harmony bolder. Mr. Munch gave the ... a spirited reading, observing the ... winged thematic line and ... gradations with great care. ... mpos, however, diverted at ... rom the course of the tradi... Austrian or German concep... d were generally a little too ... e work was played in the ... Franz Schalk version.

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—J. F. S.

premiere of Giannini's Symphony No. 2. Despite some pleasant moments the symphony is generally harmless and not very impressive music. The last half of the concert was given over to a performance of Manfredini's Sinfonia No. 10. This is delightful music. The best orchestral playing of the evening was a reading of Elgar's "Enigma Variations." This was likewise Mr. Autori's best reading of the evening. G. W.

Leonid Kogan, violinist, Feb. 23, E—Having established his stature as an eminent violinst with his interpretation of the Brahms Concerto with the Boston Symphony several weeks ago, Leonid Kogan returned to this city to give a recital that reaffirmed convincingly his great violinistic gifts and musicianship. Playing a Brahms sonata and an unaccompanied sonata by Bach in huge Carnegie Hall, any artist is faced with heavy odds. Works of intimate character, as in this instance Brahms' G major Sonata, Op. 78, and, to a greater degree, Bach's Sonata in C major, require an auditorium of modest dimensions. Yet Kogan completely disregarded the external circumstances and played as if he were in a home surrounded by a few friends.

With Andrei Mitnick as his partner Kogan played first the Brahms sonata, which the composer designated as sonata for piano and violin. The choice is very interesting, for this work comes from the same spiritual world and emotional frame of mind as the violin concerto. Kalbeck called the sonata a "longing praise song of the spring." That Kogan grasped fully the basic

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165 Church Street - New York

SATURDAY REVIEW
NEW YORK, N. Y.

MAR 1 1958

MUSIC TO MY EARS

Kubelik, Munch, and Szell—Brenda Lewis in "Vanessa"

IRVING KOLODIN

RAFAEL KUBELIK was a stranger neither to New York nor to Carnegie Hall when he made his Philharmonic debut, but he was still an unknown quantity before his direction of a Bach suite (No. 4), the Bartok "Concerto for Orchestra," and the Beethoven No. 7. Taking over an orchestra familiar to its public poses rather different problems than he had surmounted as director of the touring Chicago Symphony or the Amsterdam Concertgebouw Orchestra.

For this program at least, it cannot be said that Kubelik succeeded too well. If there was a common denominator through all it was physical energy, which he dispensed lavishly and without remission. But with this went a flailing kind of attack which made for a ponderous sound in the Bach, a heavier than desirable accentuation in Bartok, and rather leaden Beethoven. Allowance should be made for circumstances, certainly, and the brief three days that preceded the public collaboration. But there were some matters of method to be questioned also.

Is it essential, for an orchestra of that Philharmonic's accomplishments, that a conductor beat time relentlessly through the first movement of a Beethoven symphony? Could not some of this energy be applied more profitably to regulating the music's flow? Would not a simpler beat assure more accuracy in the entrances of a Bach suite? Is there not a good deal more sophistication of texture in the Bartok than Kubelik disclosed? He is, as the European expression goes, a "musical man," and his intentions are all of the best, but it did not seem to me that in taste or subtlety of procedure he met this orchestra on its own grounds.

The week-end concerts provided a suggestion that the surroundings may have their effect in this result, for he has certainly done better versions of Smetana's "Moldau" than the hurried, over-stressed one of this performance. His soloist both times was Rudolf Firkusny, who showed steady strides toward virtuosity with a fluent, well-controlled playing of Rachmaninoff's "Rhapsody on a Theme of Paganini," though we have heard some versions on grander lines. He was even more impressive in Martinu's "Incantation" (Concerto No. 4).

BRUCKNER symphonies in performances by the Boston orchestra are somewhat rarer phenomena than they are otherwise, which made Charles Munch's venture with the Seventh of particular interest on the ensemble's recent visit. If it was not a revelation, it was certainly illuminating to find its texture lightened, its tonal gait springier, more elastic than is common in some treatments. Munch had obviously given special thought to Bruckner's brass writing, which he adjusted with such a delicate discrimination that some usually obscured melodic threads were audibly sustained. Also, his preference for having the violas directly at his right, as near as possible to the audience, made their darkly confidential tone more outspoken than usual. It was, altogether, a splendid example of orchestral craftsmanship, which did not deter batches of the public from departing after each movement. (The work was given in the edited, "abridged" text.)

(15) Boston
Feb. 12
Concert -

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156 Herald 2-8-58

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 15th program of the 77th season in Symphony Hall yesterday afternoon. The program:

Suite from "Dardanus" — Rameau
"Agon" — Stravinsky
Symphony No. 7 in E — Bruckner

By RUDOLPH ELIE

It is a difficult thing to know just how to approach a work like Stravinsky's new ballet "Agon," which had its Boston premiere yesterday afternoon.

From the first moment it is obvious that here is a masterpiece by the man generally conceded by everyone to be the greatest living composer. The musical wonders that abound in it are astonishing considering that Stravinsky is also one of the oldest living composers: he has ideas in this score fresher and more contemporary than the most revolutionary Bohemian composing a la Anton Webern in a cold water flat.

Consider for example the extraordinary sounds he achieves. There is a recurrent moment in which the two first double basses, by means of weird natural and artificial harmonics while supported by a pedal point in another bass, achieve a timbre unique to the orchestra, at least in my experience. It is, indeed, almost uncanny. Then there is the use of the mandolin, which occurs in modern times only in Mahler's Seventh Symphony and Verdi's "Otello" (though Handel and Mozart also used it on single occasions). It proved to be exceedingly striking, too, especially in a very remarkable passage with solo harp, violin and cello.

Full Orchestra

Although the composer here employs a full orchestra, including castanets as well as mandolin, he at no time employs it in its full force. Rather, he uses it with a lean and spare economy that characterizes all his later works, and the resultant shafts of color, of contrast, and of tonal alterations are fascinating to listen to. This quality, in which the fragmented musical materials are never clothed with a trace of the inessential, suggests that Anton Von Webern, who reduced this sort of thing to fractions and cancelled them out, has been of very considerable influence in Stravinsky's late years. But what he may have taken from Webern he has mingled so perfectly within his own musical expression that it cannot, in the final analysis, be compared to Webern at all. It is pure Stravinsky, and great Stravinsky at that.

Yet, in the long run, this music fails in the concert hall. Of its 18 minutes or so, the first nine are so brilliant, so incredibly ingenious, so rhythmically capricious and so filled with astonishing sounds that the ears most hostile to contemporary music would be taken aback by the interest it all generates. Then, somewhere along the line, the need of the visual support of the eight women and four men dancers for whom this music was composed, filters into the mind. Once there, it will not down. And from that moment on, "Agon" begins to lose its grip: what, at the beginning, was so vivid, so arresting, suddenly becomes tiresome while the ingenuities turn out to be eccentricities.

Really Be Seen

It may be a number of hearings are needed to overcome all this, but I suspect that "Agon" must really be seen as well as heard to make the final contact that is certainly contained in this arresting piece. However that may be, it must present conductor and musicians alike with problems in counting and execution on a truly formidable level.

So formidable indeed, that the ensuing performance of Bruckner's Seventh Symphony was one of the most technically insecure readings the orchestra ever gave. There were minor accidents throughout, none important, but all conveying the idea that the Stravinsky had required so much rehearsal that too little time had been given to the preparation of Bruckner's massive score. And massive it is, too, with moments of an almost other-worldly beauty, as in the second theme of the great slow movement.

After the scherzo, however, this enormous work (it uses four Bayreuth tubas in addition to the usual orchestra), simply has nowhere to go, and the finale comes as one of the most curiously inept things in the whole literature. The symphony is, nonetheless, one deserving both of the greatest respect and the highest devotion, and we can only be grateful to Mr. Munch for reviving it. And if it didn't go quite as well as it might have technically, the same can most certainly not be said of Rameau's Suite from "Dardanus," which was a miracle both in conception and performance.

The orchestra is out of town next week, returning on February 21 with Thomas Schippers as guest conductor. Mr. Schippers will do Cherubini's Symphony in D, Stravinsky's "L'Oiseau de Feu" and Sibelius' Second Symphony.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
FEB 12 1958

Boston University

African Exhibit Planned for Schweitzer Concert

Dr. Harold C. Case, president of Boston University, and Mrs. Case are shown (left) beside a bust of Dr. Albert Schweitzer, donated in 1956 to the university by Mr. and Mrs. Julian W. Rogers of Brookline, Mass., with Russell Stanger, conductor of the Boston University Symphony Orchestra (right). They admire a drum from French Equatorial Africa and also discuss plans for the special African exhibit which will be shown in the lobby of Boston's Symphony Hall during the forthcoming Schweitzer benefit concert by the university orchestra on Monday, Feb. 17, at 8:30 p.m. Charles Munch will conduct part of the program, the first time the Boston Symphony Orchestra conductor has ever led a university orchestra, and Mr. Stanger will conduct the remainder of the concert.

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Christian Science
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JAN 25 1958

Bach B Minor Mass

The Harvard Glee Club, Radcliffe Choral Society, and Boston Symphony Orchestra will present the Bach B Minor Mass in its entirety on Sunday, March 9. The concert, conducted by G. Wallace Woodworth, will be presented in Symphony Hall in two segments—at 4:30 and 8. The combined choruses will include 250 singers.

This concert is a part of the Glee Club's one-hundredth anniversary year.

Tickets will go on public sale in early February.

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Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
FEB 9 - 1958

Bach Mass for Pension Fund

One of the most inspired masterworks of devotional music, the B Minor Mass of Johann Sebastian Bach will be presented in Symphony Hall Sunday afternoon, March 9, by the Boston Symphony Orchestra, the 240 voices of the combined choirs of the Harvard Glee Club and the Radcliffe Choral Society, and four guest soloists (Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass).

This concert also will be memorable as marking two musical anniversaries—the centennial of the Harvard Glee Club, and the Silver Anniversary of its conductor, G. Wallace Woodworth, who will conduct.

CHARLES MUNCH, who will be guest conductor of the Boston University Orchestra at the Schweitzer Hospital Bene fit concert at Symphony Hall on Monday night, Feb. 17.

Harvard Glee Club 100th Anniversary

The Boston Symphony Orchestra's annual Pension Fund concert will be held Sunday afternoon, March 9. The event will mark the 100th Anniversary of the Harvard Glee Club and the long association between the two organizations. The Orchestra and the Glee Club and Radcliffe Choral Society will perform the complete B minor Mass of Johann Sebastian Bach. To honor the Glee Club's 100th Anniversary, which is also the 25th Anniversary of G. Wallace Woodworth as its conductor, Charles Munch has invited Mr. Woodworth to conduct this concert. Soloists will include: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass. The proceeds of the concert will benefit the Orchestra's Pension Fund and tickets are now available at the Symphony Hall Box Office.

In its complete form Bach's B Minor Mass is too long for a single sitting and it will therefore be presented in two sections — from 4:30 to 6:00 and from 8:00 to 9:30, with a two-hour interval between 6:00 and 8:00. The complete work was last performed in this manner in March, 1949, under the direction of Serge Koussevitzky. The most recent performance of the Mass by the Orchestra, and combined choruses of Harvard and Radcliffe was in April 1955 when it was conducted by Charles Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAR 2 1958

B Minor Mass

Bach's Mass in B minor will be performed complete by the Boston Symphony Orchestra, the Harvard Glee Club and Radcliffe Choral Society at Symphony Hall, Sunday, Mar. 9. There will be two sections, the first beginning at 4:30 in the afternoon, the second at 8 in the evening.

This concert, which will benefit the Boston Symphony's pension fund, will also mark two anniversaries, the Centennial of the Harvard Glee Club and the 25th as conductor of G. Wallace Woodworth. By invitation of Charles Munch, Mr. Woodworth will conduct this performance.

Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

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Sunday Herald
BOSTON, Mass.
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B Minor Mass In Uncut Version

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The proceeds of the concert on March 9 will benefit the Boston Symphony Orchestra's Pension Fund and tickets are now available at the Symphony Hall Box Office.

Fabian Bachrach

G. Wallace Woodworth will conduct the Harvard Glee Club, Radcliffe Choral Society, and Boston Symphony Orchestra in Bach's B Minor Mass in Symphony Hall Sunday, March 9.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
MAR 3 1958

Bach Mass At Symphony

The Harvard Glee Club and the Radcliffe Choral Society will join Boston Symphony Orchestra in presenting the Bach B Minor Mass at Symphony Hall Sunday afternoon. The long concert will require two sessions—from 4:30 to 6 and from 8 to 9:30 p.m.

Proceeds from tickets, now on sale at Symphony Hall box office, will benefit the Boston Symphony Orchestra's pension fund.

Time (e)
GREENWICH, Conn.
Independent Republican
Circ. 9,512
MAR 5 - 1958

Llyssa Hudgins, formerly of Old Church Rd., is a member of the Radcliffe College Choral Society which will join with the Harvard Glee Club on Sunday for an appearance with the Boston Symphony in Symphony Hall . . . "Commuter—Friend or Foe" will be discussed by a New Haven Railroad official at the monthly meeting of the Connecticut Society of Professional Engineers tomorrow evening at the Half Way House in Darien.

30 A THE BOSTON HERALD, FRIDAY, FEB. 28, 1958

RADCLIFFE DEBUTANTES who are members of the Radcliffe Choral Society include Ann Monks and Miriam Brooks. With members of the Harvard Glee Club they'll take part in the Pension Fund Concert of the Bach Mass in B minor, Sunday, March 9, in Symphony Hall. G. Wallace Woodworth will conduct at two consecutive concerts, one at 4:30 in the afternoon, and the other at 8 in the evening. Radcliffe post-debs taking part will include Heidi Fiske, Mary Hill Gilbert, Flossie Hammond, Ann Harwood, Lyssa Hudgins, Victoria Post, Whitney Drury and Harriet Beecher.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Morning Globe
BOSTON, Mass.
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FEB 8 - 1958

BOSTON SYMPHONY ORCHESTRA

Stravinsky and Bruckner

THE BOSTON SYMPHONY ORCHES- Hall
[illegible] tonight,
[illegible] Friday-
Charles Munch,
ducted the fol-
[illegible]eau: Suite from
[illegible] d'Indy; Igor
Agon" (first per-
Bruckner:
E major.

By CYRUS DURGIN

[illegible]ds at this week's
[illegible] Boston Symphony
[illegible] come from
[illegible] 18th Century
[illegible] d'Indy's full-
[illegible] the great
[illegible] by Anton
[illegible] those of us with
[illegible] desire for contem-porary music, Stravinsky's Vinegary "Agon" proves an engrossing and enormously clever score.

His newest major work, "Agon," presents three facets of interest: Stravinsky's resourceful sense of rhythm, his use of 12-tone (or "serial") technic, and a sort of pointillist style as brief and sometimes even fragmentary phrases are tossed from one to another sections of a large orchestra. The scoring is actually very light, since few instruments are sounding at one time. Inevitably, in this respect, there will be comparisons with the music of Anton Webern. Anyone can perceive, also, that the Stravinskyan rhythm has given a brisk motion to the 12-tone technic, which in other hands has been amorphous and or turgid.

Though completely abstract, the "Agon" music has a waggish quality suggesting humor. It also has more juice than Mr. Munch got out of it yesterday, for his performance, though crisp and alive, was dry and, I think, frequently a little too slow in speed. Some pages did not hang together, as they do in the recorded "Agon," which Stravinsky himself conducted. Certainly "Agon," with its vivacity, is a far better work than the Canticum Sacrum. The Friday subscribers did not seem to like "Agon" especially, but I think impressions could improve upon further acquaintance.

Mr. Munch gets my vote of thanks for presenting Bruckner's noble and neglected Seventh Symphony. It is great music, and to be heard as such requires a virtuoso orchestra like the Boston Symphony, for the almost constant play of counterpoint is very difficult to sustain in flow and balance. Mr. Munch conducted admirably, even if some parts of the slow movement did not have quite the sculptural detail desired. There was a sizeable cut in the finale, and the final chord, lacking the tympani stroke and the heavy accents, sounded peculiar. Throughout Bruckner the Orchestra sounded gorgeous, as, indeed, had the strings and the half-dozen woodwinds in Rameau's delectable Suite.

Next week the Orchestra will be out of town. Thomas Schippers will be guest conductor Feb. 21, 22 and 23. He will present Cherubini's Symphony in D major (first time at these concerts); the "Firebird" Suite by Stravinsky and the Second Symphony of Sibelius.

MUSICAL AMERICA
NEW YORK, N. Y.
'58

Munch Conducts Bruckner's Seventh

Boston Symphony, Charles Munch, conductor; Marcel Mule, saxophone. Carnegie Hall, Feb. 15:

Suite from opera "Dardanus" ..... Rameau
Chamber Concertino for Saxophone and Orchestra ..... Ibert
Symphony No. 7, in E major ..... Bruckner

A little anecdote tells us that when Nikisch led the first performance of Bruckner's Seventh Symphony in Leipzig, the composer was so overwhelmed with joy that he rushed up to the podium, and, as a sign of his gratitude, pressed a silver 5-Gulden piece into the conductor's hand.

To understand Bruckner's music, to penetrate into his world of sound and thought, one has to understand the man Bruckner, the humble, naive peasant from Upper Austria, stumbling clumsily through the elegant milieu of Viennese salons, ridiculed and misunderstood, when he would much rather have sat in a little inn, or on his organ bench in St. Florian. One has to know about his life, his surroundings, his infinitely slow artistic development, to understand the deep-rooted honesty of his monumental music. Philosophically secluded in a world of devout Catholicism, musically bred in Sechter's conservativism, this man takes the gigantic apparatus of the Nibelungen-Orchestra into his innocent hands, takes over Wagner's harmony, enormously enriched through its chromatic and enharmonic treatment, and assimilates the tonal expression of his idol—so antipodal in character—into his very own symphonic language. Goethe hints that life has to be approached from two sides: the scientific searching of the intellect, and faith. Both, the searching discernment and clemency of faith, are [illegible] in Bruckner's musical nature. [illegible]ckner's Seventh is relatively the [illegible]nown of his works, because of [illegible] melodic inventiveness and the [illegible]ul adagio, written in anticipa- [illegible] of Wagner's death. Never was [illegible]lodic inspiration stronger, his [illegible]entation more blooming, his [illegible] bolder. Mr. Munch gave the [illegible]pirited reading, observing the [illegible]ged thematic line and [illegible] gradations with great care. [illegible]po., however, diverted at [illegible]on the course of the tradi- [illegible]ustrian or German concep- [illegible]l were generally a little too [illegible]e work was played in the [illegible] Franz Schalk version. [illegible]u's Suite, which opened the [illegible] is beautifuly orchestrated, [illegible] music. It reminded us again [illegible]w much Debussy and Ravel [illegible]rom this great theorist. The [illegible]ns played it with subtlety and [illegible]sle, refined tone.

his [illegible] Mule repeated from Feb. 12 [illegible]rmance of Ibert's Chamber Conce[illegible]o. —J. F. S.

Burrelle's
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SATURDAY REVIEW
NEW YORK, N. Y.
MAR 1 1958

MUSIC TO MY EARS

Kubelik, Munch, and Szell—Brenda Lewis in "Vanessa"

IRVING KOLODIN

RAFAEL KUBELIK was a stranger neither to New York nor to Carnegie Hall when he made his Philharmonic debut, but he was still an unknown quantity before his direction of a Bach suite (No. 4), the Bartok "Concerto for Orchestra," and the Beethoven No. 7. Taking over an orchestra familiar to its public poses rather different problems than he had surmounted as director of the touring Chicago Symphony or the Amsterdam Concertgebouw Orchestra.

For this program at least, it cannot be said that Kubelik succeeded too well. If there was a common denominator through all it was physical energy, which he dispensed lavishly and without remission. But with this went a flailing kind of attack which made for a ponderous sound in the Bach, a heavier than desirable accentuation in Bartok, and rather leaden Beethoven. Allowance should be made for circumstances, certainly, and the brief three days that preceded the public collaboration. But there were some matters of method to be questioned also.

[illegible] it essential, for an orchestra of [illegible] Philharmonic's accomplishments, [illegible] a conductor beat time relentlessly [illegible] through the first movement of a [illegible]eethoven symphony? Could not [illegible]me of this energy be applied more [illegible]ssfully to regulating the music's [illegible]flow? Would not a simpler beat assure more accuracy in the entrances [illegible] a Bach suite? Is there not a good [illegible] more sophistication of texture [illegible] the Bartok than Kubelik disclosed? [illegible] is, as the European expression [illegible]ires, a "musical man," and his in- [illegible]tions are all of the best, but it did [illegible] seem to me that in taste or sub- [illegible]ty of procedure he met this or- [illegible]hestra on its own grounds.

[illegible] week-end concerts provided a [illegible]gestion that the surroundings may [illegible] their effect in this result, for [illegible] has certainly done better versions [illegible] Smetana's "Moldau" than the hur- [illegible], over-stressed one of this per- [illegible]rmance. His soloist both times was Rudolf Firkusny, who showed steady strides toward virtuosity with a fluent, well-controlled playing of Rachmaninoff's "Rhapsody on a Theme of Paganini," though we have heard some versions on grander lines. He was even more impressive in Martinu's "Incantation" (Concerto No. 4).

BRUCKNER symphonies in performances by the Boston orchestra are somewhat rarer phenomena than they are otherwise, which made Charles Munch's venture with the Seventh of particular interest on the ensemble's recent visit. If it was not a revelation, it was certainly illuminating to find its texture lightened, its tonal gait springier, more elastic than is common in some treatments. Munch had obviously given special thought to Bruckner's brass writing, which he adjusted with such a delicate discrimination that some usually obscured melodic threads were audibly sustained. Also, his preference for having the violas directly at his right, as near as possible to the audience, made their darkly confidential tone more outspoken than usual. It was, altogether, a splendid example of orchestral craftsmanship, which did not deter batches of the public from departing after each movement. (The work was given in the edited, "abridged" text.)

Musical Courier, April, 1958

Boston Symphony Orchestra, Charles Munch, conductor; **Marcel Mule,** saxophonist, Feb. 15, **A**—A suite of four numbers from **Rameau**'s opera "Dardanus" served as a thoroughly satisfying introduction to this program. The "Entrée" was a thing of deep serenity and the "Rondeau du sommeil," one of glowing beauty. In this superb performance of Bruckner's Symphony No. 7, one's awareness of the composer's perhaps too often and too strongly emphasized lengthiness practically disappeared. "Linked sweetness long drawn out" describes passage after passage in this work. Mr. Munch and the orchestra made us conscious much more of the first than of the second part of this phrase. And conductor and players stirred the audience time and again in complete realizations of Bruckner's glorious climaxes.

Throughout his performance in Ibert's Chamber Concertino for Saxophone and Orchestra, Mr. Mule avoided the excessive throb that is the cause for much of the dislike of the saxophone. He made it a more than "respectable" instrument. It sang plaintively and joyously; it gave forth haunting *ppp* phrases. Exceptional purity of tone was evident in the unaccompanied bit at the beginning of the Larghetto, and equally exceptional virtuosity in ornamental passages. The artist deserved the ovation accorded him. C. G.

Don Cossack Chorus, Feb. 16, E—The weather which greeted this famous

APRIL, 1958
Wed (4) N.Y
Feb. 12

156 Herald 2-8-58

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 15th program of the 77th season in Symphony Hall yesterday afternoon. The program:

Suite from "Dardanus" ..... Rameau
"Agon" ..... Stravinsky
Symphony No. 7 in E ..... Bruckner

By RUDOLPH ELIE

It is a difficult thing to know just how to approach a work like Stravinsky's new ballet "Agon," which had its Boston premiere yesterday afternoon.

From the first moment it is obvious that here is a masterpiece by the man generally conceded by everyone to be the greatest living composer. The musical wonders that abound in it are astonishing considering that Stravinsky is also one of the oldest living composers: he has ideas in this score fresher and more contemporary than the most revolutionary Bohemian composing a la Anton Webern in a cold water flat.

Consider for example the extraordinary sounds he achieves. There is a recurrent moment in which the two first double basses, by means of weird natural and artificial harmonics while supported by a pedal point in another bass, achieve a timbre unique to the orchestra, at least in my experience. It is, indeed, almost uncanny. Then there is the use of the mandolin, which occurs in modern times only in Mahler's Seventh Symphony and Verdi's "Otello" (though Handel and Mozart also used it on single occasions). It proved to be exceedingly striking, too, especially in a very remarkable passage with solo harp, violin and cello.

Full Orchestra

Although the composer here employs a full orchestra, including castanets as well as mandolin, he at no time employs it in its full force. Rather, he uses it with a lean and spare economy that characterizes all his later works, and the resultant shafts of color, of contrast, and of tonal alterations are fascinating to listen to. This quality, in which the fragmented musical materials are never clothed with a trace of the inessential, suggests that Anton Von Webern, who reduced this sort of thing to fractions and cancelled them out, has been of very considerable influence in Stravinsky's late years. But what he may have taken from Webern he has mingled so perfectly within his own musical expression that it cannot, in the final analysis, be compared to Webern at all. It is pure Stravinsky, and great Stravinsky at that.

Yet, in the long run, this music fails in the concert hall. Of its 18 minutes or so, the first nine are so brilliant, so incredibly ingenious, so rhythmically capricious and so filled with astonishing sounds that the ears most hostile to contemporary music would be taken aback by the interest it all generates. Then, somewhere along the line, the need of the visual support of the eight women and four men dancers for whom this music was composed, filters into the mind. Once there, it will not down. And from that moment on, "Agon" begins to lose its grip: what, at the beginning, was so vivid, so arresting, suddenly becomes tiresome while the ingenuities turn out to be eccentricities.

Really Be Seen

It may be a number of hearings are needed to overcome all this, but I suspect that "Agon" must really be seen as well as heard to make the final contact that is certainly contained in this arresting piece. However that may be, it must present conductor and musicians alike with problems in counting and execution on a truly formidable level.

So formidable indeed, that the ensuing performance of Bruckner's Seventh Symphony was one of the most technically insecure readings the orchestra ever gave. There were minor accidents throughout, none important, but all conveying the idea that the Stravinsky had required so much rehearsal that too little time had been given to the preparation of Bruckner's massive score. And massive it is, too, with moments of an almost other-worldly beauty, as in the second theme of the great slow movement.

After the scherzo, however, this enormous work (it uses four Bayreuth tubas in addition to the usual orchestra), simply has nowhere to go, and the finale comes as one of the most curiously inept things in the whole literature. The symphony is, nonetheless, one deserving both of the greatest respect and the highest devotion, and we can only be grateful to Mr. Munch for reviving it. And if it didn't go quite as well as it might have technically, the same can most certainly not be said of Rameau's Suite from "Dardanus," which was a miracle both in conception and performance.

The orchestra is out of town next week, returning on February 21 with Thomas Schippers as guest conductor. Mr. Schippers will do Cherubini's Symphony in D, Stravinsky's "L'Oiseau de Feu" and Sibelius' Second Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JAN 25 1958

Bach B Minor Mass

The Harvard Glee Club, Radcliffe Choral Society, and Boston Symphony Orchestra will present the Bach B Minor Mass in its entirety on Sunday, March 9. The concert, conducted by G. Wallace Woodworth, will be presented in Symphony Hall in two segments—at 4:30 and 8. The combined choruses will include 250 singers.

This concert is a part of the Glee Club's one-hundredth anniversary year.

Tickets will go on public sale in early February.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
FEB 9 - 1958

CHARLES MUNCH, who will be guest conductor of the Boston University Orchestra at the Schweitzer Hospital Bene fit concert at Symphony Hall on Monday night, Feb. 17.

Harvard Glee Club 100th Anniversary

The Boston Symphony Orchestra's annual Pension Fund concert will be held Sunday afternoon, March 9. The event will mark the 100th Anniversary of the Harvard Glee Club and the long association between the two organizations. The Orchestra and the Glee Club and Radcliffe Choral Society will perform the complete B minor Mass of Johann Sebastian Bach. To honor the Glee Club's 100th Anniversary, which is also the 25th Anniversary of G. Wallace Woodworth as its conductor, Charles Munch has invited Mr. Woodworth to conduct this concert. Soloists will include: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass. The proceeds of the concert will benefit the Orchestra's Pension Fund and tickets are now available at the Symphony Hall Box Office.

In its complete form Bach's B Minor Mass is too long for a single sitting and it will therefore be presented in two sections — from 4:30 to 6:00 and from 8:00 to 9:30, with a two-hour interval between 6:00 and 8:00. The complete work was last performed in this manner in March, 1949, under the direction of Serge Koussevitzky. The most recent performance of the Mass by the Orchestra, and combined choruses of Harvard and Radcliffe was in April 1955 when it was conducted by Charles Munch.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAR 2 1958

B Minor Mass

Bach's Mass in B minor will be performed complete by the Boston Symphony Orchestra, the Harvard Glee Club and Radcliffe Choral Society at Symphony Hall, Sunday, Mar. 9. There will be two sections, the first beginning at 4:30 in the afternoon, the second at 8 in the evening.

This concert, which will benefit the Boston Symphony's pension fund, will also mark two anniversaries, the Centennial of the Harvard Glee Club and the 25th as conductor of G. Wallace Woodworth. By invitation of Charles Munch, Mr. Woodworth will conduct this performance.

Soloists will be Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
MAR 1 1958

Bach Mass for Pension Fund

One of the most inspired masterworks of devotional music, the B Minor Mass of Johann Sebastian Bach will be presented in Symphony Hall Sunday afternoon, March 9, by the Boston Symphony Orchestra, the 240 voices of the combined choirs of the Harvard Glee Club and the Radcliffe Choral Society, and four guest soloists (Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass).

This concert also will be memorable as marking two musical anniversaries—the centennial of the Harvard Glee Club, and the Silver Anniversary of its conductor, G. Wallace Woodworth, who will conduct.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
FEB 12 1958

Boston University

African Exhibit Planned for Schweitzer Concert

Dr. Harold C. Case, president of Boston University, and Mrs. Case are shown (left) beside a bust of Dr. Albert Schweitzer, donated in 1956 to the university by Mr. and Mrs. Julian W. Rogers of Brookline, Mass., with Russell Stanger, conductor of the Boston University Symphony Orchestra (right). They admire a drum from French Equatorial Africa and also discuss plans for the special African exhibit which will be shown in the lobby of Boston's Symphony Hall during the forthcoming Schweitzer benefit concert by the university orchestra on Monday, Feb. 17, at 8:30 p.m. Charles Munch will conduct part of the program, the first time the Boston Symphony Orchestra conductor has ever led a university orchestra, and Mr. Stanger will conduct the remainder of the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAR 2 1958

B Minor Mass In Uncut Version

Johann Sebastian Bach's B Minor Mass, will be presented at Symphony Hall, Boston, on Sunday afternoon, March 9, by the Boston Symphony Orchestra, the 240 voices of the combined choirs of the Harvard Glee Club and the Radcliffe Choral Society, and four guest soloists (Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass). The complete performance will require two sessions, from 4:30 to 6 o'clock and from 8 to 9:30.

The proceeds of the concert on March 9 will benefit the Boston Symphony Orchestra's Pension Fund and tickets are now available at the Symphony Hall Box Office.

Fabian Bachrach

G. Wallace Woodworth will conduct the Harvard Glee Club, Radcliffe Choral Society, and Boston Symphony Orchestra in Bach's B Minor Mass in Symphony Hall Sunday, March 9.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784
MAR 3 1958

Bach Mass At Symphony

The Harvard Glee Club and the Radcliffe Choral Society will join Boston Symphony Orchestra in presenting the Bach B Minor Mass at Symphony Hall Sunday afternoon. The long concert will require two sessions—from 4:30 to 6 and from 8 to 9:30 p.m.

Proceeds from tickets, now on sale at Symphony Hall box office, will benefit the Boston Symphony Orchestra's pension fund.

Time (e)
GREENWICH, Conn.
Independent Republican
Circ. 9,512
MAR 5 - 1958

Lyssa Hudgins, formerly of Old Church Rd., is a member of the Radcliffe College Choral Society which will join with the Harvard Glee Club on Sunday for an appearance with the Boston Symphony in Symphony Hall . . . "Commuter—Friend or Foe" will be discussed by a New Haven Railroad official at the monthly meeting of the Connecticut Society of Professional Engineers tomorrow evening at the Half Way House in Darien.

30 A THE BOSTON HERALD, FRIDAY, FEB. 28, 1958

RADCLIFFE DEBUTANTES who are members of the Radcliffe Choral Society include Ann Monks and Miriam Brooks. With members of the Harvard Glee Club they'll take part in the Pension Fund Concert of the Bach Mass in B minor, Sunday, March 9, in Symphony Hall. G. Wallace Woodworth will conduct at two consecutive concerts, one at 4:30 in the afternoon, and the other at 8 in the evening. Radcliffe post-debs taking part will include Heidi Fiske, Mary Hill Gilbert, Flossie Hammond, Ann Harwood, Lyssa Hudgins, Victoria Post, Whitney Drury and Harriet Beecher.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
MAR 3 1958

Society: Harvard-Radcliffe Singers Aid Symphony Pension, March 9

AT THE CASTLE HARBOUR in Bermuda on their wedding trip are Mr. and Mrs. Barnard Labitt (Charlotte Myers) of Boston, who plan to fly home.

By MARJORIE W. SHERMAN

One good tradition deserves another in the enduring association of the Boston Symphony Orchestra with the Radcliffe Choral Society and Harvard Glee Club. Radcliffe and Harvard students singing on Mar. 9 in the performance of the Bach B Minor Mass to benefit the pension fund of the orchestra will be following a tradition which dates back two generations.

Radcliffe first sang with the Boston Symphony Orchestra and the Harvard Glee Club in the Pension Fund concert of 1917, when Dr. Karl Muck was conducting the Boston Symphony Orchestra. Harvard's Glee Club celebrates its 100th anniversary this year.

A number of singers are following in the footsteps of mothers and fathers who sang at Harvard-Radcliffe-B.S.O. concerts. Prof. G. Wallace Woodworth, who observes his 25th year as conductor of the combined choruses started as a Glee Club accompanist some 30 years ago. His daughter, Harriet, will be singing at the Mar. 9 concert. Alan Morse, '59, is the nephew of James Jacobson, one of Prof. Woodworth's Harvard contemporaries who went on the Glee Club's European tour of 1921.

Among the 240 singers whose mothers have sung at Pension Fund concerts are: Susan Pette (class of 1961), whose mother, Mrs. George S. Pette (Margaret Shultz) of Bethesda, Md., was a member of the Radcliffe Choral Society of 1925-'29, and Nancy Stein ('50), daughter of Mrs Sydney Stein (Jeannette Shambaugh) ('33) of Chicago, Ill.

Two Radcliffe graduates now associated with the Boston Symphony Orchestra staff will go back to college to sing at the Mar. 9 concert. Margaret Burk, daughter of program annotator John N. Burk, and Mary Hunting Smith, daughter of Mrs. A. Calvert Smith, of Cambridge. Mrs. Smith sang in 1926. Elizabeth Hanson of the class of 1954 and her brother, Glee Club members from 1949 to 1954, have also been invited to return and sing at this year's Pension Fund concert.

The B Minor Mass, sung in its entirety, will be at two concert sessions, the first from 4:30 to 6 and the second from 8 to 9:30.

New England Newsclip Agency, Inc.
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American (e)
BOSTON, Mass.
Independent
Circ. 184,973
MAR 1 1958

Symphony in Bach Mass

One of the most inspired and inspiring masterworks of devotional music, the B Minor Mass of Johann Sebastian Bach, will be presented at Symphony Hall on Sunday afternoon, March 9, by the Boston Symphony Orchestra, the 240 voices of the combined choirs of th Harvard Glee Club and the Radcliffe Choral Society.

There will be, too, four guest soloists, Adele Addison, soprano; Eunice Alberts, contralto; Black Stern, tenor, and Donald Gramm, bass.

Bach was so carried away by the deep meanings of the sacred text that his music will require two sessions by the performers—from 4:30 to 6 p. m. and from 8 to 9:30 p. m.

The proceeds of the concert will benefit the Boston Symphony Orchestra's Pension Fund.

M[illegible] to Conduct B.U. Orchestra

Charles Munch, music director of the Boston Symphony, will be guest conductor of the Boston University Orchestra and Chorus in Symphony Hall, Monday evening, Feb. 17, at 8:30. Dr. Munch will conduct three numbers; the remainder will be directed by Russell Stranger, regular conductor of the student group. The concert will benefit the Albert Schweitzer Hospital in Lambarene, Africa.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
FEB 13 1958

Hub Symphony Holds Pension Fund Concert

The Boston Symphony Orchestra's annual Pension Fund concert will take place on Sunday afternoon, March 9, and will celebrate the 100th Anniversary of the Harvard Glee Club and the long association between the two organizations.

The combined forces of the Orchestra and the Glee Club and Radcliffe Choral Society will present a performance of the complete B Minor Mass of Johann Sebastian Bach. To honor the Glee Club's 100th Anniversary, which is also the 25th Anniversary of G. Wallace Woodworth as its conductor, Charles Munch has invited Mr. Woodworth to conduct this concert.

Soloists will include: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass. The proceeds of the concert will benefit the Orchestra's Pension Fund and tickets are now available at the Symphony Hall Box Office.

In its complete form Bach's B Minor Mass is too long for a single sitting and it will therefore be presented in two sections — from 4:30 to 6 and from 8 to 9:30, with a two-hour interval between 6 and 8.

The complete work was last performed in this manner in March, 1949, under the direction of Serge Koussevitzky.

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
FEB 14 1958

PENSION FUND CONCERT IS DUE MARCH 9

The Boston Symphony Orchestra's annual Pension Fund concert, March 9, will celebrate the 100th anniversary of the Harvard Glee Club and the long association between the two organizations.

The combined forces of the orchestra and the glee club and Radcliffe Choral Society will present a performance of the complete B Minor Mass of Johann Sebastian Bach.

To honor the glee club's 100th anniversary, which is also the 25th anniversary of G. Wallace Woodworth as its conductor, Charles Munch has invited Mr. Woodworth to conduct.

Soloists include: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass.

In its complete form Bach's B-Minor Mass is too long for a single sitting. It will, therefore, be presented in two sections—from 4:30 to 6 and from 8 to 9:30, with a two-hour interval between 6 and 8. The complete work was last performed in this manner in March, 1949, under the direction of Serge Koussevitzky.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 8 - 1958

Harvard, Radcliffe Join in Bach Mass

By a Staff Writer of The Christian Science Monitor

The Harvard Glee Club and the Radcliffe Choral Society will be heard together with the Boston Symphony Orchestra in a full rendering of Johann Sebastian Bach's "Mass in B Minor," Sunday, March 9, afternoon and evening, at Symphony Hall.

The performance, which will be in two parts because of its length, will begin at 4:30 in the afternoon, with the second half resuming at 8 in the evening.

The event marks the 100th anniversary of the founding of the Harvard Glee Club, and will feature Adele Addison, Eunice Alberts, Blake Stern, and Donald Gramm in the solo roles.

Proceeds from the performance, which will be conducted under the baton of G. Wallace Woodworth, will go to the Boston Symphony Orchestra Pension Fund.

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
MAR 7 - 1958

TWO HUNDRED AND forty voices of the combined choirs of the Harvard Glee Club and the Radcliffe Choral Society will be heard Sunday afternoon in the performance of the complete B Minor Mass of Johann Sebastian Bach by the Boston Symphony Orchestra in Symphony Hall. Marking two musical anniversaries, the Centennial of the Harvard Glee Club and the silver anniversary of its conductor, G. Wallace Woodworth, this annual Pension Fund concert will be presented in two sections—from 4:30 to 6 p. m. and from 8 to 9:30, with a two hour interval between 6 and 8. The complete work was last performed in this manner in March, 1949, under the direction of Serge Koussevitsky.

Among those planning to attend are Mrs. Koussevitsky, Dr. Palfrey Perkins, Dr. Archibald T. Davidson, former conductor of the Harvard Glee Club; Pres. and Mrs. Nathan M. Pusey, Pres. and Mrs. Wilbur K. Jordan, Carlton P. Fuller, president of the Glee Club Foundation; Judge Paul Reardon, Alden MacIntyre, Mrs. John P. Monks, Mrs. Julian Coolidge, Dr. Edwin M. Cole, Baird Hastings, Edward W. Forbes, John Nicholas Brown, Dr. Lewis Perry, Gerald D. Roscoe, Miss Margaret R. Lang, Theodore N. Marjer, Caldwell Titcomb, Henry B. Cabot, president of Boston Symphony trustees, Mrs. John Crocker and many others.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
MAR 2 1958

GLEE CLUB

The Harvard Glee Club is celebrating its centennial this year. To honor it, the Boston Symphony has asked the club to join with the orchestra and the Radcliffe Choral Society in a performance of Bach's B minor Mass next Sunday.

To honor the silver anniversary of the club's conductor, G. Wallace Woodworth, the orchestra has asked Mr. Woodworth to lead the Mass.

158

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Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 9 - 1958

Harvard Glee Club to Mark 100th Anniversary

Group Sings March 9 at Symphony

BY FRED BRADY

The Harvard Glee Club will celebrate 100 years of undergraduate harmony by appearing with the Boston Symphony on Sunday, March 9, and singing so much Bach that they'll have to take time out for supper.

The Bach B Minor Mass will make up the entire program of the Pension Fund Concert for which Symphony Conductor Charles Munch will turn over the baton to G. Wallace Woodworth.

Conductor Woodworth, who is James Edward Ditson, Professor of Music at Harvard, as well as university organist and choir master, will also be celebrating a private anniversary — 25 years as conductor of the glee club and the Radcliffe Choral Society.

The Program

The anniversary program will be this: Bach from 4:30 to 6 p.m. then supper, then more Bach from 8 to 9:30 p.m. The audience will adjourn for supper, too, unless they don't break bread until after Bach.

The Radcliffe Choral Society, which by the way is 58 years old, will join the men of Havard for a combined chorus of nearly 200 voices in the Bach work which is typical of the great works which these young singers have done ever since 1916.

Today there must be actually thousands of Bostonians who once appeared in these special performances which in 1955 reached the mark of 100 concerts with the Boston Symphony.

But how did a college glee club ever find its way to the stage of one of the great orchestras of the world?

Just Too Jolly

There lies the story of the dedication of Harvard Professor Emeritus Archibald T. Davison. Well before 1916 Dr. Davison had decided that the jolly college songs of college glee clubs are all very jolly but wouldn't there be a deeper satisfaction in singing the great works, however demanding?

That is how he shaped the program of the glee club and that is why he dared to invite the exacting German gentleman who was then conductor of the Boston Symphony, Dr. Karl Muck, to a rehearsal of both Harvard and Radcliffe singers.

Maestro Muck listened and on April 1, 1917 the collegian choruses made their debut with the Boston Symphony singing the Brahms "Song of Destiny" and the Bach motet, "I Wrestle and Pray."

What Dr. Davison started Prof. Woodworth has carried on across years of notable achievement which Boston music lovers agree have enriched this city's concert history.

New York has heard many of these performances too, and veteran members of the glee club still talk about the success of their European tour in 1921.

Line from Milton

The medal made that tour established the Harvard Glee Club Medal and its first recipient at commencement in 1921 was Dr. Davison. The medal is inscribed with a line from Milton — "untwisting all the chains that tie the hidden soul of harmony."

In these last 40 years the Harvard-Radcliffe chorus has sung in many distinguished performances and has recorded Bach's St. Matthew Passion, Beethoven's Missa Solemnis and the two Berlioz masterful scores, Romeo and Juliet and The Damnation of Faust.

As the first college choruses ever to sing with an eminent orchestra, the Harvard-Radcliffe singers attracted the attention of many leading composers and condutors.

Wide Influence

Once Stravinsky conducted his own "Oedipus Rex" with them. Earlier they joined in the American premiere of the same work with the Philadelphia Orchestra under Stokowsky. For their 100th concert with the Boston Symphony the choruses appeared in The Damnation of Faust in Carnegie Hall in New York.

Harvard feels that the work of the glee club reaches out far beyond college, As a glee club historian once wrote:

"A major factor in the Glee Club's influence on music throughout the country, indeed throughout the world, is the part played by HGC alumni as members of church or school music committees, as singers or as conductors of choral groups of various sizes and kinds.

"A sizeable number of alumni have gone out from Cambridge to play a significant part in raising standards in schools and colleges throughout the country."

Once in speaking of the traditions of the Harvard Glee Club, Prof. Woodworth said: "And that which binds us all together is music, the communicating power of music, which, as Beethoven said of his Missa Solemnis, goes 'from the heart to the heart.'"

At the risk of irreverence, there is one other thing which binds the Harvard Glee Club members of the last 40 years.

Each and everyone of them can say — when there's a lull in the party — "Oh, yes, that was the night I performed with the Boston Symphony."

DISTAFF SIDE—This 1947 photo shows Prof. Woodworth conducting the Radcliffe Choral Society in a rehearsal of the Brahms Requiem. Radcliffe girls first joined the Harvard Glee Club concerts in 1916.

VOCAL, WILL TRAVEL—You'd never think that these members of the Harvard-Radcliffe chorus in 1955 were on their way to New York to sing "The Damnation of Faust." But that's what they performed for the 100th concert in Carnegie Hall.

New England Newsclip Agency, Inc.
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American (e)
BOSTON, Mass.
Independent
Circ. 181,325

FEB 5 - 1958

Symphony Aids Fund

The Boston Symphony Orchestra's annual Pension Fund concert will take place on Sunday afternoon, March 9, and will celebrate the 100th anniversary of the Harvard Glee Club and the long association between the two organizations.

The combined forces of the orchestra and the Glee Club and Radcliffe Choral Society will present a performance of the complete B Minor Mass of Johann Sebastian Bach. To honor the Glee Club's 100th anniversary, which is also the 25th anniversary of G. Wallace Woodworth as its conductor, Charles Munch has invited Mr. Woodworth to conduct this concert.

Soloists will include: Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; Donald Gramm, bass.

The proceeds of the concert will benefit the orchestra's Pension Fund. Tickets are now available at Symphny Hall box office.

In its complete form Bach's B Minor Mass is too long for a single sitting and it will therefore be presented in two sections . . . from 4:30 to 6 p. m. and from 8 to 9:30 p. m., with a two-hour interval.

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Morning Globe
BOSTON, Mass.
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FEB 8 - 195

Society: Harvard Glee Club Centenary Inspiring Two Musical Treats

By MARJORIE W. SHERMAN

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Noted musician and teacher Nadia Boulanger will fly from Paris to conduct the 100th anniversary concert by the Glee Club, the Choral Society and the Bach Society Orchestra on Apr. 23. Mlle. Boulanger conducted a number of concerts during her association with Harvard. This also marks Mr. Woodworth's 25th anniversary as conductor of the Glee Club and Choral Society.

There were 16 men in the Glee Club when it was established 100 years ago as part of the orchestra, the Pierian Sodality. The repertoire was principally glees from England and the only conducting at concerts was by the nodding of the "leader's" head. Choral coaches, as they were called, began to train the singers during rehearsals, but it was not until Archibald T. Davison was persuaded by Glee Club men to give them the variety and substance of the music he offered the Harvard Choir that the Glee Club grew into a serious musical organization. Two hundred forty members of the Glee Club and Choral Society will sing at the Symphony Hall Pension Fund Concert.

Officers of the Glee Club, which goes on tour Mar. 28 to Houston, Fort Worth, Dallas, St. Louis, Baltimore and New York, include Noel J. Tyl, manager; Albert K. Webster, assistant manager; Peter G. Hinman, associate manager; Frederick P. Rehmus, president; Manfred I. Behrens, vice president; Arthur M. Fitts 3d, secretary; Newton Levee, librarian, and Kenneth Pyle, historian.

Florence Hammond is president of the Radcliffe Choral Society service with Anne Belford, vice president; Cornelia Montgomery, secretary; Ann Baker, treasurer; Anne Berentson, librarian; Nina Dinnitt, public relations; Marcia Heintzelman, manager, and Kay Ashley, assistant manager.

(Bachrach)

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Rev. Dr. Kenneth Hildrebrand performed the ceremony at Central Church. After a family luncheon, Mr. Williams and his bride left for New Orleans. They plan to live in Chicago, where he is associated with the Thomas Reading Room of Northwestern University.

The bride graduated from Oberlin College and received her master's degrees in library science at the University of Florida. Mr. Williams prepared at Lenox School for Harvard, graduating as of the class of 1944 after serving with the Army during the war. He received his master's degree in economics at Ohio State and a B.S. in library science at the University of Syracuse.

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TIME
NEW YORK, N. Y.
MAR 24 1958

'Bye, Champagne Charlie

The 16 men of the Harvard Glee Club ranged themselves in a semicircle on Boston's Jamaica Plain and began to serenade the ladies in the lighted windows above. They warbled songs like *Mother, I'm Slowly Dying* and *The Man in the Moon's Ball*. Midway through, they were interrupted by a band of town boys who made rude noises on wind instruments, unhitched the Harvards' horses and sent them trudging on foot back to Cambridge. That was in Harvard's musical infancy. Last week the glee club assembled again (present membership: 135) to celebrate its centennial with the help of the Radcliffe Choral Society and the Boston Symphony Orchestra. The program: Bach's *B Minor Mass*.

The Harvard Glee Club long ago abandoned the Cambridge equivalent of Whiffenpoofing to campus groups like the Dunster Dunces and the Krokodiloes, and has become one of the finest choral groups in the U.S. The man who started to lead the Harvards to serious music in 1912 (despite the anguished protests of many an old alumnus) was Conductor Archibald Thompson Davison. The man who has kept them up to the mark is G. Wallace ("Woody") Woodworth, and last week he too celebrated an anniversary: his 25th as Glee Club conductor. Woody himself got his start for the club as a Harvard freshman, was firmly turned down by Conductor Davison, who told him: "With your ear, you ought to be playing drums in the band." He nevertheless wangled a job as assistant accompanist, earned an M. A. in music and a job in the music department before succeeding Davison.

Harvard's glee club today has the largest repertory of any college glee club in the land: 169 works in English, Latin, French, Italian, Tagalog and German. It has recorded Bach's *St. Matthew Passion*, Beethoven's *Missa Solemnis*, and works by such varied composers as Gabrieli, Piston, Byrd, Randall Thompson, Hindemith, Palestrina, Berlioz. Its concerts with the Boston Symphony have become city fixtures. This year, as every year, the club will perform in clubs, museums and theaters from Cambridge to Texas (48 concerts), will leave after final exams for a European tour. It performs for pay ($200 to $1,400 a concert), this year is operating on a budget of more than $20,000.

Much of the glee club's effectiveness derives from Woody Woodworth's genius for making the choral literature exciting. A sharp-featured, intense man, he throws himself into his work with such flamboyant enthusiasm that one Boston Symphony musician watching him conduct last week said wonderingly: "Who does he think he is—Koussevitzky?" Conductor Charles Munch once commented: "It is a joy to make music with them." To Woody, a greater joy is the knowledge that, partly thanks to his group, no college glee club worthy of the name can any longer get by with *Too-Ra-Loo-Ra-Loo-Ral* and *Champagne Charlie*.

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Christian Science
Monitor (e)
BOSTON, Mass.
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FEB 26 1958

News of Concerts and Musicians

11-57

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
FEB 8 - 1958

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Christian Science
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FEB 26 1958

News of Concerts and Musicians

11-57

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160

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

FEB 4 1958

SMART SET—By ROSE WALSH

Glee Club Aids Benefit

Harvard's 100-year-old Glee Club will be the top attraction on Thursday evening, February 13, in the auditorium of Hingham High School, where they will give a special concert sponsored by the Harvard Club of Hingham for the benefit of its scholarship fund. G. Wallace Woodworth will conduct the program.

Alden Briggs, former president of the Glee Club, heads the committee. Mayo A Shattuck, Jr., is in charge of program printing; and Francis E. Silva, publicity. Assisting with arrangements are Donald F. Pitcher, president of the sponsoring club; Norman T. Byrnes, Paul Blackmun and Francis Wright. Mail orders may be addressed to Mr. Wright at 29 Water st., Hingham.

★ ★ ★

"FASCINATION OF BIRD STUDY" will be the topic discussed by Norman D. Harris, director of education at the Museum of Science, Saturday, Feb. 15, at 10:30 a. m. at the Museum under the auspices of the Garden Club Federation of Mass. Mrs. C. Norman Collard, bird chairman, will present the guest speaker, who will illustrate his talk. A movie of New England birds and "Spooky," the most famous owl in the world, will also be shown.

The Museum of Science has a complete and unusual collection of mounted New England birds. The "Bird Dioramas" on the first floor show birds in their natural habitat.

★ ★ ★

PLANNING JUNE NUPTIALS are Miss Mary Macauley Monks and John N. Lukens, Jr., whose engagement was recently announced by the mother of the bride-elect, Mrs. John Peabody Monks of Lincoln.

Miss Monks, daughter of the late Dr. Monks, is a graduate of Concord Academy; studied at Vassar College, and is attending the New England Conservatory of Music. She made her debut at the Boston Cotillion in 1954 and was also presented in Louisville, K., in 1955.

Mr. Lukens, son of the Rev. and Mrs. Lukens of Birmingham, Ala., received his B.A. from Princeton University and is a student at Harvard Medical School.

★ ★ ★

The engagement of Miss Linda Eisenberg to M.I.T. senior Richard Hardy, both of Belle Harbor, L. I. is announced by her parents, Mr. and Mrs. Sidney Eisenberg. The wedding is planned for June 22.

The future bride is in her junior year at Skidmore College, Saratoga Springs, N. Y. Her fiance, son of Mr. and Mrs. Murray Hardy, attended Woodmere Academy, Woodmere, L. I.

★ ★ ★

THE REHEARSAL OF THE BOSTON Symphony Orchestra on Thursday evening, Feb. 20, at 7:30 at Symphony Hall will be open to the public for the benefit of the Orchestra's Pension Fund. This additional rehearsal will be directed by the young American conductor, Thomas Schippers, who will be the guest conductor of the orchestra for the first time at the concerts of Feb. 21-22. Unreserved tickets at $1 are available at the Box Office for this "extra."

★ ★ ★

A third child, second son, Colby Hewitt Robinson, was born to Mr. and Mrs. Powell Robinson, Jr. (Margaret Hewett) of Needham, Jan. 24 at Richardson House. Grandparent honors are shared by Mr. and Mrs. Charles Colby Hewitt of Longwood Towers and Duxbury and Mr. and Mrs. Powell Robinson of Morristown, N. J.

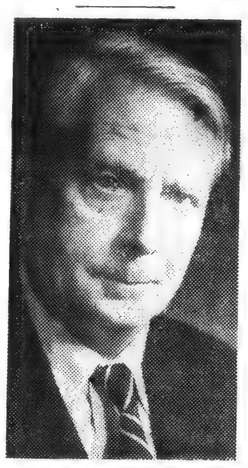
'BEST WALTZERS' competition at recent Waltz Evening in the Sheraton-Plaza ballroom was participated in by Alice Van Norden and John Moore, of Concord.
(Record-American, Jim McDevitt)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

FEB 7 1958

Conductor



CHARLES MUNCH, conducter of the Boston Symphony Orchestra, will lead the Boston University Symphony Orchestra and chorus Feb. 17 at Symphony Hall. The occasion will be for the Schweitzer Hospital Benefit Concert.

Charles Munch Will Conduct College Group

Boston Symphony Orchestra conductor Charles Munch will guest conduct the Boston University Symphony Orchestra at a special benefit concert to be held for the Scweitzer Hospital in Lambarene, French Equatorial Africa at Symphony Hall on Monday, February 17 at 8:30 p.m.

The concert which will mark the first time that Dr. Munch has ever conducted a college group is co-sponsored by the Friends of Albert Schweitzer and Boston University and will be held in connection with the celebration of the 83rd birth-

Continued on Page Three

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311

FEB 9 - 1958

INTERESTED IN the Schweitzer Hospital Benefit Concert to be held Monday evening, Feb. 17, at Symphony Hall are Mrs. John C. Pappas (left) and Mrs. Paul G. Preus. Boston University and the Friends of Albert Schweitzer are sponsors for the event which will have Charles Munch of Boston Symphony as guest conductor with Russell Stanger, conductor of the B.U. School of Music.
(Advertiser Photo by Bruce McLean)

Charles Munch

Continued from Page One

day of the world famous humanitarian.

Dr. Munch will conduct part of the program and Russell Stanger, the University's regular conductor, the remainder. Former guest conductors of the Boston University Symphony Orchestra have included Leopold Stokowski and Dr. Geoffrey Waddington, conductor of the Canadian Broadcasting Corporation orchestra.

Mr. Stanger has won success as guest conductor of American and French orchestras as well as the NBC Standard Hour Broadcast and the Boston Pops Orchestra.

oducts BU Orchestra

Stranger Shares Podium At Schweitzer Benefit

By Jules Wolffers

Whatever differences exist between a first-class professional orchestra and a college orchestra were surmounted in handsome style last night at Symphony Hall when Charles Munch conducted the Boston University Orchestra and Chorus in a concert to benefit the Albert Schweitzer Hospital in Lambarené, French Africa.

This was the first time that the conductor of the Boston Symphony ever had conducted a university orchestra in public. The results he achieved were all the more remarkable because of the extremely limited amount of rehearsal time at his disposal. The orchestra had been rehearsed for this concert by its regular conductor, Russell Stanger, with the chorus being trained by Allen Lannom. Last night made it obvious that both gentlemen had labored to good purpose.

As originally scheduled, Mr. Munch was to have had a long session with his forces on Sunday afternoon. The weather made this impossible, Mr. Munch himself being marooned in his Milton home and many of the commuting students being held up en route. What was to have been the second touch-up rehearsal yesterday morning became the conductor's only opportunity to become acquainted with his players and singers. Even this rehearsal was delayed because of transportation difficulties in delivering music and instruments. Accordingly Mr. Munch had less than an hour and a half to rehearse works which take about an hour of performance time.

This, perhaps, even more than his concerts with his own orchestra, was the test of one phase of his abilities, and his test he passed in a way that increased the esteem one has always felt for him.

* * *

As is well-known, Dr. Schweitzer devoted many years of his earlier life to music and particularly the music of Johann Sebastian Bach. Accordingly Mr. Munch chose to conduct three examples from the pen of this composer — Cantata No. 72, "Alles nur nacht Gottes Willen;" Cantata No. 50, "Nun ist das heil Heil und die Kraft;" and the Concerto for Keyboard and String Orchestra in D minor, with Jerome Garfield the soloist.

Both Cantatas were performed with earnest and vibrant emotion. The chorus sang with good round tone, and the orchestral background added depth and perspective. No little effect was due to the contributions of three student soloists—Margaret Danford in her extended contralto aria; Lesli Loosli in the expressive soprano section; and Harold Fults in the brief but effective baritone declamation.

Beautiful balance and unity were achieved in the keyboard work of Mr. Garfield. The young pianist distinguished himself with his artistic grasp of the Concerto as a whole and his clear delineation of the solo line. There were perhaps times when one might have wished for a little more projection. The piano lid was on the half-stick, but what the playing may have lacked from time to time in volume, was more than compensated for by the way piano tone blended with strings, directed with so much taste and understanding by Mr. Munch.

* * *

After intermission Mr Stanger did some remarkable conducting on his own account. The audience received a preview, as it were, of a work dedicated to Dr. Schweitzer, which we have been informed Mr. Munch will conduct in its entirety later this year. The brief taste we received by hearing only the third movement of the four-movement Symphony of Chorales by Lukas Foss whetted our appetite for the whole. Mr. Foss was in the audience and shared the considerable applause given the finely grained and delicate movement.

For finale Mr. Stanger presented a vibrant, exciting and altogether resilient rendition of the deeply moving Symphony No. 2, Op. 73, by Ernst Toch, also dedicated to Dr. Schweitzer. This came close to professional orchestra sound and polish, and represents the best work with a student group we have thus far experienced from this most talented conductor.

Prior to the concert, Harold C. Case, president of Boston University, read a cablegram from Dr. Schweitzer thanking his Boston friends and all the participants on the program. The simple dignity of the message proved the leitmotiv for the entire inspiring evening.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston University News
BOSTON, MASS.
Weekly
FEB 13 1958

Schweitzer Concert Success; Critic Praises Performance

By SID NICOLL

Loyalty to a long-time friend and admiration for his work prompted Dr. Charles Munch to accept the invitation to conduct the University orchestra in last night's Albert Schweitzer benefit concert.

Dr. Munch has known Dr. Schweitzer since his boyhood and his sister is married to Schweitzer's brother. The association between the two men began when Munch was a boy in Alsace and Schweitzer was a pupil of Munch's father and organist in the same church.

Therefore, when an opportunity to aid Dr. Schweitzer's hospital was offered, Dr. Munch willing accepted the Friends of Albert Schweitzer invitation. Despite his very busy schedule, Dr. Munch added the concert.

Because of his tight schedule, Russell Stanger, the orchestra's conductor, and Allen C. Lannom, the choral director, did most of the rehearsal work. Dr. Munch was further handicapped in preparing the organizations and soloists when the Sunday rehearsal, his first, was cancelled because of the storm.

This gave the famous conductor only Monday's rehearsals to give his personal direction. Regardless of previous preparation, a conductor needs the personal contact to produce the performance in his individual manner.

The rehearsal held yesterday morning had most of the orchestra present but only two thirds of the chorus. More members arrived as time paseed.

The presence of the Bach works on the program is in the honor of Schweitzer's 83rd birthday as he is renowned interpreter and devotee of Bach and his music. The Lukas Foss Symphony of Chorales was dedicated to Schweitzer and the work's third movement was given its initial performance.

The program was scheduled before Dr. Munch was contacted and he and Stanger then rearranged the program with Munch conducting the Bach works and Stanger the rest of the program.

Jerome Garfield was fortunate to be the soloist in the Bach Concerto in D minor for Keyboard and String orchestra as the entrance of Dr. Munch gave him the opportunity to perform the work under Munch's educated baton.

Although this is the first American university orchestra he has conducted, Munch has conducted orchestras in European conservatories and also worked with students at the Berkshire Music festival since 1951.

Concert ...

middle movement, the rewarding musical sensitivity. Cantata No. 50, "Nun ist das Heil und die Kraft," brought the first half of the program to a close.

Dr. Munch conducted as the master we all know him to be. There was excellent balance between chorus and orchestra and between orchestra and soloists. The chorus produced a big, rich tonal blend. Entrances were clean and clear, and enunciation clean and lucid.

The University orchestra never ceases to amaze me. Whether conducted by University orchestra conductor Russell Stanger (who conducted after intermission), Dr. Munch, or other guest conductors, it consistently shows itself to be a very fine ensemble. Its strings are firm and substantial, and its winds are.

BY MICHAEL M. HORVIT

Last evening the University and the "Friends of Albert Schweitzer" presented a "Schweitzer Hospital Benefit concert" in Symphony hall. It was an event of which the University may be justly proud.

Except for Dr. Charles Munch, the guest conductor, everyone participating in the concert was from the University. The organizations involved were the University chorus, prepared by Allan Lannom, and the University orchestra.

Dr. Munch conducted the first part of the concert which consisted entirely of J. S. Bach's music out of respect for Dr. Schweitzer's notable contributions in the field of Bach research and interpretation.

The program opened with Cantata No. 72, "Alles nur nach Gottes Willen, in which Lesli Loosli (soprano), Margaret Danford (contralto), and Harold Fults (baritone) sang the solo parts beautifully. There followed the Concerto in D minor for Keyboard and String orchestra. Jerome Garfield, pianist, displayed a fine technique and tonal balance, and especially in the

Continued on Page Three

Toch's entire Second Symphony.

The former work is based on a Bach Chorale (No. 197) and is of interest mainly due to the curious orchestrational colors indulged in by Foss.

The Toch Symphony is an exciting work, full of interesting percussion effects and many brassy moments. But beware! The composer leads one around some rather unexpected turns with what frequently begins as rather ordinary material.

With regard to the performances, Bravo! As I said above, the University may be justly proud.

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EASTON, Mass.
Weekly Independent
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Tri-Town Weekly
RANDOLPH, MASS.
Weekly
FEB 7 1958

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MUSIC

Symphony Hall

Boston University and the Friends of Albert Schweitzer presented a concert for the benefit of the Schweitzer Hospital with the Boston University Chorus, Allen Lannom, conductor, and the Boston University Symphony Orchestra, Charles Munch and Russell Stanger, conductors.

The program:

Cantata No. 72, "Alles nur nach Gottes Willen" ..... Bach
Concerto in D minor for Keyboard and Orchestra ..... Bach
Cantata No. 50, "Nun ist das Heil und die Kraft" ..... Bach
Symphony of Chorales (Third movement) ..... Foss
Symphony No. 2, Op. 73 ..... Toch

Among the casualties of Sunday's blizzard may be added what was promised to be a capacity audience at Symphony Hall for the Schweitzer Benefit Concert. Only about half the seats were filled last evening when guest conductor Charles Munch stepped to the podium to begin his all-Bach portion of the concert. Both cantatas went beautifully, especially No. 50, which consists of one long imposing double chorus, equal in quality to anything in the Passions or the B minor Mass. There were three vocal soloists for the Cantata No. 72.

The second half of the program was given over to two contemporary compositions conducted by Russell Stanger. We heard the third movement of Lukas Foss' "Symphony of Chorales" which will be premiered in its entirety by the Boston Symphony, and Ernst Toch's Symphony No. 2. Foss' little intermezzo was an interesting pastoral movement which is probably better heard in context. The Toch is one of the loudest works written since the heyday of Richard Strauss.

The BU Orchestra did fine work all evening and certainly sounded more professional than any other amateur group that comes to mind. The Foss symphony was composed for the Friends of Albert Schweitzer and the Toch is dedicated to Dr. Schweitzer.

The Friends of Albert Schweitzer in Boston has raised about $30,000 for the support of his hospital in the past 10 years. Let us hope they do just as well in the next decade.

WILLIAM J. NAZZARO

2/18/58

Press
MALDEN, Mass.
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FEB 6 - 1958

Local Musician In BU Symphony Orchestra Benefit

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He is a senior at the School of Fine and Applied Arts, majoring in applied music. He is a member of Kappa Gamma Psi Fraternity, and also a member of the Springfield Symphony Orchestra, Springfield, Mass.

The concert will be conducted by Dr. Charles Munch, conductor of the Boston Symphony Orchestra. This will be the first university orchestra ever to be conducted by Dr. Munch.

EDITORIAL BOARD: Editor-in-chief, Managing Editor, Sidney Eisenberg; Executive Editor, Paula Nicoli; Copy Editor, Elizabeth Ann Goldsmith; Photo Editor, Carol Ginesi; Editorial Critic, Michael Fasberg; Assistant City Editor, Elaine Horvitz; Assistant, Philip Staff Reporters, Frank Rowen, Barbara Thune, Elaine O'Brien, Ralph Shosky, Thomas M. Glen, Bob Cotton, John Gray, James Chamberlield, Joyce Stern, Joe Brusiof, Robert Callahan, Ronny Kelly. Acting Assistant Sports Edi

Critic Praises

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Although this is the first American university orchestra he has conducted, Munch has conducted orchestras in European conservatories and also worked with students at the Berkshire Music festival since 1951.

Boston Symphony Orchestra's Dr. Charles Munch conducting a rehearsal of the University Orchestra of the Bach concerto, in D minor, for Keyboard and String orchestra, yesterday morning at Symphony Hall. Jerome Garfield was piano soloist.

(University Photo Service)

Concert

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The University orchestra never ceases to amaze me. Whether conducted by University orchestra conductor Russell Stanger (who conducted after intermission), Dr. Munch, or other guest conductors, it consistently shows itself to be a very fine ensemble. Its strings are firm and substantial, and its winds are, for the greater part, well integrated and secure. Doubtless it is one of the finest student orchestras in the country.

The program closed with two contemporary works dedicated by the composers to Dr. Schweitzer: The Third movement of Lukas Foss' "Symphony of Chorales" and Ernst Toch's entire Second Symphony.

The former work is based on a Bach Chorale (No. 1997 and is of interest mainly due to the curious orchestrational colors indulged in by Foss.

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The program:

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Concerto in D minor for Keyboard and Orchestra	Bach
Cantata No. 50, "Nun ist das Heil und die Kraft"	Bach
Symphony of Chorales (Third movement)	Foss
Symphony No. 2, Op. 73	Toch

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162

SCHWEITZER BENEFIT CONCERT
Munch Leads B.U. Orchestra

SCHWEITZER BENEFIT CONCERT with Dr. Charles Munch as guest conductor of the Boston University Symphony Orchestra was presented last night in Symphony Hall under the sponsorship of Boston University and the Friends of Albert Schweitzer in Boston. Russell Stanger, conductor of the B.U. Orchestra, lead the second portion of the program. The program: Cantatas No. 72 and 50, J. S. Bach; Concerto in D Minor for Keyboard and Strings, J. S. Bach; Third Movement of Symphony of Chorales, Lukas Foss; Symphony No. 2, Op. 73, Ernst Toch.

By KEVIN KELLY

The intention behind the concert presented in Symphony Hall last night was splendid. Under the direction of Charles Munch and Russell Stanger, the Boston University Symphony Orchestra and Chorus presented a benefit program for the Albert Schweitzer Hospital. The crackling cold and tricky road conditions kept the audience to sparse numbers, and at the outset it looked as though there were more people on stage than in the hall.

The first half of the program, devoted to Bach, was under the leadership of Dr. Munch. Cantata No. 72, "Alles nur nach Gottes Willen," was sung by the 125 voice chorus and three soloists, Lesli Loosli, soprano, Margaret Danford, contralto, and Harold Fults, baritone. The phrasing and diction of the chorus were ragged, but there was an aura of dedication and sincerity to the performance which carried through the music.

Bach's Concerto in D Minor for Keyboard and Strings, expressively played by piano soloist Jerome Garfield, was followed by Cantata No. 50.

What seemed like a perfunctory run-through by a student orchestra became musically remarkable when their attention was turned to two contemporary works. Under Russell Stanger's baton, the brief third movement of Lukas Foss' Symphony of Chorales was neatly played. Then, suddenly, in Ernst Toch's Symphony No. 2 the orchestra burst through with amazing clarity and force. The agitation of Toch's music welled out in a prophetic blast from the brass and died to a slight, whining murmur of melodies from the strings. The performance here was first-rate.

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FEB 5 - 1958

Elect Two New Symphony Trustees

Two new members have been elected to the Boston Symphony Orchestra's board of trustees. They are:

John T. Noonan, partner in the law firm of Herrick, Smith, Donald, Farley & Ketchum, and Henry A. Laughlin. He is former president and now chairman of the board of directors of Houghton Mifflin Co.

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Beacon Hill Times
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Hub Symphony Orchestra Elects Two New Trustees

Henry B. Cabot, President of the Boston Symphony Orchestra, announces the election of two new members to the Orchestra's Board of Trustees.

John T. Noonan, partner in the law firm of Herrick, Smith, Donald, Farley & Ketchum, is a director of the American Felt Company, the Old Colony Trust Company, the Ponce & Guayama Railroad, the Saco Lowell Shops, Scott & Williams, Inc., and the Harrisville Company. He is a trustee of the Central Aguirre Sugar Company and the June Rockwell Levy Foundation, Inc., and a member of the Corporation of Northeastern University.

He attended Harvard College

Continued on Page Seven

trustee of the Children's Hospital and a member of the Corporation of the Massachusetts General Hospital.

He attended St. Paul's School in Concord, N. H. and Princeton University in the class of 1914. Mr. Laughlin is chairman of a special committee to raise money for the Friends of the Boston Symphony Orchestra.

Great Musicians And Friends

BOSTON SYMPHONY conductor Charles Munch (right) is shown with Albert Schweitzer after recent concert in Germany. Dr. Munch will be guest conductor of Schweitzer Hospital Benefit Concert at Symphony Hall Monday. Co-sponsors are Boston University and Friends of Albert Schweitzer.

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Continued from Page One

and Harvard Law School and is a member of the Board of Overseers of Harvard. Mr. Noonan is counsel for the Boston Symphony Orchestra.

Henry A. Laughlin was president of the Houghton-Mifflin Company from 1939-1957 and is now chairman of the Board of Directors. He is a director of Scholastic Magazine and of the Graphic Arts Research Foundation.

He is a trustee and president of the Board of St. Paul's School, a trustee and member of the Council of Radcliffe College, a trustee of the Boston Arts Festival and the Middlesex Institution for Savings, a trustee of the Children's Hospital and a member of the Corporation of the Massachusetts General Hospital.

He attended St. Paul's School in Concord, N. H. and Princeton University in the class of 1914. Mr. Laughlin is chairman of a special committee to raise money for the Friends of the Boston Symphony Orchestra.

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Morning Globe
BOSTON, Mass.
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FEB 5 - 1958

163

Society: Laughlin and Noonan Elected Trustees of Boston Symphony

(Koehler Associates)

SEEING WHERE THEY ARE in Mexico are Mr. and Mrs. Robert Remis of Swampscott, who stayed at the Hotel Bamer in Mexico City and also visited Cuernavaca, Taxco, and Acapulco.

By MARJORIE W. SHERMAN

Elected to serve with distinguished colleagues as trustees of the Boston Symphony Orchestra are Henry A. Laughlin and John T. Noonan.

Mr. Laughlin joins the board with experience as a truestee for St. Paul's School, Radcliffe College, the Boston Arts Festival and the Children's Hospital. He prepared at St. Paul's for Princeton. He is already at work on behalf of the Orchestra as chairman of a special fund-raising committee within the Friends of the B.S.O.

Mr. Noonan is counsel for the Orchestra, and a member of the corporation of Northeastern and the overseers of Harvard. He graduated from Harvard and the Harvard Law School.

Symphony trustees also include Henry B. Cabot, president of the board; Jacob J. Kaplan, Richard C. Paine, Talcott M. Banks, Theodore P. Ferris, Oliver Wolcott, Raymond S. Wilkins, Palfrey Perkins, Michael T. Kelleher, E. M. Jennings Jr., C. D. Jackson, Harold D. Hodgkinson, Francis W. Hatch and Alvan T. Fuller.

Trustees emeritus are Edward A. Taft, Philip R. Allen, N. Penrose Hallowell, Mark A. DeWolfe Howe and Lewis Perry.

THE LAST EIGHT CLASSES to graduate from Smith College will have a reunion of their own on Feb. 28, at the Harvard Club. Husbands and guests are invited to the 5:30 cocktail party. Members of the 1950-57 committee include Mrs. Edwin P. Maynard 3d, who entertained the party planners at her Cambridge house this week, Mrs. Thomas M. Fitzgerald Jr., Mrs. Levin H. Campbell 3d, Mrs. Beverly C. Dunn Jr., Mrs. J. Heywood Alexander, Mrs. Leonard J. Saulbier, Miss Anne Eiseman, Miss Anne Hotchkiss and Miss Helen Hertig.

METROPOLITAN OPERA STAR Hilde Guden will sing at the third in the series of Newton Community Concerts on Sunday afternoon. Entertaining at supper after the concert will be Mr. and Mrs. Benjamin Shattuck, whose guests will include Mr. and Mrs. George F. Brewer and Mr. and Mrs. Paul Pierce.

THE HIGHEST MOUNTAIN in the Western Hemisphere, as mapped during an expedition to Chile, will be described and illustrated by Adams Carter of the Milton Academy faculty for members of the Pan American Society tonight at 8, in Garland Junior College. Mr. Carter, who led the expedition, headed the U.S. ski team in the 1938 Pan American championships and led the American Alpine Club expedition to Ojos del Salado. Bergen P. Rapalyea will introduce Mr. Carter.

SUMMER WEDDING PLANS are being made by Miss Virginia Louise Brayton, daughter of Mr and Mrs. Bradford C. Brayton of New Bedford, who are announcing her engagement to Pierre Henri Laurent, son of Mme. Henri Laurent of Wellesley Hills, and the late Prof Laurent of Brussells, Belgium.

Miss Brayton is the granddaughter of Mrs. Roland W. Brayton of Boston. She attended the University of Massachusetts for two years and expects to complete her training at the Massachusetts General Hospital School of Nursing in June. She is a graduate of the Loomis School and Colgate University.

A CONFERENCE PREVIEW will give electors of the Boston association a chance to prepare for the 21st national convention of the Y.W.C.A. in St. Louis Mar. 13 to 19. Meeting at 140 Clarendon st. on Feb. 13, electors will run through a model convention and exchange ideas for the national meeting.

Participants at the practice session directed by Mrs. Ralph D. Booth will include Mrs. Keith C. Steele, vice president of the Boston Y.W.C.A.; Mrs. Fred J. Church, president; Mrs. Arthur H. Brooks Jr., Mrs. Richard A. Ehrlich, Mrs. William E. Park and Mrs. R. Radcliffe Massey.

Membership committee workers planning the conference preview include Mrs. Charles Bartlett, Miss Helen Fredrickson, Mrs. Frank Littlefield, Mrs. John C. McClintock, Miss Barbara Rimbach, Miss Eloise Wellington, Mrs. P. Scott Tyler and Mrs. Charles Rossiter.

A FIRST SON and fourth child, Charles Hamilton, was born at Malden Hospital on Jan. 31 to Mr. and Mrs. David H. Monbleau of Melrose. He is a grandson of Rev. and rs. Charles H. Monbleau of Harwich Port and of Mr. and Mrs. Edward J. Thompson of Henniker, N.H.

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Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,200

JAN 30 1958

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Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 93,187

FEB 9 - 1958

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Independent
Circ. 13,472

FEB 11 1959

SYMPHONY GIVEN OVATION AT KLEIN

Full House on Hand for Charles Munch and Boston Orchestra

By FLORENCE LOVELL

"Magnificent" is the only way to describe the sound which filled Klein Memorial auditorium last night when Charles Munch led the Boston Symphony orchestra in an unforgettable program for the Bridgeport Community Concert association.

More than 1,300 lucky people—there would have been even more if the demands for tickets for this single concert could have been filled—heard Mendelssohn's familiar Italian symphony emerge with fresh brilliance and Berlioz' demanding "Symphony Fantastique" reach the full measure of its power and beauty at the hands of this mighty orchestra.

The enthusiastic audience called Mr. Munch back for half a dozen bows after the electrifying crashing finale of the Fantastique each of which he shared with his musicians—and the evening ended with a standing ovation to the great French conductor.

The program, the first ever presented by the Boston symphony in Bridgeport, had opened with more decorous 18th century music: a four-part Suite from Rameau"s opera "Dardanus." This was a perfect showcase for the superb string section.

Mendelssohn's Smyphony No. 4 in A Major followed, every minute full of excitement and carrying all the Italianate quality the composer could have hoped for. This was particularly true of the sombre, melodic andante inspired by a Neapolitan religious procession, and the sparkling presto with the saltarello, a southern dance, bubbling through it.

The Berlioz, which requires an

(Continued on Page Nine)

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Bostc to Make First Here

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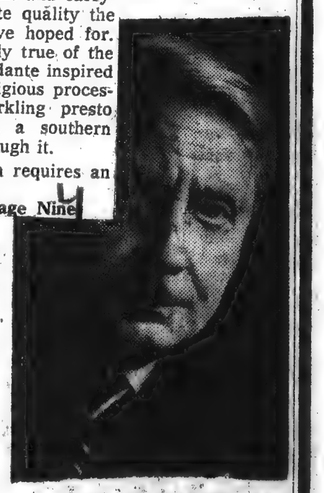

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
FEB 5 - 1958

Society: *Laughlin and Noonan Elected Trustees of Boston Symphony*

(Koehler Associates)

SEEING WHERE THEY ARE in Mexico are Mr. and Mrs. Robert Remis of Swampscott, who stayed at the Hotel Bamer in Mexico City and also visited Cuernavaca, Taxco, and Acapulco.

By MARJORIE W. SHERMAN

Elected to serve with distinguished colleagues as trustees of the Boston Symphony Orchestra are Henry A. Laughlin and John T. Noonan.

Mr. Laughlin joins the board with experience as a truestee for St. Paul's School, Radcliffe College, the Boston Arts Festival and the Children's Hospital. He prepared at St. Paul's for Princeton. He is already at work on behalf of the Orchestra as chairman of a special fund-raising committee within the Friends of the B.S.O.

Mr. Noonan is counsel for the Orchestra, and a member of the corporation of Northeastern and the overseers of Harvard. He graduated from Harvard and the Harvard Law School.

Symphony trustees also include Henry B. Cabot, president of the board; Jacob J. Kaplan, Richard C. Paine, Talcott M. Banks, Theodore P. Ferris, Oliver Wolcott, Raymond S. Wilkins, Palfrey Perkins, Michael T. Kelleher, E. M. Jennings Jr., C. D. Jackson, Harold D. Hodgkinson, Francis W. Hatch and Alvan T. Fuller.

Trustees emeritus are Edward A. Taft, Philip R. Allen, N. Penrose Hallowell, Mark A. DeWolfe Howe and Lewis Perry.

THE LAST EIGHT CLASSES to graduate from Smith College will have a reunion of their own on Feb. 28, at the Harvard Club. Husbands and guests are invited to the 5:30 cocktail party. Members of the 1950-57 committee include Mrs. Edwin P. Maynard 3d, who entertained the party planners at her Cambridge house this week, Mrs. Thomas M. Fitzgerald Jr., Mrs. Levin H. Campbell 3d, Mrs. Beverly C. Dunn Jr., Mrs. J. Heywood Alexander, Mrs. Leonard J. Saulbier, Miss Anne Eiseman, Miss Anne Hotchkiss and Miss Helen Hertig.

METROPOLITAN OPERA STAR Hilde Guden will sing at the third in the series of Newton Community Concerts on Sunday afternoon. Entertaining at supper after the concert will be Mr. and Mrs. Benjamin Shattuck, whose guests will include Mr. and Mrs. George F. Brewer and Mr. and Mrs. Paul Pierce.

THE HIGHEST MOUNTAIN in the Western Hemisphere, as mapped during an expedition to Chile, will be described and illustrated by Adams Carter of the Milton Academy faculty for members of the Pan American Society tonight at 8, in Garland Junior College. Mr. Carter, who led the expedition, headed the U.S. ski team in the 1938 Pan American championships and led the American Alpine Club expedition to Ojos del Salado. Bergen P. Rapalyea will introduce Mr. Carter.

SUMMER WEDDING PLANS are being made by Miss Virginia Louise Brayton, daughter of Mr and Mrs. Bradford C. Brayton of New Bedford, who are announcing her engagement to Pierre Henri Laurent, son of Mme. Henri Laurent of Wellesley Hills, and the late Prof Laurent of Brussells, Belgium.

Miss Brayton is the granddaughter of Mrs. Roland W. Brayton of Boston. She attended the University of Massachusetts for two years and expects to complete her training at the Massachusetts General Hospital School of Nursing in June. She is a graduate of the Loomis School and Colgate University.

A CONFERENCE PREVIEW will give electors of the Boston association a chance to prepare for the 21st national convention of the Y.W.C.A. in St. Louis Mar. 13 to 19. Meeting at 140 Clarendon st. on Feb. 13, electors will run through a model convention and exchange ideas for the national meeting.

Participants at the practice session directed by Mrs. Ralph D. Booth will include Mrs. Keith C. Steele, vice president of the Boston Y.W.C.A.; Mrs. Fred J. Church, president; Mrs. Arthur H. Brooks Jr., Mrs. Richard A. Ehrlich, Mrs. William E. Park and Mrs. R. Radcliffe Massey.

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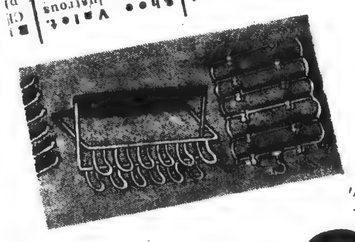

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OVATION AT KLEIN

(Continued from Page One)

orchestra the size and artistry of Boston's to do it justice, was a delight throughout its wide range of moods. From the sensuous waltz to the bizarre Witches' Sabbath, with its nightmarish modernisms, it was an achievement which visibly took a great deal out of the conductor at the same time it filled the listeners with thrilling music.

The next Bridgeport Community Concert program, on March 10, will feature Todd Duncan and Camilla Williams as soloists.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 65,580
FEB 9 - 1958

Boston Symphony to Make First Appearance Here

Since the Boston Symphony's birth in 1881 to the present, this renowned orchestra has traveled extensively, appearing in New York, Paris, London, Edinburgh and Moscow—just to name a few cities. Now, for the first time, the Boston Symphony will be presented here by the Bridgeport Community Concert association, Monday at 8:30 p.m. at the Klein Memorial.

Monday's program will include the suite from the opera "Dardanus;" Mendelssohn's "Symphony No. 4 in A major," (Italian Symphony); Berlioz' "Fantastic Symphony, Op. 4."

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street - New York
WASHINGTON D. C.
POST & TIMES HERALD
DEC 13 1957

Postlude

Boston Symphony Plays 3 Old Staples Here

By Paul Hume

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And finally the Fantastic Symphony of Berlioz, one of the great Back Bay specialties, in a vivid, urgent, passionate, torrential reading. All fine music, no news.

But the program said, at the bottom, with asterisk: "*First performance in Washington." And thereby, as the saying has it, hangs a tale. Roger Sessions is one of America's foremost composers. His Third Symphony was announced with much fanfare, for last night's program, the orchestra having programmed it the previous night in Carnegie Hall. The hall was sold out well in advance, people expected Sessions in place of which they heard Debussy.

There may be some good, valid reason for this disservice to Sessions and seeming slight to Washington. I should like to hear it. Meanwhile, I protest what is a conscienceless piece of footsy-playing by someone who should be charged for the offense. Is it conductor, orchestra manager, local orchestra management, or the radio station that broadcast the program? Let us hear.

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CHICAGO, ILL.
NOV 1957

New York

Editor and Critic: SHIRLEY CECILLE CASH, 42 Cloverfield Road, So. Valley Stream, N. Y. Tel: LOcust 1-8192
Other Critics: Harry L. Fuchs, Sherman Gottesman, Walter F. Loeb

With The Orchestras

By Shirley Cecille Cash

New York Philharmonic

There was a two-day delay in the opening of the New York Philharmonic season because of a snag in negotiations between the Society and the Union. However, an agreement was reached on Oct. 10, and the concerts began on Oct. 12, with **Dimitri Mitropoulos** conducting and **Lilian Kallir** as piano soloist. The Philharmonic had previously cancelled only one concert in its 115-year history, on April 12, 1945, when President Franklin D. Roosevelt died. The Philharmonic's record of 27 consecutive years of broadcasts over CBS Radio remained unbroken, for it began its 28th broadcasting season on schedule Oct. 13.

For us, the season began on Oct. 17, when **Thomas Schippers** conducted and **Louis Kentner** was soloist in Bartok's Concerto No. 3 for Piano and Orchestra. This was a rewarding and stimulating evening. Mr. Schippers is a very young conductor, but he is also exceptionally gifted. His style is simple, his results are musically persuasive. The program opener, Wagner's Overture to "Tannhauser" immediately set the character of the evening's work: the lines were drawn with care, with detailed attention to nuance and color, and the climaxes were built up with exciting fervor. Bartok's Piano Concerto was performed in a masterly partnership between soloist and conductor. It is a marvelous work, and Mr. Kentner played with joy and devotion. The program closed with a beautiful reading of Sibelius' Second Symphony. Since the composer's recent death, his works have been played with greater frequency than they have been during the last decade. This performance was a fitting tribute to one of the great composers of our time.

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(Continued on page 22)

WASHINGTON, D. C.
NEWS
Circ. D. 166,814
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MILTON BERLINER

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MILTON BERLINER

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Musical LEADER

NOVEMB

(Continued from page 2)

attention to the subtle coloring, each was interpreted with vigor. It was an exciting evening. The Philadelphians are an exciting orchestra.

Boston Symphony

The opening Saturday night concert in the Boston Symphony Orchestra's 1957-58 season was broadcast over WQXR, Oct. 5. This was the first of 24 Saturday night broadcasts which will be brought to New York radio listeners in their entirety direct from Symphony Hall in Boston. Charles Munch conducted Mozart's Symphony No. 40 in G minor, Sibelius' Symphony No. 7 and Brahms' Fourth Symphony. It was a program of great beauty in music and interpretation. This series promises to be a real treat for radio listeners.

Little Orchestra Society

The first program of the Little Orchestra Society, presented at Town Hall, Oct. 7, created quite a stir with a first performance of Eric Simon's orchestration of Moussorgsky's Songs and Dances of Death. George London, as baritone soloist, gave one of the most outstanding performances that this listener has heard. So much was his oneness with the orchestra that one was never conscious of a soloist, and yet the singing of this dramatic and tragic work was as fine a piece of musicianship as one could desire. Mr. Simon's orchestration was dramatic. Mozart's Posthorn Serenade and Dohnanyi's Suite for Orchestra in F sharp minor rounded out the program. **Thomas Scherman** conducted . . . Mr. Scherman also conducted the second concert Oct. 21. The program included the Symphony in D major by Clementi, Victor Babin's bland Concerto No. 2 for two Pianos and Orchestra, played by Vronsky and Babin in a first New York performance, Dvorak's ever delightful Serenade and Bach's Concerto in C major for 3 pianos, with Mr. Scherman joining the other two pianists. The evening was uneven. Despite the favorable impression Thomas Scherman gave this summer at Lewisohn Stadium, he is still unable to conduct the small group with authority and vigor. His playing at the piano left the group disjointed, and the final result was one of utter frustration to this listener . . . The Little Orchestra Society will begin the tenth season of their Young People's Concerts, on Nov. 9, at Hunter College. This series has proven so popular, that the Society is offering a duplicate series, starting Nov. 11, to take care of the overflow demand for tickets. Artist Lisl Weil will be featured in the opening concert of both series as illustrator.

Tidbits: The world premiere of **Aaron Copland's** Piano Fantasy was performed by William Masselos in the **Juilliard Concert Hall,** Oct. 25 . . . The world premiere of a new full-length opera, "The Sweet Bye and Bye," with music by Jack Beeson and libretto by Kenward Elmslie, will be presented by the **Juilliard Opera Theater,** Nov. 22 and 23. The production will be conducted by Frederic Waldman and directed by Frederic Cohen. Proceeds will be donated to the Student Aid-Scholarship Fund of Juilliard School of Music . . . **Leon Barzin has returned to his position as musical director of the National Orchestral Association following his sabbatical year's leave . . . The Metropolitan Museum is offering nine evening series to be held in the Grace Rainey Rogers Auditorium and one daytime series for children in the new Junior Museum Auditorium on Saturdays. Among the series offered are two Solo Series, Young Artists Series, Sonata Series, American Opera Society Previews, Budapest String Quartet, two Chamber Music Series, and Music Forgotten and Remembered.**

"Eugene Onegin" Opens Metropolitan Opera 1957-58 Season

A lavish and beautiful production was given to Tschaikowsky's **"Eugene Onegin,"** which opened the Metropolitan Opera season, Oct. 8. This opera was last presented at the Met during the 1920-1921 season. The new production is in the English version by Henry Reese. The opera is full of melody and romantic harmonies, typical of the composer. Dimitri Mitropoulos, at the podium, made the orchestra perform in high style. There was excellent singing by George London in the title role, Lucine Amara as Tatyana, Richard Tucker as Lenski, Rosalind Elias as Olga, Giorgio Tozzi as Prince Gremin, as well as Martha Lipton, Belen Amparan, George Cehanovsky, Alessio De Paolis, and Louis Sgarro. In the performance, staging (Peter Brook), settings and costumes (Rolf Gerard), there was nothing to be desired. The weakness is in the opera itself. For what it lacks is dramatic impact. It is pleasant, charming, and interesting as a novelty, but it is neither exciting nor compelling. Nevertheless, there are many beautiful moments in the opera, and it is to the credit of the Metropolitan Opera that they don't always travel the beaten path.

WASHINGTON, D. C.
NEWS
Circ. D. 166,814
DEC 13 1957

'Bravos' for the Boston

Charles Munch brought the Boston Symphony Orchestra back to Constitution Hall last night and presented a typical Munch program.

Which is to say that the featured composers were Debussy and Berlioz, the "Iberia" ("Images" for Orchestra) of the former and the Symphonie Fantastique of the latter.

But is is a treat to hear the Boston Symphony, an orchestra of incomparable musical resources, do these works any time—particularly under the baton of a man who has such affection for and understanding for both these composers.

The near-capacity audience —composed mostly, no doubt, of former Bostonians early hardened to trekking to concerts in Arctic weather — demonstrated forcefully that it felt that way about it too.

There was prolonged applause for the Debussy and a veritable ovation for the Berlioz.

It is difficult to believe now that Munch and the Boston were playing to half filled halls only three years back, tho their programs then were just as exciting and as tonally seductive as last night's was.

MILTON BERLINER

Conductor Makes His First Appearance With Symphony

By Jules Wolffers

The success achieved by Thomas Schippers Friday afternoon in his first appearance as guest conductor with the Boston Symphony proves again that most orchestra conductors are made in the opera house rather than in the concert hall.

Indeed it is the lack of functioning opera companies in this country that has greatly retarded the development of a representative native school of conductors. Most young American conductors have little opportunity to perform any extensive repertoire. Only a handful of orchestras in the country have large schedules, and these in any event are in the hands of older and more experienced men.

* * *

Mr. Schippers is only 28, but he already has the poise, assurance, and authority of a veteran. Born in Michigan, he has conducted many opera performances in New York and previously has appeared in Boston, when he conducted "The Tales of Hoffmann," as presented by the Metropolitan Opera Company last year.

Personable and taut (and looking just a little old-fashioned in the Boston - abandoned long afternoon coat), he made a handsome and even imposing picture on the podium. His gestures are well controlled but may at times become a little sweeping, culminating in a complete circle with the whole arm. There is no doubt that he looks very much the way many persons think a symphony conductor ought to look. But what is more to the point he has real ability.

Of course one will have to hear him in Mozart, Beethoven, and Brahms before one can really be certain what he can do. But the program he chose was well done indeed, and drew deserved bravos from the audience.

* * *

There was a rather quaint première on the program—that of the Cherubini Symphony in D Major. The program listed it as the first performance at Boston Symphony concerts; but not in the memory of the oldest, concert-going Bostonian has the piece been played in this city before. It is a pleasant work, reminding one vaguely here and there of Mozart, Beethoven, Papa Haydn—and even a little bit of Cherubini. The work has competence and a certain dash. Having heard it, may we now bequeath it to the next concert-going generation with no performances in between?

In the Stravinsky Suite from the Ballet, "L'Oiseau de Feu," and in the Sibelius Symphony No. 2, in D Major, Op. 43, we heard established repertoire works of our time, works we have heard many times before from many conductors. Mr. Schippers stood the inevitable comparison tests very well. He combines an acute awareness of tonal possibilities with a fine structural sense. While he lavishes attention on all details, these form part of the entire composition. He is careful and composed, but knows where and when to cast caution to the winds.

One will look forward to further visits from this conductor, whose future appears to be assured.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
FEB 9 1958

EVENTS IN MUSIC

The Boson Symphony Orchestra will be out of Boston during the coming week on its fourth visit of the season to New York, with concerts in Bridgeport, New Haven and Washington, D. C., conducted by the Orchestra's Music Director, Charles Munch.

The 16th pair of Friday afternoon and Saturday evening concerts on Feb. 21 and 22 and the fifth Sunday afternoon concert on Feb. 23 will be under the direction of the Young American conductor, Thomas Schippers, who will be making his first appearance as guest conductor of the Boston Symphony Orchestra. Mr. Schippers' program will include the first performance at these concerts of Cherubini's Symphony in D major, Stravinsky's Suite from the Firebird and Sibelius' Second Symphony.

The fourth concert of the season at Sanders Theatre, Cambridge, will be held on Tuesday, February 18 at 8:30. Dr. Munch will conduct, and the program will include Rameau's Suite from Dardanus; Stravinsky's ballet "Agon" and the Symphony No. 7 of Anton Bruckner.

Today

Dr. Franz Herrenschwand, Swiss organist, musicologist and harpsichordist wil lgive a free organ recital in the M.I.T. Chapel at 4 P.M. His program will include organ works by Johann Walther, Georg Bohm, John James, F. Couperin, J. S. Bach and Buxtehude.

Monday

Elizabeth Titus of Wellesley will give a violin recital at the Longy School of Music, Cambridge, at 8:30 P.M. She will be accompanied by Bluma Mann in works by Handel, Mozart, Schubert, Bloch, Beethoven and Ticciati.

Wednesday

Milton Academy presents a second Faculty concert of chamber music in the Academy Library at 8:15 P.M. Featuring Florence Freeman, Esther Parshley, William Grass, Robert Stuart and Howard Abell of the Academy and Bernard Kadinoff, violist from the Boston Symphony, the program includes a Bach trio, Mozart duos, and a Paul Hindemith quartet.

The Brookline Library Music Association presents a free Chamber Music concert in the Public Library, 361 Wasihngton Street, at 8:30 P.M. In addition to Mendelssohn's piano trio No. 1 in D minor and Alessandro Rolla's Duo No. 2 in C Major, the program will feature a trio for piano, violin and cello by Minuetta Kessler, winner of the Association's 1957 composition competition.

Schumann's Trio in D Minor will be featured in a free concert of chamber music presented by advanced students of the New England Conservatory of Music at 8:30 P.M. in Jordan Hall. The other works on the program will be Quartet for Oboe and strings by Mozart, and Serenade, opus 8 by Beethoven.

Friday

For its first Boston performance, the New York Pro Musica Antiqua will be heard at 8:30 P.M. in Jordan Hall. The six sections of the program include works by Dufay and Dunstable; French chansons by de Monte, de Lassus and Janequin; early Italian baroque music by Monteverdi; Elizabethan airs by Dowland, Jones and Moreley; English instrumental music, and English madrigals. by Vautor, Weelkes and Morley. Directed by Noah Greenberg, the group performs under the auspices of the B.U. Celebrity Series.

Joseph Marais and Miranda, international balladeers, appear in M.I.T.'s Kresge Auditorium at 8:30 P.M. singing folk songs they have collected around the world. Their special Valentine's Day program brings music from Scotland, France, Holland, Germany and early America. Mr. Marais plays accompaniments on a classic guitar. Tickets may be obtained in advance.

Saturday

The West Point Glee Club sings in Sanders Theatré, Harvard University, at 8:15 P.M., sponsored by the Caisson Club of the Harvard Army ROTC Unit, 25 Francis Ave., Cambridge, from which tickets may be obtained. The Glee Club's program will include traditional Army songs.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
FEB 9 - 1958

Schippers Guest Leader At Symphony

Thomas Schippers, young American musician, will be guest conductor of the Boston Symphony Orchestra at the Symphony Hall concerts of Feb. 21, 22 and 23. This will be Mr. Schippers' first appearance with the Orchestra. He will present Cherubini's Symphony in D major (first performance at these concerts), the Suite from "The Firebird" by Stravinsky, and the Second Symphony of Sibelius.

This coming week the Orchestra will make another trip to New York and other cities.

Charles Munch will conduct the fourth concert at Sanders Theater, Cambridge, Tuesday, Feb. 18. The program will consist of Rameau's Suite from "Dardanus," the new Stravinsky Ballet, "Agon," and the Seventh Symphony by Anton Bruckner.

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American (e)
BOSTON, Mass.
Independent
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FEB 7 1958

Schippers to Conduct Symphony Orchestra

Boston Symphony Orchestra will be out of Boston during the coming week on its fourth visit of the season to New York, with concerts in Bridgeport, New Haven and Washington, D. C., conducted by the orchestra's music director, Charles Munch.

The 16th pair of Friday afternoon and Saturday evening concerts on Feb. 21 and 22 and the fifth Sunday afternoon concert on Feb. 23 will be under the direction of the young American conductor, Thomas Schippers, who will be making his first appearance as guest conductor of the Boston Symphony Orchestra.

Mr. Schippers' program will include the first performance at these concerts of Cherubini's Symphony in D major, Stravinsky's Suite from the Firebird and Sibelius' Second Symphony.

The fourth concert of the season at Sanders Theater, Cambridge, will be held on Tuesday, Feb. 18, at 8:30 p. m. Dr. Munch will conduct. The program will include Rameau's Suite from Dardanus; Stravinsky's ballet "Agon" and the Symphony No. 7 of Anton Bruckner.

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Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717
FEB 26 1958

Music In Review

Schippers, Boston Symphony Acclaimed By Concertgoers

PAWTUCKET TIM

Thomas Schippers, young American conductor, and the Boston Symphony Orchestra were given an ovation last night by a capacity audience in the Veterans Memorial Auditorium, Providence.

Mr. Schippers as guest conductor was a sensation in the manner in which he brought out the last measure of emotion and beauty from musicians who cheered him after each work.

He is probably the most picturesque conductor although somewhat over-ostentatious in his gestures and pantomime, who ever performed in Providence. Tall, slender and quick-moving, he was grace personified at the podium and directed the entire concert without a score.

✦-✦-✦

HIS MODE of conducting is contra - traditional — the baton meant nothing as far as the beats of the measures were concerned. He used it merely to give the first down beat and from then on the musicians were given a loose rein. He used the baton mostly as an instrument to cut off a phrase and to slash a note into an abrupt release with startling theatrical effects.

But the serpentine movements of his left hand, the oscillations of his head, the swaying of his torso and the quivers of his entire frame seemed to convey to these peerless musicians the intensity of his feeling for the music and the moods. He expressed his demands for volume, agitation, rubato and forzando with a left-hand gesture or pantomime as though painting musical color on a massive mural.

✦-✦-✦

THE PROGRAM OPENED with Cherubini's Symphony in D-Major which was sublime, especially in the second movement, larghetto cantabile, which was a romantic dream. The scherzo was an electrifying demonstration of dazzling counterpoint, and the finale, allegro, revealed the admiration and eager obedience of the musicians for Schippers' dynamic genius.

Stravinsky's ballet "Fire Bird" music was next presented in all of its colorful descriptions. The audience, by this time convinced that Schippers' mannerisms were genuine, listened in hypnotic silence and gasped at the completion of the wild and tumultuous "Infernal Dance" movement with its ear shattering, distorted harmonics. At the tumultuous and wildly vibrant closing chord in the finale, the auditorium rang with "oh," "ah," and "bravo," the applause from both audience and orchestra for this intense and emotional young conductor was riotous.

✦-✦-✦

THE PROGRAM CLOSED with Sibelius' Symphony No. 2 in D-Major, passionate in the first movement, lugubrious in the second, boisterous and gay in the first half of the third, changing to tenderness in the second half, and flaming in the finale. A somewhat exhausting, yet definitely delightful program of grand music, gloriously played, superbly conducted.

C. H. L.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,178
FEB 23 1958

They Came to Provi

YOUTH — in the person of Thomas Schippers (left) — takes over the conducting of the Boston Symphony Orchestra at the Veterans' Memorial Auditorium on Tuesday evening. This is quite in the spirit of the orchestra's first season in Providence, seventy-five years ago. At that time the conductor, and also organizer of the orchestra, was Georg Henschel, aged thirty-two. Mr. Schippers is twenty-eight.

Since that initial season of 1882-83, Providence has heard the Boston Symphony Orchestra under all ten of its regular conductors and nineteen guest conductors. That record embraces a considerable span of musical history. In the early days, America relied on Europe to eke out its small supply of res... Conductors... were drawn ... comes Mr. Schi... the latest ... demonstrated ... prized assignme... Orchestra.

First in ... St. Louis, ... Providence in ... Bernstein of ... rived next in ... born Arthur Fi... conductor Ma... Boston Symph... when he was ...

THE REGULAR CONDUCTORS

Georg Henschel
German
1881-84

Wilhelm Gericke
Austrian
1884-89, 1898-1906

THE GUEST CONDUCTO...

Assoc. Conductor
Richard Burgin
Polish
1942

Eugene Goossens
English
1926

Vladimir Golschmann
French
1944

Leonard Bernstein
American
1944

Arthur Nikisch
Hungarian
1889-93

Thomas Beecham
English
1928

George Szell
Hungarian
1945

Young Mr. Schippers comes here Tuesday

This June in the picturesque hill town of Spoleto, Italy, Thomas Schippers will be musical director of Europe's newest festival. Spoleto is a long way from Kalamazoo, USA, but the progress has been inexorable since this young man's early days as church organist in his home town.

In 1944, at 14, he was studying music at the Curtis Institute in Philadelphia. The next year he attended the Juilliard School in New York City. Never one to settle down, he was at Yale by 1946, studying with a faculty that included Paul Hindemith.

During this year he was one of five finalists in a conducting contest chosen by Eugene Ormandy to conduct the Philadelphia Orchestra. His professional debut as a conductor was with the Lemonade Opera Co. in New York in 1948.

Gian-Carlo Menotti chose him to conduct *The Consul* at its premiere in 1949. Within a year he had also recorded the sound track of Menotti's *The Medium*.

In hot pursuit of opera he became a staff conductor at the youthful and vigorous N.Y. City Center Opera from 1951-54. During this period he also conducted the TV premiere of Menotti's *Amahl and the Night Visitors*. In 1955 he conducted at Teatro LaScala in Milan, the youngest conductor in that theater's history. In the same year he became a staff conductor at the Metropolitan Opera Co.

He has conducted some of the finest orchestras in this country, including the N.B.C. Symphony and N.Y. Philharmonic, and principal orchestras in France and Italy.

His long association with Mr. Menotti will continue at the Spoleto festival this summer. Between June 5 and 29, he will also combine talents there with Jose Quintero, whose incisive direction of Eugene O'Neill's plays has reaped acclaim. Choreographic talent at the festival will be John Butler and Jerome Robbins.

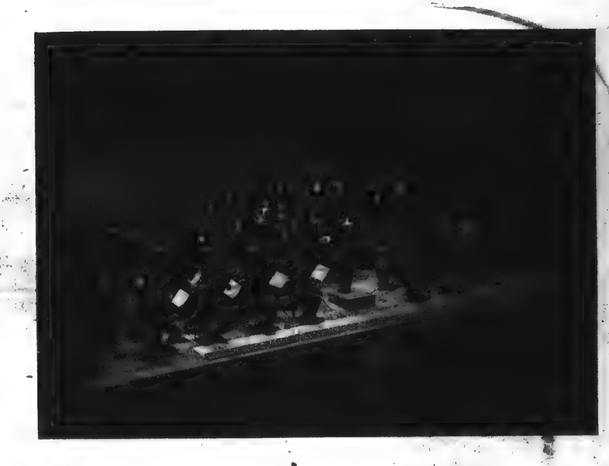
Providence with Batons

of resident musicians of symphonic caliber. Conductors of adequate training and genius were drawn wholly from abroad. But now comes Mr. Schippers, born in Kalamazoo, the latest of the native Americans whose demonstrated abilities earned them the much-prized assignment to conduct the Boston Orchestra.

First in that list was Albert Stoessel of St. Louis, who led the Boston players in Providence in 1933. He was 39. Leonard Bernstein of Lawrence (and Harvard) arrived next in 1944, at the age of 26. Boston-born Arthur Fiedler, no relation of regular conductor Max Fiedler, did not lead the Boston Symphony in Providence until 1955, when he was 61, although he has been permanent conductor of the Boston Pops since he was 36.

Richard Burgin, associate conductor since 1943, has conducted here on numerous occasions, the first in 1942, the last last month. Mr. Burgin became concert master in 1920 and assistant conductor in 1935.

Below are pictures of all of the regular conductors of the orchestra and the men, with the exception of Gustav Holst, who have come to Providence with the orchestra as guest conductors. Mr. Holst, an Englishman, appeared here in 1932. The dates under the guest conductors indicate their first Providence performances; some of the men have made two or more appearances here.



Since 1882, 30 men have led the Boston Symphony's concerts in Providence

Arthur Nikisch
Hungarian
1889-93

Emil Paur
Austrian
1893-98

Karl Muck
German
1906-08, 1912-18

Max Fiedler
German
1908-12

Henri Rabaud
French
1918-19

Pierre Monteux
French
1919-24

Serge Koussevitzky
Russian
1924-49

Charles Munch
Alsatian
1949—

Thomas Beecham
English
1928

Albert Stoessel
American
1933

Sir Henry Wood
English
1934

Sir Adrian Boult
English
1935

Dimitri Mitropoulos
Greek
1936

Igor Stravinsky
Russian
1939

Desire Defauw
Belgium
1940

Stanley Chapple
English
1941

George Szell
Hungarian
1945

Fritz Reiner
Hungarian
1945

Bruno Walter
German
1947

Eleazar de Carvalho
Brazilian
1949

Ernest Ansermet
Swiss
1952

Guido Cantelli
Italian
1953

Arthur Fiedler
American
1955

Igor Markevitch
French
1957

168

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Morning Globe
BOSTON, Mass.
Independent
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FEB 22 1958

BOSTON SYMPHONY ORCHESTRA

Schippers Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the 16th program of the Friday – Saturday series. Thomas Schippers, as guest, conducted Cherubini's Symphony in D major (first time at these concerts); the Suite from Stravinsky's Ballet, "The Firebird" (revision of 1919), and the Second Symphony by Sibelius.

By CYRUS DURGIN

Thomas Schippers is a most talented young conductor, as his past appearances here with both the New York City Center Opera and the Metropolitan have attested. Accordingly his coming as guest of the Boston Symphony Orchestra had been eagerly awaited.

The outcome was both pleasing and disappointing, for his conducting—away from an opera stage with voices and trappings — was commendable in part, but also with conspicuous flaws. Nonetheless, his handsome, boyish face; his slim figure, impeccable tailoring and elegant gestures made their effect. At the end of Sibelius' D major Symphony and its glorious climax, there was instantaneous and cordial applause.

At 28, this Michigan-born musician has gone far, perhaps a little too far for his own good. His technic seems solidly grounded, and evidently his memory is good, for he conducted without scores. He can control a virtuoso orchestra, which means that he has won their cooperation. He is precise in most details, with a prevailingly good ear for tone and section balance, and he is vigorous in the matter of rhythm.

But Schippers can be careless of some details, especially with little solo passages which yesterday were pushed into the general background. He is inclined to play everything too fast, which in portions of Stravinsky and Sibelius reduced what should be a clear if dense texture to a whir and a blur. At his speed, the strings could not articulate cleanly in the Sibelius scherzo, and all the instruments suffered likewise in Stravinsky's "Infernal Dance." Despite his dramatic gestures (some of which seemed to have been borrowed from Dimitri Mitropoulos), Schippers has a dry, cool manner of interpretation. The warmth seemed all in the music, little in his way of getting it played.

This dryness was especially evident in the little-known Cherubini Symphony, which would have "sung" with more beauty had Schippers asked for more expression in the melody and taken the piece with a lighter hand. His rubato, also, sometimes stretches duration of the measure, which is not genuine rubato but mannerism.

Cherubini's one Symphony is in some respects unusual. There are curious turns of melody, assymetrical rhythmic patterns which suggest Hector Berlioz, but the latter must have got them from Cherubini for in 1815, when the Symphony was composed, Berlioz was in La Cote-Saint-Andre, not quite 2 years old! I suspect the work, which has an extremely ornate and complex slow movement, would be delightful if performed more juicily.

Next week Richard Burgin will conduct a concert devoted to modern music: Shostakovitch's First Symphony; Five Pieces for Orchestra, by Schoenberg; three excerpts from Berg's opera "Wozzeck" with Patricia Neway as soprano soloist, and Prokofieff's "Scythian" Suite.

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Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
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FEB 16 1958

Brilliant Young Conductor To Lead Boston Symphony

When concert-goers of New Bedford first heard the Boston Symphony here; it was led by George Henschel, 32, born and trained in Germany.

If they choose to hear it in Providence, Feb 25, they will have the opportunity of witnessing the prowess of an even younger leader.

Hailed as a genius of the baton, Thomas Schippers, born and trained in America, has been invited by Dr. Charles Munch to be guest conductor of the Boston Symphony Orchestra both in Boston, and in Providence at the Veterans Memorial Auditorium on Feb. 25 at 8:15 p. m.

Only 28, Schippers nevertheless has been a professional musician for 17 years. He became official organist of St. Luke's Episcopal Church in his native town, Kalamazoo, Mich., at 11. In the next few years he was giving organ and piano recitals in Detroit and Chicago. As a 17-year-old scholarship student at the Curtis Institute in Philadelphia, he was picked by Eugene Ormandy to conduct the Philadelphia Orchestra.

Two years later, composer Gian Carlo-Menotti selected him to conduct his opera, "The Consul" in New York. His success in this assignment resulted in his being entrusted by the same composer with the conducting of his "Amahl and the Night Visitors," and "The Old Maid and the Thief." At 22 he was distinguishing himself as conductor at the New York City Center Opera in such works as "Carmen" and was filling engagements with the NBC Symphony and the Philadelphia Orchestra. Since then, he has scored successes with the Lewisohn Stadium Concerts, the Metropolian Opera and the New York Philharmonic Symphony.

The forthcoming Providence program will provide the audience with a wide range of listening interest, as well as offering an excellent test of the magnetism and [illegible] of young Schippers.

First to be heard will be the long-lost "Symphony in D" of Luigi Cherubini, celebrated in Beethoven's time and afterward for the classic beauty of his operas and church music. But this is the first time the Boston Symphony has brought a work of his to Providence in many years. The overture to his opera, "Anacreon," was conducted back in 1893 by Emil Paur, and again six years later by Wilhelm Gericke.

The second number will be a work originated by the new 76-year-old Stravinsky when he was 28—his ballet music, "The Firebird." His first masterpiece, showing the influence of the colorful orchestration of his teacher, Rimsky-Korsakov, still charms listeners who are allergic to some of his later products.

Ending the concert will be the "Second Symphony" of Sibelius. It was one of the great performances of Koussevitzky, who first brought it to Providence in 1933 and returned with it five times in the next 15 years. Schippers' performance will be the first by the Boston Orchestra since Koussevitzky last presented it in 1950.

PROVIDENCE Fri. Feb. 28 PEMBROKE RECORD

Young Conductor Pantomimes

At Boston Symphony Tuesday

by Constance Black

Most Pembrokers don't realize the treat they missed if they didn't go to hear the Boston Symphony last Tuesday night at the Veteran's Memorial Auditorium.

As guest conductor, Thomas Schippers gave as good a performance as the orchestra as he pantomimed everything that was said in the music while he conducted.

The early 19th century *Symphony* in *D major* by Cherubini did not provide him with as much dynamic variation as did the 20th century *Firebird Suite* of Stravinsky and *Symphony No. 2 in D major, op. 43* of Sibelius, in which he used every opportunity to prove that he was responsible for every idea expressed by the orchestra.

As a showman, he is aided by his handsome profile, thick, dark, wavy hair, an easy smile and a quick response to the audience' applause. Eager to please his public, he made time for a hurried word after the concert and informed us that he played "fiddle and piano".

Only twenty-eight, the Michigan-born conductor has already developed quite an unusual and crafty style, as well as a conscious sense of showmanship, which probably will become considerably tamer with age, but which is nonetheless very impressive for someone of his age and ability.

He definitely holds a secure command over the performers, and whether they achieve their success because of, or in spite of him is not for me to judge.

Undoubtedly they are practiced performers and accustomed to playing as a group, but they are also musicians and know how to watch their conductor for his dynamic interpretations, as they evidently did.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
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FEB 19 1958

Thomas Schippers will be appearing as guest conductor of the Boston Symphony at the concerts on Friday afternoon, Saturday evening, and Sunday afternoon.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 22 1958

MUSIC

Symphony Concert

The Boston Symphony orchestra, Thomas Schippers conducting, gave the 16th program of the 77th season in Symphony Hall yesterday afternoon. The program:

Symphony in D ..... Cherubini
"Firebird" Suite ..... Stravinsky
Symphony No. 2, Op. 43 ..... Sibelius

By RUDOLPH ELIE

One thing is very clear about Thomas Schippers, who made his debut with the orchestra yesterday afternoon. he stands every chance of becoming one of the first of a line of native-born conductors upon whom the word great may eventually fall.

To judge by his brilliant performance yesterday that time may not be too far away, though it must always be borne in mind that it is one thing to stun an audience in one great program but quite another to sustain through an arduous season requiring a grasp of every conceivable musical and orchestral style. Yet the essential musicianship, the innate sensitivity to the musical values, the burning recreative spirit and, by no means least, the baton technique is there: Mr. Schippers, at 28, is a force very much to be noticed.

Tall, youthfully slim, attractive of face and figure and manner, Mr. Schippers first of all reveals an urgent alignment to the theater. Even if one didn't know that he often conducts the Metropolitan Opera in New York (and conducted "Tales of Hoffman" here last year) or that he has long been associated with Menotti, it would be clear, I think, that his basic training derives from the heightened values of the musical stage.

Unusual Approach

Technically, he has developed a quite unusual approach, for though he beats time with his right hand with clarity and precision, using a small baton, he uses his left more than any conductor I can think of, and in a more interesting and persuasive way. With it he virtually choreographs whole phrases, signals dynamic levels in the most expressive fashion and draws forth a response from the musicians that is quite remarkable. At first, it must be said, it seemed a little mannered, a little overelegant, but as the afternoon progressed it became evident that it is as much a part of his musical personality as his sense of musical drama.

He did not get off to too good a start with the odd Cherubini Symphony, done here for the first time on this occasion. The work is a curiosity with many moments of charm and even of wit and it well deserves an occasional outing. But though of little substance, it is nonetheless a tricky thing to conduct owing to the fragility of the orchestration. There were no essential errors in the performance, but one was aware of moments lacking unanimity, especially among the strings. Nor does it lend itself to a theatrical approach for it is as straightforward a job of symphony making as there is and certainly without any "program."

With Stravinsky's truly marvelous "Firebird," however, the theater is in evidence from the very outset, and Mr. Schippers handled the dazzling score like a master puppeteer, bringing out every measure of color, of drama, and of excitement as well. His view was, indeed, almost impressionistic, and it must be said the orchestra responded to him in its very best estate to give him—and us — an exceptionally brilliant performance.

I find it hard to think of a time when I ever heard Sibelius' Second Symphony go so well. Its theatricality differs widely from Stravinsky, but it is theatrical nonetheless in the dark, brooding textures, the sudden pauses and the violent proclamations, while the closing moments, following the long developments leading suddenly to the major, is one of the most triumphant in all music. It is an episode that appears earlier in the finale and here most conductors make the mistake of shooting the musical bolt then and there. Not, however, Mr. Schippers. When the moment came for the climax he had everything in reserve and it all ended, as it usually does anyway, in burst of applause and bravos.

Although one of my spies had tipped me off that an electronics booster of one kind or another was used by Mr. Schippers to re-inforce this final climax in D major, I couldn't single the sound out of the tumult. How we are to regard this sort of thing esthetically I don't know, but it's pretty hard to make a speech about it if you can't hear it, and obviously a little late to inquire of Sibelius if he thinks it's a good idea.

A minor matter however, for this was a major debut, and we can only await Mr. Schippers' return with pleasure. Richard Burgin conducts the orchestra next week in a program including Shostakovitch's First Symphony, Schoenberg's Five Pieces, excerpts from Berg's "Wozzeck" and Prokofieff's Scythian Suite.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

FEB 16 1958

BRILLIANT, young maestro Thomas Schippers will be guest conductor of the Boston Symphony Orchestra on Friday afternoon, Feb. 21; Saturday evening, Feb. 22, and Sunday afternoon, Feb. 23. He will conduct an Open Rehearsal on Thursday evening, Feb. 20.

Schippers Guest With BSO

Thomas Schippers will be guest conductor of the Boston Symphony Orchestra in concert at Symphony Hall Friday at 2:15 p.m., Saturday at 8:30 p.m. and Sunday, Feb. 23, at 3 p.m. The program will consist of Cherubini's D major Symphony, new to these concerts; The Firebird Suite by Stravinsky, and the Second Symphony of Sibelius. Schippers also will conduct the Open Rehearsal Thursday at 7:30.

Born in Kalamazoo, Mich., 28 years ago, Schippers was a church organist at 11. He was a student at Curtis Institute, Yale, the Juilliard School and the Berkshire Music Center. He has conducted operas by Menotti on Broadway, at the New York City Center Opera and the Metropolitan. He has appeared with the Philadelphia Orchestra, the former N.B.C. Symphony, and with orchestras in Europe.

The fourth concert of the Sanders Theater, Cambridge, series, Feb. 18 at 8:30, will be conducted by Charles Munch. The program will include a Suite from Rameau's "Dardanus"; the Stravinsky Ballet, "Agon," and Bruckner's Seventh Symphony.

167

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Journal (m)
PROVIDENCE, R. I.
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FEB 26 1958

MUSIC LAST NIGHT

Schippers Is Conductor For Boston Symphony

By WILLIAM DINNEEN

The Boston Symphony Orchestra, presenting the fourth concert in its current Providence series, brought Thomas Schippers as guest conductor last evening at Veterans Memorial Auditorium.

Mr. Schippers, 28, a native of Michigan, has gained considerable reputation as conductor of the principal operas of Menotti along with experience with the New York City and Metropolitan Opera Companies. He conducted entirely from memory and was given "bravo" applause for two of his interpretations last night.

The program:

Cherubini .... Symphony in D major
I. Largo: Allegro
II. Larghetto cantabile
III. Minuetto: Allegro non tanto
IV. Finale: Allegro

Stravinsky .... Suite from the Ballet: "L'Oiseau de Feu"
Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

Sibelius .... Symphony No. 2, in D major, Op. 43
I. Allegretto
II. Tempo andante ma rubato
III. Vivacissimo: Lento e suave
IV. Finale: Allegro moderato

There is no doubt that Mr. Schippers possesses a rare talent and an intelligent musicianship. Speaking generally, he does not fit into the so-called "ballet school" of conductors and his control of tension growing out of the demands of the scores was magnificent. While it seemed to us that his baton technique was unusually clear and direct, there were places in both the first movement and third movement of the Cherubini symphony where the orchestra seemed to have trouble for brief spells in transition passages in establishing changes in rhythm. This may have been due to a high podium which was changed for a lower one at intermission, although we were not particularly aware of the problem of height in the progress of the first half of the concert. Mr. Schippers is a very tall, lean person.

His experience with opera conducting showed up during the evening largely in his use of his left hand, which was often in contrast to his right as he outlined the shape of the melodic line or suggested aria background as a source of the composer's inspiration in the Cherubini or ballet motion in the Stravinsky work. Some of this was impressive, such as the handling of the Infernal Dance in the "Firebird."

In fact, Mr. Schippers' handling of Stravinksky's score was so persuasive that at least one of our neighbors in the audience was convinced after years of doubt that there is something to Stravinsky after all. The battle lines on this subject have been so well defined here that this ranks as a major triumph. Mostly I think this came about from the skill Mr. Schippers showed in developing the musical lines, which all too often come out as disconnected fragments or a mad scramble of notes under many conductors. It would appear that Mr. Schippers ranks with Monteux when it comes to projecting Stravinsky, which is saying a great deal.

The performance of the Sibelius 2nd symphony was almost equally impressive. This is a long work and apt to become sentimental or merely a great mass of noise at the end. The handling of the very long final development leading to the final climax has escaped from conductors more often than not. Last night it was superb.

The report of the evening would not be complete without mention of the various solo portions. The bassoon and first horn were given solo bows, but at other points the same might have been tendered the oboe, the flute and the cello, to mention only three. The percussion section, as usual, worked with amazing teamwork and efficiency. It was certainly true that while we saw Mr. Schippers, we heard the Boston Symphony. And we heard it at its best.

170

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

FEB 27 1958

Music in Review

Young American Conducts BSO

By ALLAN SLY

Boston Symphony audiences rarely have the opportunity to observe their orchestra conducted by an American not yet thirty, so last weekend's program held unusual interest. After several seasons of opera conducting, during which he has been identified with many vital and progressive enterprises, Thomas Schippers mounted the BSO podium and successfully negotiated Cherubini's D major symphony, The Stravinsky Fire-Bird suite and the Sibelius second. The audience approved. However, let us examine the situation a little closer.

There was much gain, and some loss, in the opinion of a seasoned listener. Mr. Schippers, like many another young conductor of today, conceives the art of conducting in histrionic terms. Visibly in control of every detail of musical enunciation, his posture becomes a plastic play of torso, flailing arms, hinged hands and whatever else can be seen from behind. Doubtless the face is also expressive.

Even while approving the audible results one has to reflect that Monteux can do most of it with a little finger. The comparison is not unfair because in making it, there remains an element of youth, of puissance, to the younger man's credit and this very quality is surely valuable in works by Sibelius at 36 and Stravinsky at 28.

There have been many occasions, alas, when I have lacked the clue to the transports of the Sibelius second while admiring its obvious merit. Last Saturday the work appeared vividly alive, displaying with unusual persuasiveness the remarkably original rhetoric Sibelius was developing (in 1901) for the portrayal of a titanic drama that he felt, subjectively, rather than perceived concretely. This innig quality typifies the German element in his musical speech; but in this symphony there is much that may have stemmed from the Italian setting in which he began work on it. Mr. Schippers has shown that he has an affinity with the spirit of Italian music and this leads him to achieve his musical effects with clarity and unobscured brilliance.

It is strange how much musical treatment can reveal an introspective temperament (Sibelius's), but so it was, and it produced an unforgettable performance.

Working backwards, the Fire-Bird suite was a tour de force of musical exoticisms. The brilliance of Stravinsky's genius, as it radiated in 1910, was never more pertinent. The orchestra cooperated beautifully and apparently enjoyed doing so.

But the opening work of the evening, Cherubini's D major symphony, was less successful. One would not mind waiting another 143 years for its next performance in Boston. This is regrettable, as it has a certain Jovian splendor and serenely articulates the musical language of the golden age. There are many moments to remind the listener that Beethoven, after all, was terribly headstrong and self-centered, that Cherubini's more urbane accent once enjoyed great vogue and deserves to be known still.

Watching Mr. Schippers laboring to achieve every punctilio, to dot every i, I really suffered for the orchestra, which alone among all the greatest orchestras could play this work without any conductor other than its own vast resources of knowledge and experience. One of the chief joys of listening to the BSO is surely the way it draws on this infinite know-how when playing the classics. If Mr. Schippers could have allowed this know-how to come into play, the Cherubini might have been delightful. But I felt the orchestra, trying to realize Mr. Schippers' well-intentioned but highly personalized conception, ended by being frustrated. At least I did.

But the Stravinsky and the Sibelius were ample compensation during a most interesting evening. Now I am awaiting eagerly Mr. Burgin's program next weekend—Shostakovitch, Schonberg, Berg and Prokofieff.

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310

FEB 21 19

BURGIN CONDUCTS 'MODERNS'

Richard Burgin will conduct the Boston Symphony Orchestra in its concerts of Friday afternoon, Feb. 28, and Saturday evening, March 1. Burgin's program of modern music will open with Shostakovitch's First Symphony, which was last performed by the orchestra in 1950 under his direction. This will be followed by Schonberg's "Five Pieces for Orchestra." This was last performed by the orchestra on Dec. 18-19, 1914, under the direction of Karl Muck, and the movements are entitled "Presentiments," "The Past," "The Changing Chord," "Peripeteia," "The Obbligato Recitative."

During the second half of the program Burgin will conduct the first performance at these concerts of three excerpts from Alban Berg's Opera, "Wozzeck." The soprano soloist will be Patricia Neway, who last appeared with the orchestra in 1952 in a performance of Berg's "Der Wien" conducted by Leonard Bernstein. Burgin will close his program with Prokofieff's Scythian Suite, "Ala and Lolli."

BROWN DAILY HERALD

Concert Hall

by FREDERIC M. ALPER

Last night, the Boston Symphony Orchestra, Thomas Schippers conducting, performed its fourth concert of the curent season. The program featured the Cherubini D major symphony, Stravinsky's Firebird Suite, and Sibelius' symphony No. 2.

Thomas Schippers, 28 year old American born conductor, is a member of a new group of American conductors, some of whom might gain world-wide recognition in the next generation. So far, no American has achieved this status. Some might feel that Schippers' extensive use of his body and left hand are in excess of good taste, but I feel that although these gesticulations are somewhat of an expresison of boyish ardor, they are very effective in bringing out his desired orchestral colourings.

In the Cherubini symphony, a classical (which implies restrained work, many of Mr. Schippers' movements were superfluous. The symphony was played rather mechanically, and, an incoherent, metallic sound, unusual for this fine string section, was heard in the first movement.

However, the rest of the program was excellent. The Firebird Suite was played flawlessly and with much feeling. Here, as in the Sibelius, Schippers manipulated and kneaded the orchestra to bring out his interpretation of the works, which were enthusiastically received. The majestic, grandiose D major coda of the Sibelius symphony, in contrast with the dark brooding atmosphere of the rest of the symphony, included a cathartic feeling in the listener, and brought the concert to a successful close.

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Sunday Globe
BOSTON, Mass.
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Circ. 442,970

FEB 23 1958

Burgin Leads ModernMusic At Symphony

Richard Burgin will conduct a program of modern music at the concerts by the Boston Symphony Orchestra at Symphony Hall Friday at 2:15, Saturday at 8:30, and Tuesday evening, March 4, at 8:30. Mr. Burgin will begin with Shostakovitch's First Symphony, and will include Schoenberg's Five Pieces for Orchestra, Op. 16; three excerpts from Alban Berg's opera "Wozzeck," with Patricia Neway as soprano solist, and Prokofieff's "Scythian" Suite.

The Schoenberg work was last performed by this Orchestra in 1914; the "Wozzeck" excerpts will be new to these concerts.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 23 1958

Music Events

Richard Burgin will conduct the Boston Symphony Orchestra in its seventeenth pair of concerts on Friday afernoon, Feb. 28, at 2:15 and Saturday evening, March 1 at 8:30. Mr. Burgin's program of modern music will open with Shostakovitch's First Symphony which will be followed by Arnold Schonberg's Five Pieces for Orchestra, Op. 16.

During the second half of the program Mr. Burgin will conduct the first performance at these concerts of three excerpts from Alban Berg's Opera "Wozzeck" Op. 7. The soprano soloist will be Patricia Neway. Mr. Burgin will close his program with Prokofieff's Scythian Suite, "Ala and Lolli" Op. 20.

Richard Burgin will also conduct the concert of Tuesday evening, March 4, at 8:30 at Symphony Hall. His program will be the same.

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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

FEB 24 1958

Burgin Leads Symphony

Richard Burgin will conduct the Boston Symphony Orchestra in its 17th pair of concerts Friday at 2:15 p. m. and Saturday at 8:30 p. m. Mr. Burgin's program of modern music will open with Shostakovitch's First Symphony.

This will be followed by Arnold Schonberg's Five Pieces for Orchestra, Op. 16. This work was last performed by the orchestra on Dec. 18-19, 1914, under Karl Muck's direction.

During the second half of the program Mr. Burgin will conduct the first performance at these concerts of three excerpts from Alban Berg's opera, "Wozzeck," Op. 7. The soprano soloist will be Patricia Neway, who last appeared with the orchestra in 1952 in a performance of Berg's "Der Wien," conducted by Leonard Bernstein.

BOSTON EVENING AMERICAN, MONDAY, FEBRUARY 24

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

MAR 1 1958

BOSTON SYMPHONY ORCHESTRA

Fascinating Modern Music

THE BOSTON SYMPHONY ORCHESTRA presented in Symphony Hall yesterday afternoon, and will repeat tonight, the 17th program in the Friday-Saturday series. Richard Burgin conducted the First Symphony of Shostakovitch; Schoenberg's Five Pieces for Orchestra; three excerpts from the opera "Wozzeck," by Alban Berg, with Patricia Neway as soprano soloist, and the "Scythian" Suite by Prokofieff.

By CYRUS DURGIN

Cheers for Richard Burgin who, as conductor of the Boston Symphony concerts this week, has given the whole program to 20th Century music. It took courage to attempt this, and true dedication to prepare these difficult and complicated scores. The orchestra, responding to him with their best, played gloriously. The result was—at least to this chronicler—an afternoon of brilliance and fascinations.

Of course there were numerous empty seats, but that was partially due to bad weather. A fine day would have made a better test of how many subscribers remained away because of "modern music." But those present showed striking cordiality to the music and what sounded like admirable readings of the unfamiliar Berg and Schoenberg. With the familiar Shostakovitch and Prokofieff, they surely were gorgeous performances.

Schoenberg's Five Pieces, played here but once before in 1914, long since acquired a legendary ill-repute as hideous and incomprehensible. They long remained unheard, therefore unknown, therefore without value, and the legend-out-of-ignorance grew like barnacles upon them.

Today, the Five Pieces prove to be extraordinary music, neurotic perhaps, but not phantasmagoric. They are short, compact each with its own mood, logic and expressive power. The titles need not be taken too literally, but if you do, the music justifies the titles. The pieces are instrumentally highly detailed, complex in rhythm, harmonic texture and in contrasts and blends of tone color.

The most remarkable aspect is their expressive quality, what the Germans call ausdruck. In this respect the Five Pieces are closer to music which preceded emergency of the 12-tone technic than to the mechanical, abstruse tonal yardage since produced by 12-tone disciples with more ability to learn than to create.

The "Wozzeck" fragments also proved to be deeply moving, both as a musical tissue of instruments and voice and as expression of the pathetic situation of poor Marie and her illegitimate child by that toy of merciless ill-fortune, the stupid soldier Wozzeck. Miss Neway used her beautiful big and lustrous soprano voice to superb effect, and much merited the hearty applause she received.

Compared to Berg and Schoenberg, the youthful and altogether notable First Symphony of Shostakovitch sounded velvety and almost old-fashioned. After the muted brass and strings (including double-basses) of the 12-tone masters, the plangent "Scythian" Suite was pure extroverted excitement. Truly, a marvelous afternoon!

Next week Charles Munch will conduct the Suite from Handel's "Water Music," the Third Symphony of Henry Barraud (first performance); the Viola Concerto of Walter Piston (first performance) with Joseph De Pasquale as soloist, and Roussel's Suite in F.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

MAR 1 1958

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 17th program of the 77th season in Symphony Hall yesterday afternoon. Patricia Neway, soprano, was the soloist. The program: Symphony No. 1, Op. 10 . . . Shostakovitch
Fives Pieces for Orchestra, Op. 16 Schoenberg
Three excerpts from "Wozzeck," Op 7 Berg
Scythian Suite, Op. 20 . . . . . Prokofieff

By RUDOLPH ELIE

On the occasion of the first performance of Schoenberg's Five Pieces for Orchestra at these concerts in 1914 a critic (as amusingly quoted in the current program) deposed and said that they were an "excruciating novelty."

Forty-eight years later these Five Pieces, revived yesterday by Richard Burgin remain a novelty but by no means an excruciating one; difficult, but not excruciating. After what music—and we—have been through in that half century a composer would be hard put to think up anything that would actually offend the ear. The musical spirit, yes, as in the case of Sessions' recent horror and Diamond's dank ollapodrida of the year before, but not the ears: We are now limply inured to the fact that tonality, harmony and consonance are meaningless in exactly the same way atonality, disharmony and dissonance are meaningless too. They are a part of the musical expression of the day and, for better or worse, will remain so. And the ear adjusts, as it always has, to anything.

But there's one thing composers like Schoenberg always overlook. And that is the ear's memory is longer—and tougher—than the proverbial elephant's. The reason why musical audiences stick so stoutly by the older classics is that the ear, once it makes acquaintance with a given melody or phrase or rhythmic pattern, always recognizes it and bows to it a second time around. This is true even when, as in the case of variations, the material is always presented in a different light. That, in fact, is what makes variations fun.

Now today Schoenberg's "sound" as such, the so-called dissonances, the eccentricities of instrumentation and so on, are not in least offensive to the ear. The terrific din of Prokofieff's "Scythian Suite" is a great deal more so, really. What goes wrong, however, and what causes discomfiture, is that there is nothing for the aural memory to retain. As in Session's Symphony, nothing is ever repeated or even made clear. One goes from note to note with nothing whatever to cling to, and this results in bewilderment and frustration not actually recognized by the mind but there just the same. The head, in short, tries to listen and follow, but the ear just won't: it has an adamant mind of its own. "This," it says to itself, "is nonsense and nothing will ever convince me it isn't." In view of the fact that 48 years have passed and the Five Pieces have still made no headway in acceptance, would seem to indicate that it is that the ear isn't very much in error after all.

Quite Different

However, when you introduce the heart into music without any sequential structure, musically speaking, something quite different happens, and it happens with striking effect in the excerpts from Berg's "Wozzeck." Though far stricter in conforming to the Schoenberg system, Berg's music for "Wozzeck" is at once infinitely more alive and infinitely more human than anything Schoenberg ever wrote after "Verklaerte Nacht." It is almost impossible to explain why this music produces such an intense quality of poignancy, of emotional tension, of tragedy, but it does. The ear quite overlooks the fact it has little to cling to as the mind recognizes in this music a musico-dramatic experience of the first order.

Well, this is hardly the place for an essay on the psychology of music, and it must be said that Patricia Neway, who did the role of Marie in the New York City Center production some years ago, was magnificent. Hers is not the concert hall type of voice, to be sure, but in a part like this the great expressivity of her style, and the highly charged emotional quality of her voice emerge with sweeping effect, and she did these enormously difficult passages as well as the dramatic sprechstimme with a powerful sense of communication brilliantly supported, meanwhile, by the orchestra under Richard Burgin.

The work, and the soloist, were very warmly received in contrast to the Schoenberg, which was merely applauded because it was there.

The concert began with a bracing performance of Shostakovitch's vigorous First Symphony and ended with an exciting performance of Prokofieff's ear-crushing reply to "The Rite of Spring," and it all adds up to a much better concert than it seemed to be on paper.

Next week Mr. Munch returns to do works of Handel, Barraud and Roussel, introducing, on this occasion, Walter Piston's Viola Concerto with Joseph De Pasquale (for whom the work was written) as soloist.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

MAR 6 1958

Music in Review

Richard Burgin Conducts BSO

By ALLAN SLY

When Richard Burgin takes the helm at Symphony Hall one can always count on a session of superlative music-making. Last week's program was especially daring and especially successful. Though the average age of the four works played was 41 years, they typified for the most part the unfamiliar, the contemporary; most conductors would have quailed at the mere thought of confronting an audience with them at a single sitting.

Yet the Symphony Hall audience was obviously communicated with from the stage; it adventured bravely and survived to cheer from the floor. To be sure, a dozen or so individuals left before the cheering started and here and there was a spot of restiveness, but this only threw into stronger relief the rapt attentiveness of the audience as a whole.

If one can sometimes take for granted the virtuosity and versatility of the B.S.O., one cannot but be taken by surprise at each new revelation of Mr. Burgin's profound knowledge of difficult and relatively unfamiliar scores. So thorough is it, that when it is allied with his innate interpretive talents, the listener's attention is focussed not on the performance but on the composition itself. Each work unfolds with consistency, inevitably, at white heat, as though being created anew.

The program was ingeniously planned. The Shostakovitch first symphony used to be played a lot before the war. It now sounds very youthful, but has a freshness and individual spontaneity that captivates. While it is said to gather up a lot of musical odds and ends from the composer's teens, it doesn't sound particularly scrappy or episodic, but carries us on felicitously through an emotional serial in which we find some of our own youth reflected back to us.

It was quite a plunge from this into Schoenberg's Five Pieces, Opus 16, from 1909. Many of us have had little opportunity to know these pieces, though we have read of them and of the pivotal position they occupy in the musical history of this century. If one could not always follow the composer's reasoning confidently, one could perceive five subjective experiences compressed into a language of terse, epigrammatic character, lean, spare and uncompromising, but infinitely resourceful and at times dazzlingly extended in scope. It is doubtful if anyone enjoys these pieces, but apparently they communicate a sense of their power, their rightness, their necessity. The intermission found everyone checking up on himself, as though he had been confronted with some fundamental aspect of living.

In this chastened mood one returned to one's seat for three excerpts from Alban Berg's "Wozzeck," dating from 1921. Here again was an experience often described, but for Bostonians long delayed. Patricia Neway, who has made the part of Marie peculiarly her own, helped Mr. Burgin and the orchestra to groove to us the unique greatness of this opera, renewing for our time in greater urgency than ever the ancient outcry of, and on behalf of, the victim of circumstances. Miss Neway was recalled again and again, but, of course, after Berg it was Burgin who had brought this about.

By this time it was exactly right for us to be flung into Prokofieff's Scythian Suite, an old friend from the Koussevitsky era, but until now not heard since. We were glad to stretch ourselves, figuratively, and indulge in sun worship, sacrifices and general razzle-dazzle. I thought Symphony Hall would be volatilized entirely from the fusion of composer, conductor, orchestra and audience. But no, we live to see another weekend with the B.S.O., next time with some really "new" music: Piston's viola concerto, Barraud's third symphony and, as ballast, Handel's Water Music and Roussel's F major suite.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

FEB 27 1958

Burgin To Conduct Modern Music At Symphony Hall

Richard Burgin will conduct the Boston Symphony Orchestra in a program of modern music at Symphony Hall tomorrow afternoon and Saturday night.

Shostakovictch's first Symphony, last performed here in 1950 under Mr. Burgin's direction, will open the program at both performances. The first part of the program will conclude with Arnold Schonberg's Five Pieces for Orchestra, Opus 16, which has not peen performed here for 44 years.

Patricia Neway, soprano, will be soloist for the second half of the program, which will

Continued on Page Eight

The program will conclude with a performance of Prokofieff's Scythian Suite, "Ala and Lolli," Opus 20. Burgin also will conduct the same program on Mar. 4 at 8:30 p.m.

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

MAR 1 1958

BOSTON SYMPHONY ORCHESTRA

Fascinating Modern Music

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By CYRUS DURGIN

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Of course there were numerous empty seats, but that was partially due to bad weather. A fine day would have made a better test of how many subscribers remained away because of "modern music." But those present showed striking cordiality to the music and what sounded like admirable readings of the unfamiliar Berg and Schoenberg. With the familiar Shostakovitch and Prokofieff, they surely were gorgeous performances.

Schoenberg's Five Pieces, played here but once before in 1914, long since acquired a legendary ill-repute as hideous and incomprehensible. They long remained unheard, therefore unknown, therefore without value, and the legend-out-of-ignorance grew like barnacles upon them.

Today, the Five Pieces prove to be extraordinary music, neurotic perhaps, but not phantasmagoric. They are short, compact each with its own mood, logic and expressive power. The titles need not be taken too literally, but if you do, the music justifies the titles. The pieces are instrumentally highly detailed, complex in rhythm, harmonic texture and in contrasts and blends of tone color.

The most remarkable aspect is their expressive quality, what the Germans call ausdruck. In this respect the Five Pieces are closer to music which preceded emergency of the 12-tone technic than to the mechanical, abstruse tonal yardage since produced by 12-tone disciples with more ability to learn than to create.

The "Wozzeck" fragments also proved to be deeply moving, both as a musical tissue of instruments and voice and as expression of the pathetic situation of poor Marie and her illegitimate child by that toy of merciless ill-fortune, the stupid soldier Wozzeck. Miss Neway used her beautiful big and lustrous soprano voice to superb effect, and much merited the hearty applause she received.

Compared to Berg and Schoenberg, the youthful and altogether notable First Symphony of Shostakovitch sounded velvety and almost old-fashioned. After the muted brass and strings (including double-basses) of the 12-tone masters, the plangent "Scythian" Suite was pure extroverted excitement. Truly, a marvelous afternoon!

Next week Charles Munch will conduct the Suite from Handel's "Water Music," the Third Symphony of Henry Barraud (first performance); the Viola Concerto of Walter Piston (first performance) with Joseph De Pasquale as soloist, and Roussel's Suite in F.

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Jewish Advocate
BOSTON, Mass.
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Mar 6 1958

Music in Review

Richard Burgin Conducts BSO

By ALLAN SLY

When Richard Burgin takes the helm at Symphony Hall one can always count on a session of superlative music-making. Last week's program was especially daring and especially successful. Though the average age of the four works played was 41 years, they typified for the most part the unfamiliar, the contemporary; most conductors would have quailed at the mere thought of confronting an audience with them at a single sitting.

Yet the Symphony Hall audience was obviously communicated with from the stage; it adventured bravely and survived to cheer from the floor. To be sure, a dozen or so individuals left before the cheering started and here and there was a spot of restiveness, but this only threw into stronger relief the rapt attentiveness of the audience as a whole.

If one can sometimes take for granted the virtuosity and versatility of the B.S.O., one cannot but be taken by surprise at each new revelation of Mr. Burgin's profound knowledge of difficult and relatively unfamiliar scores. So thorough is it, that when it is allied with his innate interpretive talents, the listener's attention is focussed not on the performance but on the composition itself. Each work unfolds with consistency, inevitably, at white heat as though being created anew.

The program was ingeniously planned. The Shostakovitch first symphony used to be played a lot before the war. It now sounds very youthful, but has a freshness and individual spontaneity that captivates. While it is said to gather up a lot of musical odds and ends from the composer's teens, it doesn't sound particularly scrappy or episodic, but carries us on felicitously through an emotional serial in which we find some of our own youth reflected back to us.

It was quite a plunge from this into Schoenberg's Five Pieces, Opus 16, from 1909. Many of us have had little opportunity to know these pieces, though we have read of them and of the pivotal position they occupy in the musical history of this century. If one could not always follow the composer's reasoning confidently, one could perceive five subjective experiences compressed into a language of terse, epigrammatic character, lean, spare and uncompromising, but infinitely resourceful and at times dazzlingly extended in scope. It is doubtful if anyone enjoys these pieces, but apparently they communicate a sense of their power, their rightness, their necessity. The intermission found everyone checking up on himself, as though he had been confronted with some fundamental aspect of living.

In this chastened mood one returned to one's seat for three excerpts from Alban Berg's "Wozzeck," dating from 1921. Here again was an experience often described, but for Bostonians long delayed. Patricia Neway, who has made the part of Marie peculiarly her own, helped Mr. Burgin and the orchestra to prove to us the unique greatness of this opera, renewing for our time in greater urgency than ever the anguished outcry of, and on behalf of, the victim of circumstances. Miss Neway was recalled again and again, but, of course, after Berg it was Burgin who had brought this about.

By this time it was exactly right for us to be flung into Prokofieff's Scythian Suite, an old friend from the Koussevitsky era, but until now not heard since. We were glad to stretch ourselves, figuratively, and indulge in sun worship, sacrifices and general razzle-dazzle. I thought Symphony Hall would be volatilized entirely from the fusion of composer, conductor, orchestra and audience. But no, we live to see another weekend with the B.S.O., next time with some really "new" music: Piston's viola concerto, Barraud's third symphony and, as ballast, Handel's Water Music and Roussel's F major suite.

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Herald (m)
BOSTON, Mass.
Independent Republican
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MAR 1 1958

171

MUSIC

Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 17th program of the 77th season in Symphony Hall yesterday afternoon. Patricia Neway, soprano, was the soloist. The program:
Symphony No. 1, Op. 10 . . . Shostakovitch
Fives Pieces for Orchestra, Op. 16 . . . Schoenberg
Three excerpts from "Wozzeck," Op 7 . . . Berg
Scythian Suite, Op. 20 . . . . . Prokofieff

By RUDOLPH ELIE

On the occasion of the first performance of Schoenberg's Five Pieces for Orchestra at these concerts in 1914 a critic (as amusingly quoted in the current program) deposed and said that they were an "excruciating novelty."

Forty-eight years later these Five Pieces, revived yesterday by Richard Burgin remain a novelty but by no means an excruciating one; difficult, but not excruciating. After what music—and we—have been through in that half century a composer would be hard put to think up anything that would actually offend the ear. The musical spirit, yes, as in the case of Sessions' recent horror and Diamond's dank ollapodrida of the year before, but not the ears: We are now limply inured to the fact that tonality, harmony and consonance are meaningless in exactly the same way atonality, disharmony and dissonance are meaningless too. They are a part of the musical expression of the day and, for better or worse, will remain so. And the ear adjusts, as it always has, to anything.

But there's one thing composers like Schoenberg always overlook. And that is the ear's memory is longer—and tougher—than the proverbial elephant's. The reason why musical audiences stick so stoutly by the older classics is that the ear, once it makes acquaintance with a given melody or phrase or rhythmic pattern, always recognizes it and bows to it a second time around. This is true even when, as in the case of variations, the material is always presented in a different light. That, in fact, is what makes variations fun.

Now today Schoenberg's "sound" as such, the so-called dissonances, the eccentricities of instrumentation and so on, are not in least offensive to the ear. The terrific din of Prokofieff's "[illegible] Suite" really [illegible] ever, [illegible] future [illegible] the a[illegible] in Ses[illegible] ever r[illegible] One g[illegible] nothing[illegible] this re[illegible] frustra[illegible] nized b[illegible] the same. The head, in short, tries to listen and follow, but the ear just won't: it has an adamant mind of its own. "This," it says to itself, "is nonsense and nothing will ever convince me it isn't." In view of the fact that 48 years have passed and the Five Pieces have still made no headway in acceptance, would seem to indicate that it is that the ear isn't very much in error after all.

Quite Different

However, when you introduce the heart into music without any sequential structure, musically speaking, something quite different happens, and it happens with striking effect in the excerpts from Berg's "Wozzeck." Though far stricter in conforming to the Schoenberg system, Berg's music for "Wozzeck" is at once infinitely more alive and infinitely more human than anything Schoenberg ever wrote after "Verklaerte Nacht." It is almost impossible to explain why this music produces such an intense quality of poignancy, of emotional tension, of tragedy, but it does. The ear quite overlooks the fact it has little to cling to as the mind recognizes in this music a musico-dramatic experience of the first order.

Well, this is hardly the place for an essay on the psychology of music, and it must be said that Patricia Neway, who did the role of Marie in the New York City Center production some years ago, was magnificent. Hers is not the concert hall type of voice, to be sure, but in a part like this the great expressivity of her style, and the highly charged emotional quality of her voice emerge with sweeping effect, and she did these enormously difficult passages as well as the dramatic sprechstimme with a powerful sense of communication brilliantly supported, meanwhile, by the orchestra under Richard Burgin.

The work, and the soloist, were very warmly received in contrast to the Schoenberg, which was merely applauded because it was there.

The concert began with a bracing performance of Shostakovitch's vigorous First Symphony [illegible]led with an exciting per[illegible]e of Prokofieff's ear[illegible] reply to "The Rite of [illegible] and it all adds up to a [illegible]better concert than it [illegible]to be on paper.

[illegible]week Mr. Munch returns [illegible]orks of Handel, Barraud [illegible]sel, introducing, on this [illegible] Walter Piston's Viola [illegible] with Joseph De Pas[illegible]r whom the work was [illegible]s soloist.

Burgin To Conduct

Continued from Page One

Include three excerpts from Alban Berg's opera "Wozzeck."

The program will conclude with a performance of Prokofieff's Scythian Suite, "Ala and Lolli," Opus 20. Burgin also will conduct the same program on Mar. 4 at 8:30 p.m.

172

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SPRINGFIELD, Mass.
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MAR 13 1958

Boston Symphony To Appear Here On Monday Night

Noted Orchestra Closes Junior League Series for 1957-58

The 1957-58 Junior League Concert Series will come to a gala close Monday night when the Boston Symphony Orchestra performs at Municipal Auditorium. Appearing with this world-renowned organization, a Springfield favorite of long standing, will be its distinguished conductor Charles Munch, and the French pianist Nicole Henriot, who will be soloist for the performance of the Concerto for Piano and Orchestra in G Minor by Ravel.

Busy Schedule

At the present time it is safe to say that no symphony orchestra in the world is quite so busy as the Boston Symphony. The winter season of 20 weeks in Symphony Hall, the orchestra's Boston home, ends with April and then begins, under Arthur Fiedler, the Pops season of 60 concerts. There follow two weeks of free open-air concerts on the Charles River Esplanade, and the six weeks in July and early August of the Berkshire Festival at Tanglewood in Lenox. In 1952 the orchestra toured Europe, in 1953 went westward as far as San Francisco, and in 1956 eastward as far as Moscow, the first American orchestra ever to play in the USSR.

Intermission time of each final Junior League Concert is traditionally dramatic for it is then that Raymond T. King, president of the Concert Association, introduces the president of the league to the audience who, in turn, announces the artists on the roster for the next season.

This year's league president, Mrs. Beaman O. Woodard, will reveal the banner series, which has been assembled at greater expense to the association, to commemorate the organization's 25th anniversary in Springfield.

Committee

A large committee of league members has been working on arrangements for the Boston Symphony Orchestra engagement. Included are Mrs. Woodard, Mrs. Bradford M. Cogswell, Mrs. John H. Southworth, Mrs. William B. Hazen, Miss Jane Ann

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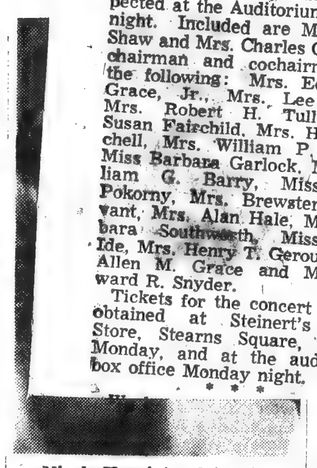
MAR 13 1958



Nicole Henriot, soloist at the Boston Symphony weekend concerts in Ravel's Concerto for Piano and Orchestra and d'Indy's Symphony for Orchestra and Piano on a French Mountain Song.

French Star At Symphony

Nicole Henriot, the young French pianist, will appear as soloist with the Boston Symphony Orchestra on Friday afternoon at 2:15 and Saturday evening at 8:30.

Charles Munch, music director, will conduct the concert which will open with Bartok's Music For Strings, Percussion and Celesta. This work has previously been performed by the Orchestra in four different seasons under four different conductors: in Feb., 1947 by Leonard Bernstein; in Jan., 1951, by Dr. Munch; in March, 1954, by Guido Cantelli and in Jan., 1954, by Ernest Ansermet.

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The final rehearsal for the concert on Thursday evening, March 13, at 7:30 will be open to the public. Tickets for this extra open rehearsal are available now at the Symphony Hall Box Office.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,585

MAR 14 1958

Concert Monday Night By Boston Symphony

Final Attraction of Junior League Series

One of the largest Municipal Auditorium audiences of the year is expected Monday night when the Boston Symphony Orchestra appears here as final attraction on the Junior League Concert Series. The event has been scheduled in response to local demand for a return engagement by the distinguished organization, a long time Springfield favorite. Appearing with the orchestra will be its noted conductor, Charles Munch, who earlier this year led the Israel Philharmonic Orchestra in widely-heralded engagements in Tel Aviv, Jerusalem and Haifa.

Munch, a native of Strasbourg, took over the leadership of the Boston Symphony Orchestra in 1949 upon the death of Serge Koussevitzky. At the time he was revered as one of the foremost musicians of France, having been the conductor of four orchestras in Paris.

Nicole Henriot, another native of France, has been chosen by Munch as soloist for the performance of Ravel's Concerto for Piano and Orchestra in G Minor. Mme. Henriot made her American debut under Charles Munch in January, 1948, when she appeared with the New York Philharmonic. Her piano career, begun at the age of seven, served as a front for her heroic work with the French underground during the Occupation. Brutally attacked by Germans who entered her home, she was awarded the Badge of the Comandos D'Afrique, an award reserved for only three dozen civilians. Since the war, she has appeared as piano soloist with the major orchestras of the world.

During the intermission period Monday night, Mrs. Beaman O. Woodard, president of the Junior League, will announce the gala series, which has been assembled at additional expense to the Concert Association of Greater Springfield, to commemorate the organization's 25th anniversary.

A large group of Junior League members has been recruited to assist the capacity audience expected at the Auditorium Monday night. Included are Mrs. Lewis Shaw and Mrs. Charles C. O'Neill, chairman and cochairman, and the following: Mrs. Edward P. Grace, Jr., Mrs. Lee Morrill, Mrs. Robert H. Tullis, Miss Susan Fairchild, Mrs. Hugh Mitchell, Mrs. William P. Simons, Miss Barbara Garlock, Mrs. William G. Barry, Miss Susan Pokorny, Mrs. Brewster Sturtevant, Mrs. Alan Hale, Miss Barbara Southworth, Miss Dawn Ide, Mrs. Henry T. Gerould, Mrs. Allen M. Grace and Mrs. Edward R. Snyder.

Tickets for the concert may be obtained at Steinert's Music Store, Stearns Square, through Monday, and at the auditorium box office Monday night.

* * *

phony
Ravel's
French

To Usher at Symphony Concert

The Boston Symphony Orchestra will appear Monday night at Municipal Auditorium under the sponsorship of the Junior League Concert Series. Among league members who will usher at the event are, left to right: Mrs. Robert H. Tullis, Mrs. Charles C. O'Neill, cochairman of ushers; Mrs. Henry T. Gerould and Mrs. Hugh Mitchell.

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Circ. 95,535

MAR 14 1958

Munch, Boston Symphony At Auditorium on Monday

Program by Noted Conductor and Orchestra Will Wind Up 1957-58 Series Sponsored by Springfield Junior League

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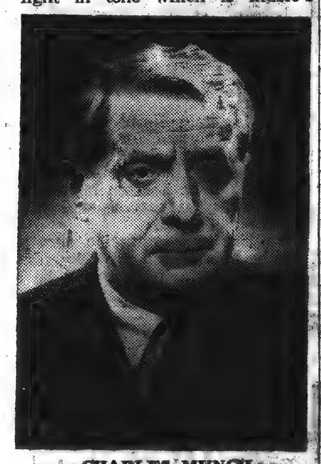

CHARLES MUNCH

breath of life. Music, being compiled of alternate tension and relaxation, requires in an interpreter not only both qualities, but an equilibrium of both qualities. Where the music in hand is vivid and exciting, Charles Munch will drive his men. In rehearsal especially, where the pace must be set, he can be a human dynamo. Before his imperious, sweeping gestures, the response is keen.

The musicians respond enthusiastically, where under a tyrant they would be liable to produce the pinched quality, the insecurity of intonation which comes from "nerves." They like him as a man because he gives them the rein, the assurance, the freedom from anxiety which enables them to give their best in return. His relationship is a camaraderie which assumes that his co-workers are co-artists. He expects the utmost, but not unreasonably. If he has moments of impatience when there is a "lag" in their fulfillment of the music as he imagines it, he is never unkind or personal.

Knows His Business

Mr. Munch need not consult the scores of the standard repertory while he is conducting. He can immerse himself more completely in the music without constant reference to the printed page. "Memorizing" is partly knowing. He is familiar with every vocal line, every instrument phrase of Bach's Oratorios or Passions, for example, because he has grown up with them. He hurries to the stage, eager to begin, because the music which he has been studying is vivid in his mind. After a concert, he shares the applause with his orchestra, and will not mount the stand, to bow. The music being over, he is ready to go home, with no more handshaking than courtesy absolutely requires.

Likes the Country

He is often alone in the house in Milton which he has chosen because, although near Boston, it offers vistas of woodlands in the Blue Hills country where he enjoys solitary walks, and where—

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G ELINOR HUGHES

rday's concert proved an
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announced that the orches-
uld play a chorale from
Matthew Passion in mem-
the Herald's music critic,
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in Los Angeles last Tuesday.
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stra all afternoon was the
e that Mr. Elie, with his
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e regular program opened
Bela Bartok's "Music For
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Celesta," first heard at these
erts in 1947, and repeated in
, 1954 and 1956. The composi-
, which requires a re-arrange-
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massive string quartets, with the
percussion in two rows between
them, backed by the double
basses, is wonderfully engaging,
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perhaps—he is dimly reminded of his boyhood surroundings in far off Alsace, the land of his birth. He likes informal friendships a good deal more than large gatherings, and it is further proof of his humility that the following story has been told about the conductor of the Boston Symphony Orchestra. One summer day while listening to a report on the foreign students expected to register at the Berkshire Music Center in Lenox, he heard that there would be a "boy from Italy and a boy from Israel and a girl from "Mexico" and so on. "And," Munch added, "one boy from Alsace."

The Boston Symphony Orchestra, under the direction of Charles Munch, will appear here at the Auditorium on Monday evening, and will feature as its guest soloist the gifted young French pianist, Nicole Henriot. Tickets for this concert are now on sale at Steinert's, Stearn's Sq. from 10 a. m. til 5 p. m. This will be the final of this year's concerts sponsored by the Junior League of Springfield, Inc.

INFORMATION OBSCURED

172

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Tickets for the concert may be obtained at Steinerts, Stearns Sq., today through Monday and at the auditorium box office the night of the performance.

At a meeting of the planning committee of the Junior League Concert Series held yesterday at the home of Mrs. John H. Southworth of Longmeadow, who is cochairman, plans were discussed for the concert to be presented Monday night in the Municipal Auditorium by the Boston Symphony Orchestra. From the left are, Mrs. Beamon O. Woodard, league president; Mrs. Southworth; Mrs. Bradford O. Cogswell, and Mrs. James D. Fisher

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Morning Globe
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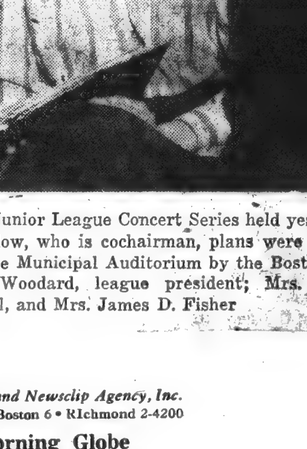

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Likes the Country

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
MAR 15 1958

MU

SYMPHONY HALL

Symphony Concert

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D'Indy—Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25.

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Union (m)
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D'Indy's ... tra and Piano ... Mountain Song," with Miss ... riot again contributing her exceptional gifts at the piano, not so much as soloist as a leading instrumentalist with the other musicians. The freshness, vigor and ... program consisting of Mozart's Symphony in C major, "Linz;" Copland's Variations for Orchestra (first time at these concerts); and Berlioz' "Harold In Italy," with William Primrose as soloist.

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MAR 11 1958

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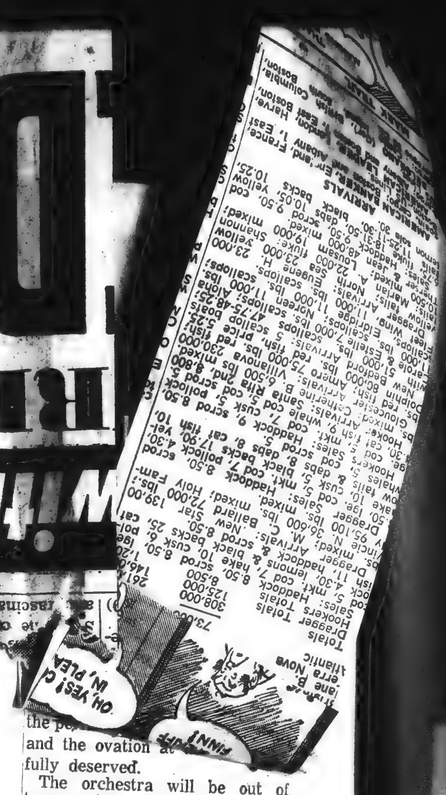

...and the ovation at the p... fully deserved.

The orchestra will be out of town next week, so the next programs at Symphony Hall will take place on March 28 and 29, when Mr. Munch will conduct a program consisting of Mozart's Symphony in C major, "Linz;" Copland's Variations for Orchestra (first time at these concerts); and Berlioz' "Harold In Italy," with William Primrose as soloist.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JAN 5 - 1958

Boston Orchestra Cuts Number for R.I. Philharmonic

Not wanting to steal the thunder from the Rhode Island Philharmonic Orchestra, the Boston Symphony has scratched one of the most well-received numbers of its current program for its concert here Jan. 21. The number, Mozart's Sinfonia Concertante for violin and viola, was on the Rhode Island musicians' schedule for March 8.

Richard Burgin, who is conducting the Boston orchestra in the absence of Charles Munch, has agreed to reschedule Ruth Posselt as a soloist in Dvorak's Violin Concerto in A Minor. Edward Hall, manager of the Rhode Island Philharmonic, has thanked the Boston group for its consideration.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099
JAN 4 - 1958

Boston Symphony Drops Piece R.I. Group to Play

At its concert here Jan. 21, the Boston Symphony will sacrifice one of the most successful numbers on its current program in order to avoid a conflict with the March 8 program of the Rhode Island Philharmonic.

The Boston orchestra had scheduled for its Jan. 21 appearance here Mozart's Sinfonia Concertante for violin and viola. This selection, with Ruth Posselt, violin soloist, and Joseph DePasquale, violist, has won acclaim everywhere the world-famous Boston unit has appeared this past season.

After the publishing of the Boston program in the Sunday Journal here, Prof. Arlan R. Colledge, chairman of the Brown University music department and vice president of the Rhode Island orchestra, wrote the Boston orchestra that the Mozart selection was prominent on the Rhode Island orchestra's March 8 schedule.

The information stirred up excitement among the Boston musicians, who were reluctant to give up the acclaimed item. However, Richard Burgin, conducting in the absence of Charles Munch, was sympathetic to the local musicians.

He rescheduled Ruth Posselt as soloist in Dvorak's Violin Concerto in A Minor, the substitute number picked for the program here.

Perhaps Mr. DePasquale will give Providence audiences a chance to hear his solo genius at one of the three concerts remaining for Providence after the Jan. 21 performance.

Edward Hall, manager of the Rhode Island orchestra, by telegram expressed the gratitude of that organization to the Boston orchestra for relinquishing a famous part of its program.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047
JAN 5 - 1958

Hub Symphony Revises Program For Providence

PROVIDENCE, R. I., Jan. 4 (AP) — Concertgoers here were posed with hearing Mozart's Sinfonia Concertante for violin and viola twice this season until the Boston Symphony bowed to the Rhode Island Philharmonic.

Concertmaster Richard Burgin of Boston agreed to substitute Ruth Posselt in Dvorak's violin concerto in A minor on the symphony's Jan. 21 appearance here.

That leaves the field clear for the Rhode Island Philharmonic to produce the Mozart piece March 8. Joseph Depasquale, who was to be violinist with Miss Posselt at the original Jan. 21 concert, might appear in Providence at a later date, Burgin said.

Prof. Arlan Coolidge of Brown University, philharmonic vice president, wrote the Boston orchestra when he noticed its program in the newspaper.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720
JAN 22 1958

MUSIC LAST NIGHT

Ruth Posselt Is Guest Soloist With Hub Group

By RUTH TRIPP

Ruth Posselt, violinist, was the guest soloist at the third concert of the Boston Symphony Orchestra series at Veterans Memorial Auditorium. The program, conducted by Richard Burgin, the orchestra's associate conductor, featured a brilliant performance of Dvorak's Concerto in A minor, Op. 53, for violin and orchestra.

Brahms' Academic Festival Overture and Tchaikovsky's Symphony No. 5, Op. 64 made up the balance of the program.

It has been four years since Providence has had the pleasure of hearing Ruth Posselt play with the Boston Symphony Orchestra. Her performance last evening was marked by rich tone quality, flawless technique and a maturity of interpretation which brought out every shade of meaning from the melodic score. To be sure, she was given an accompaniment which was perfectly balanced in relation to her artistic conception of the solo. This usually occurs when a Posselt-Burgin appearance is scheduled.

The Dvorak score is bristling with difficulties for the soloist. She handled the technical demands as a veteran of the concert stage would do and we heard octaves, harmonics and long rapid passages tossed off as if they were nothing at all. The chief quality of the playing, if one could be singled out, was the grace and natural balance of the rhythmic structure. There were many rhythmic changes and at each turn, soloist and orchestra played with as delicately balaneed an ensemble as that of a fine string quartet. Ruth Posselt deserved the ovation which was given her and on the last recall she and her husband Richard Burgin appeared together to take a bow. This was an outstanding demonstration of harmony in any sense of the word.

The forthright strains of the Academic Festival Overture were a challenging opening for the concert. The several student songs were woven in and out of the music, with each one given its just due. This is important sounding music. It was written for an important occasion and is worth the Ph.D. which the University of Breslau conferred on the composer. Mr. Burgin and his colleagues presented it to us with the proper degree of formality.

However many times one has heard Tchaikovsky's "Fifth," it remains a rich, melodic experience. The Waltz movement was one of the finest portions of the Burgin interpretation. The conductor shared the applause with Mr. Stagliano, whose French horn solo was a model of pure melody. The brass section displayed great beauty of tone color in the ensemble. The strings sang eloquently and altogether, the orchestra gave a convincing performance of this well worn score. It now goes back in the library for another few seasons until the time when it will again serve the useful purpose of completing a program in the romantic vein.

Boston Orchestra

By LANING HUMPHREY
Written Especially for The Providence Sunday Journal

THE Boston Symphony Orchestra's observance of the 75th anniversary of its first visit to Providence continues with its program for Tuesday evening in Veterans' Memorial Auditorium. With Charles Munch away conducting in Israel, this concert will be led by Associate Conductor Richard Burgin. One feature will be the Dvorak violin concerto, with the eminent Ruth Posselt as soloist. In private life, she is Mrs. Richard Burgin.

In its initial season in Providence, the Boston Symphony was led by its founding conductor, Georg Henschel. His program included arias by one of America's foremost native sopranos, Lillian Bailey. In private life she was Mrs. Henschel. Just as with the Burgins, the Henschels were famous as a husband-and-wife team of remarkable musical gifts.

For opening of the forthcoming program there will be the "Academic Festival Overture" of Brahms, whose personal friend and champion in America was Henschel. The concert will conclude with Tchaikovsky's Fifth Symphony.

Of course, Tchaikovsky is a very popular composer in America today. But a study of his reputation was worth, that he would write the most absolutely hideous thing that had ever been put on paper—and won it, too."

Ruth Posselt as soloist on the forthcoming program comes as a violinist who has made her way to international fame as a brilliant mature artist, from beginnings as a child prodigy born in Medford, Mass. Beautiful and charmingly unpretentious, she not play it until C
Arthur Nikisch
He also brought
orchestra to Pro
April 5, 1893.

It was brought
Bedford on Dec.
with Max Fiedler
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heard it played by
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Koussevitzky on De
—three months afte
office.

Perhaps, a factor
kovsky's slow pro
popularity in Boston
following review wh
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Slave":

"I feel at times," o
wrote, "that the c
must have made a bet

8:15 p.m. Tuesday in the Veterans Memorial Auditorium follows:

I.
Academic Festival Overture, Op. 80 ..... Brahms
Concerto for Violin and Orchestra in A minor, Op. 53 ..... Dvorak
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso ma non troppo

II.
Symphony No. 5, in E minor, Op. 64 ..... Tchaikovsky
Andante; Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderatn
Finale: Andante maestoso; Allegro vivace
Soloist: Ruth Posselt

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 38,[illegible]
JAN 20 1958

Boston Symphony To Give Concert

The Boston Symphony Orchestra will make its third appearance of the season in Providence at the Veterans Memorial Auditorium tomorrow night. The concert will be conducted by Richard Burgin, associate conductor, and will feature the American violinist, Ruth Posselt, as soloist in the Dvorak Violin Concerto. The program [illegible] with the Brahms Academic Festival Overture and Tchaikovsky's Symp[illegible]

Burgin Leads Modern Music At Symphony

Richard Burgin will conduct a program of modern music at the concerts by the Boston Symphony Orchestra at Symphony Hall Friday at 2:15, Saturday at 8:30, and Tuesday evening, March 4, at 8:30. Mr. Burgin will begin with Shostakovitch's First Symphony, and will include Schoenberg's Five Pieces for Orchestra, Op. 16; three excerpts from Alban Berg's opera "Wozzeck," with Patricia Neway as soprano solist, and Prokofieff's "Scythian" Suite.

The Schoenberg work was last performed by this Orchestra in 1914; the "Wozzeck" excerpts will be new to these concerts.

Richard Burgin will conduct

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Sunday Journal
PROVIDENCE, R. I.
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JAN 19 1958

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JAN 5 - 1958

Boston Orchestra Cuts Number for R.I. Philharmonic

Not wanting to steal the thunder from the Rhode Island Philharmonic Orchestra, the Boston Symphony has scratched one of the most well-received numbers of its current program for its concert here Jan. 21. The number, Mozart's Sinfonia Concertante for violin and viola, was on the Rhode Island musicians' schedule for March 8.

Richard Burgin, who is conducting the Boston orchestra in the absence of Charles Munch, has agreed to reschedule Ruth Posselt as a soloist in Dvorak's Violin Concerto in A Minor. Edward Hall, manager of the Rhode Island Philharmonic, has thanked the Boston group for its consideration.

Ruth Posselt, violinist, will be soloist with Boston Symphony Tuesday night at Veterans Memorial Auditorium.

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JAN 5 - 1958

Double Jeopardy

PROVIDENCE, R. I., Jan. 4 (AP)—Concertgoers here were posed with hearing Mozart's sinfonia concertante for violin and viola twice this season until the Boston symphony bowed to the Rhode Island philharmonic.

Concertmaster Richard Burgin of Boston agreed to substitute Ruth Posselt in Dvorak's violin concerto in A minor on the symphony's Jan. 21 appearance here.

That leaves the field clear for the Rhode Island Philharmonic to produce the Mozart piece March 8. Joseph Depasquale, who was to be violinist with Miss Posselt at the original Jan. 21 concert, might appear in Providence at a later date, Burgin said.

Boston Orchestra Here Tuesday

By LANING HUMPHREY
Written Especially for The Providence Sunday Journal

THE Boston Symphony Orchestra will observe the 75th anniversary of its first visit to Providence on April 5, 1893.

It was brought to New Bedford on Dec. 19, 1910, with Max Fiedler (no relation to Arthur Fiedler) conducting. Fall River first heard it played by the Boston orchestra under Serge Koussevitzky on Dec. 28, 1924—three months after he took office.

Perhaps, a factor in Tchaikovsky's slow progress to popularity in Boston was the following review when Henschel conducted his "Marche Slave":

"I feel at times," one critic wrote, "that the composer must have made a bet, for all his reputation was worth, that he would write the most absolutely hideous thing that had ever been put on paper—and won it, too."

Ruth Posselt as soloist on the forthcoming program comes as a violinist who has made her way to international fame as a brilliant mature artist, from beginnings as a child prodigy born in Medford, Mass. Beautiful and charmingly unpretentious, she shares her devotion to her art with her devotion to her two young school-going children, Diane and Richard.

Mrs. Burgin made her debut at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities.

The Boston Symphony's full program for the concert at 8:15 p.m. Tuesday in the Veterans Memorial Auditorium follows:

Academic Festival Overture, Op. 80 ..... Brahms

Concerto for Violin and Orchestra in A minor, Op. 53 ..... Dvorak
I. Allegro ma non troppo
II. Adagio ma non troppo
III. Finale: Allegro giocoso ma non troppo

Symphony No. 5, in E minor, Op. 64 ..... Tchaikovsky
I. Andante: Allegro con anima
II. Andante cantabile con alcuna licenza
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Soloist: Ruth Posselt

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Sunday Journal
PROVIDENCE, R. I.
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174

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

MAR - 9 1958

Nicole Henriot Soloist With Bost

Noted French Pianist in R Bartok and D'In

Nicole Henriot, the gifted young French pianist, will accompany the Boston Symphony Orchestra when it appears in the Auditorium on the 17th under the direction of Charles Munch. Born in Paris, Miss Henriot began studying piano at seven when she entered the Paris Conservatoire. At 15 she made her debut with the Pasdeloup Orchestra, and as a result of the success of this initial professional concert, she made appearances with other orchestras in her native city and in Brussels.

Wins Decoration

After the fall of France, she continued her career, an innocent cover for brave work in the Underground, and was decorated

NICOLE HENRIOT

with the Badge of the Comandos d'Afrique, given to only some three dozen civilians.

Nicole Henriot was the first French pianist heard in England after the armistice. This marked the beginning of a postwar career which has included Holland, Belgium, Portugal, Czechoslovakia, Austria, Switzerland, Scandanavia, Egypt, Algeria, Israel and Turkey. Since her brilliant American debut in January, 1948, with the New York Philharmonic Symphony, for which she played the Schumann concerto with Dr. Munch. She has appeared in recital and with major orchestras in this country, Cuba, Canada and South America. She has appeared at Tanglewood. Every where the attractive young woman has been hailed as an outstanding pianist.

The Boston Symphony Orchestra has included on its program for the evening the following selections:

Music for Strings, Percussion, and Celesta. ..... Bartok
Concerto for Piano and Orchestra (G minor). ..... Ravel
Symphony for Orchestra and Pianoforte on a French Mountain Song, Opus 25. ..... D'Indy

Tickets for this final concert in this year's Junior League Concert Series will be on sale at Steinert's, Stearns Sq., March 13 through 17 from 10 a. m. to 5 p. m., and may be obtained in the meantime by sending a money order to Steinert's in care of Mrs. Willard D. Leshure.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

MAR 23 1958

Second Thoughts On Music

Boston Symphony Gives Rewarding Concert Here

Works by Bartok, Ravel and D'Indy Performed, Nicole Henriot Piano Soloist; Koeckert Quartet Presented by Tuesday Morning Club

By WILLARD M. CLARK

Charles Munch, the Boston Symphony Orchestra and French pianist Nicole Henriot combined to provide one of the most rewarding concerts given by any visiting orchestra in many seasons. The occasion was the final concert in the Junior League sponsored series and the Concert Association of Greater Springfield.

There were three works programmed. The concert opened with "Music for Strings, Percussion and Celesla" by Bostok Miss Henriot played Ravel's Concerto for Piano and Orchestra and also was the pianist in the "Symphony for Orchestra and Piano on a French Mountain Song" which concluded the program.

Bartok Well Served

Mr. Munch was his most engaging self, for this was a program of music which he has made his own. With an orchestra like the Bostonians, the music of Bartok creates an unforgettable impression. The Boston strings are still quite the finest to be heard today and Bartok was well served. The performance was finely detailed, spacious and impressive.

Miss Herniot played the Ravel concerto at Tanglewood a few seasons ago. In the smaller area of the Auditorium it sounded much better. The work is purely a display piece for the pianist, and Miss Henriot's fine technique, energy and temperament are perfectly suited for its performance. She is slight, but has power aplenty and her legato is a joy. It would be interesting to hear her in a recital program.

D'Indy was a composer of patrician style. His art was greatly influenced by his friend and teacher Cesar Franck. His "Symphony for Orchestra and Piano on a French Mountain Song" is a work of great charm; truly it is the symphonic music its title implies rather than a display piece for a soloist. The mountain song undergoes wondrous transformations during the performance and the pianist is called upon to perform brilliantly, powerfully. This Miss Henriot could do.

Fortunately the piano was placed near the front of the stage so she could be heard. Mr. Munch provided a vehement reading, the song thundered with fury, yet its essential beauty and purity were never lost. It was a magnificent performance.

Twenty-Fifth Anniversary

Next season the Springfield Junior League will observe its 25th anniversary of sponsorship of these concerts. During the years it has brought to the city the finest soloists and ensembles obtainable. For this anniversary year, they announce three concerts, the New York Philharmonic Orchestra, Leonard Bernstein director; Robert and Gaby Casadasus, duo pianist; and Arthur Fiedler and the Boston Pops Orchestra.

The Koeckert Quartet

Over the years, the Tuesday Morning Music Club has brought to its membership the finest chamber music ensemble obtainable. Last week, it introduced a new string quartet, making its first tour of this country, the Koeckert Quartet, of which Robert Koeckert is founder and first violin.

They offered an attractive program opening with Mozart's Quartet in A Major (K. 464); the "Italian Serenade" by Hugo Wolf and Beethoven's Quartet in E flat major, Op. 127.

The quartet does not strive for large effects, but plays in an intimate and musical manner. Details are scrupulously observed and the blend of instruments is excellent. The Mozart quartet was performed with charm and grace and much was made of the serenade's inherent gaity and vitality. The intimate approach to the Beethoven quartet was entirely justified by the manner in which it was played. Details were clear, and while excitement was quite lacking there was a pleasant fluency and poetic charm.

Immediate Concerts

Tonight at Hope Congregational Church there will be a performance of the "Requiem" by Johannes Brahms under the direction of LeRoy Hanson, minister of music. Myrtle Regnier of the music department of Mount Holyoke College will be at the organ. The work will be sung by the augmented chancel choir and soloists.

Robert Swan to Play

Robert Swan, organist of South Congregational Church, will give one of his infrequent organ recitals in the church on Tuesday at 8 p. m. Recognized as one of the most distinguished organists in the area, Mr. Swan will play a varied program including compositions by DuMage, Couperin, Scheidt, Bach, Brahms, Franck, Peeters, Vierne, Dupres and Sowerby. The recital is open to the public without charge.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAR 18 1958

Boston Symphony Thrills Large Auditorium Crowd

Famed Orchestra With Charles Munch, Director, ...ot, Piano Soloist, Close Cur- ... Concert Series

...ich, ...stra ...riot ...gue ...h a ...lity, ...ev- ...eri- ...and ...note

...enthusiastic audience was present to appreciate the occasion.

The three program items were obviously chosen by Mr. Munch with an eye to variety, and as a showcase for the comprehensive abilities of his orchestra and soloist.

Showcase For Strings

The evening began with Hungarian innovator Bela Bartok's "Music for Stringed Instruments, Percussion and Celesta," which gave the world-famous orchestra's string choir a chance to display its wares. This is insiduous music, and very stirring. Always restless, always changing, it never seems to present the same face twice. In the first movement, for instance, the "andante tranquillo," almost every bar has a varying time signature.

After that, the rhythmic beat is more regular, through the allegro, which has a strong scherzo flavor, progressing to the adagio and finally to the rousing climax of the rigadoonish allegro molto. Then everyone pauses to catch his breath.

This is a fascinating score, and one that would well repay rehearing, for it is almost impossible to grasp and retain the mercurial character of music that whispers, sighs, laughs and shouts in spine-tingling rhythm.

Last night's performance of this particular Bartok would have been the highlight of any musical program, except, in this case, it was all highlight.

She Came to Play

Nicole Henriot, a diminutive girl with a massive talent and a large tone, was soloist for the Ravel Concerto for Piano and Orchestra. There is no question about whom this flamboyant belongs to. It belongs to the pianist. This does not necessarily mean that the orchestra sits back and twiddles its thumbs, but it is definitely there to support the soloist.

Miss Henriot is one of the most completely relaxed and happy girls I have seen at a concert grand in a long time. She was there to enjoy herself and to give enjoyment to others. That is exactly the way it worked out, and, at the completion of the keyboard pyrotechnics, Miss Henriot received the sustained ovation she had most certainly earned.

Mr. Munch did not allow her to run away with the music. He never lets anyone, or anything, do that, but the reins, while steady, were generously loose. The result was something to both hear and watch; a pleasant and rewarding pastime.

Rousing Climax

Vincent D'Indy's "Symphony for Orchestra and Pianoforte on a French Mountain Song," concluded the evening and the series. There could hardly have been a better choice. There is an axiom in show business to the effect that you should always "send 'em out laughing." In this case, it was sending them out with a thirst for more of the same.

The basic melodic line is an integration of mountain airs and native folk songs that seem to roam and wander almost at will from one instrument to another and finally erupt into a volcano of sound. They did last night, at any rate. When Mr. Munch calls for fortissimo, he wants it to be heard. It was heard, even if Miss Henriot at the piano was fighting almost hopeless tonal odds in the big, broad passages.

Already laying its plans for next season, the Junior League will observe its 25th concert series anniversary by bringing us the New York Philharmonic with Leonard Bernstein, the evening of Sept. 24; Gaby and Robert Casadesus, duo-pianists on Dec. 2, and Arthur Fiedler and the Boston Pops March 4, 1959.

174

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Sunday Republican
SPRINGFIELD, Mass.
Independent
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MAR - 9 1958

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 95,535

MAR 18 1958

Boston Symphony Thrills Large Auditorium Crowd

Famed Orchestra, With Charles Munch, Director, And Nicole Henriot, Piano Soloist, Close Current Junior League Concert Series

By W. HARLEY RUDKIN

Last evening, Charles Munch, the Boston Symphony Orchestra and soloist Nicole Henriot brought the 1957-58 Junior League Concert series to a close with a veritable whirlwind of versatility, color and fireworks. It was, on every count, an absorbing experience from beginning to end, and it is pleasant to be able to note that a large, attentive and enthusiastic audience was present to appreciate the occasion.

The three program items were obviously chosen by Mr. Munch with an eye to variety, and as a showcase for the comprehensive abilities of his orchestra and soloist.

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175

Nicole Henriot Soloist at the Symphony

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366
MAR 18 1958

PIANIST, BOSTON SYMPHONY GIVE GREAT DELIGHT

Concert Program 'Rewarding'; Audience Is Largest of Series

By WILLARD M. CLARK

Charles Munch and the Boston Symphony Orchestra held forth in the Auditorium last night, playing an absorbing program to a near-capacity audience, quite the largest of the season of the Junior League-sponsored Concert Association of Greater Springfield. Guest artist was the French pianist Nicole Henriot.

Heard in Concerto

Not for many seasons has so rewarding a program been offered by any visiting orchestra. It opened with the "Music for Strings, Percussion and Celeste," by Bela Bartok. Miss Henriot was heard in the Ravel "Concerto for Piano and Orchestra," and also in the "Symphony for Orchestra and Piano on a French Mountain Song." We do not remember the Bartok or Ravel works being played here before.

Bartok's "Music for Strings, Percussion and Celeste" is extremely interesting. There is never a dull moment, so varied and numerous are the musical effects this gifted composer uses. He divides his instrumentalists into two string quartets, on the left and right of the conductor, the percussion players from two rows between them backed by the double basses. The work is

See PIANIST, BOSTON
Page Twenty-Five

Nicole Henriot à la Symphonie

FRANCE AMERIQUE March 23, 1958

LA prestigieuse Nicole Henriot (Mme Jean-Jacques Schweitzer) nous est revenue et a, de nouveau, conquis et charmé les mélomanes de Boston et de la région. Une répétition générale publique a permis même à ceux dont les arrière-grands-parents n'étaient pas déjà abonnés aux concerts d'entendre Nicole Henriot *de auditu* et d'admirer l'aisance, l'absence totale d'affectation qui caractérisent ses interprétations.

Qu'il s'agisse du *Concerto en Sol*, de Ravel, aux difficultés techniques extraordinaires, ou de la *Symphonie sur des Airs montagnards*, de Vincent d'Indy (il était l'oncle de notre Consul général), où le piano est partie intégrante de l'orchestration, Nicole Henriot donne toujours l'impression que jouer du piano à la perfection est, pour elle, chose naturelle. Même les notes les plus aiguës du piano rendent, sous ses doigts, un son cristallin des plus agréables. Quant à son phrasé, il est chantant, nuancé, d'une grande délicatesse.

M. Münch s'est montré, une fois de plus, "l'accompagnateur idéal des solistes" et l'orchestre, au mieux de sa forme, a fait ressortir toute la beauté et le charme des deux partitions de musique française si représentatives.

Au début du concert, M. Münch et l'orchestre ont payé leur tribut à la mémoire de Rudolf Elie, Jr, critique musical du *Boston Herald*, décédé en mission à Los Angeles quelues jours plus tôt, en jouant un choral pour cordes de la *Passion selon St-Mathieu*, de Bach.

Le concert lui-même commença par la *Musique*, de Bartok, pour Cordes, Percussion et Celesta. C'est une oeuvre d'une exécution excessivement difficile et il a fallu toute la maîtrise de Münch et de ses musiciens pour la faire accepter par le public. Les applaudissements étaient assez nourris, mais s'adressaient bien plus aux exécutants qu'à l'oeuvre elle-même.

A l'issue du concert, le Consul général de France et Mme de Pampelonne avaient invité chez eux un certain nombre de personnalités du monde musical pour rencontrer Mlle Henriot et M. Münch, mais la tempête de neige qui s'est abattue sur Boston vendredi après-midi a obligé les invités d'honneur à rentrer immédiatement à leurs domiciles dans la grande banlieue.

French Pianist Acclaimed In Ravel and d'Indy Works

By Harold Rogers

One of the rare occasions when Charles Munch has addressed the audience occurred yesterday afternoon in Symphony Hall before the concert began. "We will play a chorale in memory of Rudoph Elie," he said, and he then conducted the Boston Symphony Orchestra in a chorale for strings from Bach's St. Matthew Passion.

The formal program began with Bartók's incredibly exotic Music for Strings, Percussion, and Celesta, opening with the skilfully wrought fugue of mysterious beauty. Dr. Munch held a tight rein on the proceedings, gathering the subtle musical rays into pools of shimmering light.

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Here was a program that one could appreciate from beginning to end—the Bartók for its architecture and its challenge, the Ravel for its entertaining excursions into popular realms, the d'Indy for the wonderful exuberance of its melodies. It was, all told, a memorable concert.

New Friends From Old Denmark

Natives of Copenhagen, Denmark, Hans Passburg, left, second vice-president of the Concert Association of Greater Springfield, and Einar Hansen, first violinist of the Boston Symphony, right, reminisced last night at Municipal Auditorium. Louis Speyer, center, who has been playing the English horn with the symphony since 1919, introduced the pair. Hansen has been with the symphony since 1927.

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MAR 15 1958

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Henriot Soloist in Two Works

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This was a perfect tribute, for Mr. Elie often spoke of his fondness for Bach above all other composers, and this Chorale is one of the most prayerful and loveliest.

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The celesta came through all right, though its position on stage, behind the piano, must have somewhat muffled its delicate sonorities. Otherwise the performance had great vitality and beauty. It was exceedingly pleasant to observe how well the audience received Bartok, and called back Mr. Munch several times to applaud him and the Orchestra.

If pianist Nicole Henriot made greater effect in the Symphony on a French Mountain Air than in Ravel, the difference, I believe, must be charged to the composers, not to her. Once again she was a marvel and a model of crisp, clean playing. Her articulation is always as even as a string of pearls, her use of the pedal deft, and rhythmically a delight. She gave her best to the Ravel Concerto, and so did the Orchestra, Dr. Munch conducting with loving care.

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175

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MAR 15 1958

Nicole Henriot Soloist at the Symphony

French Pianist Acclaimed In Ravel and d'Indy Works

By Harold Rogers

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FRANCE AMERIQUE March 23, 1958

Nicole Henriot à la Symphonie

LA prestigieuse Nicole Henriot (Mme Jean-Jacques Schweitzer) nous est revenue et a, de nouveau, conquis et charmé les mélomanes de Boston et de la région. Une répétition générale publique a permis même à ceux dont les arrière-grands-parents n'étaient pas déjà abonnés aux concerts d'entendre Nicole Henriot *de auditu* et d'admirer l'aisance, l'absence totale d'affectation qui caractérisent ses interprétations.

Qu'il s'agisse du *Concerto en Sol*, de Ravel, aux difficultés techniques extraordinaires, ou de la *Symphonie sur des Airs montagnards*, de Vincent d'Indy (il était l'oncle de notre Consul général), où le piano est partie intégrante de l'orchestration, Nicole Henriot donne toujours l'impression que jouer du piano à la perfection est, pour elle, chose naturelle. Même les notes les plus aiguës du piano rendent, sous ses doigts, un son cristallin des plus agréables. Quant à son phrasé, il est chantant, nuancé, d'une grande délicatesse.

M. Münch s'est montré, une fois de plus, "l'accompagnateur idéal des solistes" et l'orchestre, au mieux de sa forme, a fait ressortir toute la beauté et le charme des deux partitions de musique française si représentatives.

Au début du concert, M. Münch et l'orchestre ont payé leur tribut à la mémoire de Rudolf Elie, Jr, critique musical du *Boston Herald*, décédé en mission à Los Angeles quelues jours plus tôt, en jouant un choral pour cordes de la *Passion selon St-Mathieu*, de Bach.

Le concert lui-même commença par la *Musique*, de Bartok, pour Cordes, Percussion et Celesta. C'est une oeuvre d'une exécution excessivement difficile et il a fallu toute la maitrise de Münch et de ses musiciens pour la faire accepter par le public. Les applaudissements étaient assez nourris, mais s'adressaient bien plus aux exécutants qu'à l'oeuvre elle-même.

A l'issue du concert, le Consul général de France et Mme de Pampelonne avaient invité chez eux un certain nombre de personnalités du monde musical pour rencontrer Mlle Henriot et M. Münch, mais la tempête de neige qui s'est abattue sur Boston vendredi après-midi a obligé les invités d'honneur à rentrer immédiatement à leurs domiciles dans la grande banlieue.

Great Delight

Continued From Page 14

in four movements and, like his "Concerto for Orchestra," Bartok explores every resource of the ensemble. The opening movement is sparse melodically but constant repetition of phrases makes for continued interest. The second movement is exciting. Its rhythmic incisiveness building tremendous climaxes. The adagio is a wonderfully constructed movement which calls upon all the virtuosity within the ensemble for complete fulfillment. The finale closes the work in a blaze of heroics.

Ravel's "Concerto for Piano and Orchestra" is a work which might have been tailored for Miss Henriot. She is a brilliant pianist with a fine technique and flair for the dramatic. Ravel's concerto reveals his concept of what a piano concerto should be and do, namely to entertain and display the pianist. This is a gay and brilliant work which pretends neither to have depth nor dramatic effect. The piano is well in the foreground and its virtuoso gymnastics both entertain and dazzle. Miss Henriot won a deserved ovation which she shared with Mr. Munch and the orchestra.

Taste Heightened

Vincent d'Indy was a composer of patrician. This taste was heightened and developed by his friend and teacher, Cesar Franck. The piano part of the "Symphony for Orchestra and Piano on a French Mountain Song" is of such importance as to thoroughly justify the inclusion of the instrument in the title of the work. However, while it is the most important instrument of the orchestra, it remains a part of the orchestra, integrated with it. At no time does the music suggest such relationship between piano and orchestra as one finds in a concerto.

The simple little tune on which the work is based undergoes wondrous transformations. It is tossed about from instrument to instrument, sometimes it is in rugged view; at other times it is delicate. Mr. Munch was in his most tumultuous mood as he conducted the work with tremendous intensity and volcanic power. It would have taken a Horowitz to have been heard all the time over the din. Miss Henriot could be heard most of the time. In lyrical passages she played with a beautiful tone and line and she also had amazing power. It was a stunning performance from all concerned.

The Junior League will observe the 25th anniversary of its sponsorship of these concerts next season. In observance, three splendid, exciting concerts are planned. We shall hear the N. Y. Philharmonic Orchestra, Leonard Bernstein conducting; Gaby and Robert Casadesus, duo pianists, and Arthur Fiedler and the Boston Pop Orchestra

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No Days Off For Trade's

WEDX, Trade High School's educational FM radio station, will broadcast on a year-round basis and serve as an airlink between transmission of broadcasts originating from WGBH in Boston ... Medical Co...

...Rosary Sodality ... Church included President Elizabeth Wihbey, Mrs. William Ferris, Mrs. Eva Frange, Mrs. Anna Sady, Mrs. Mabel Shilub, Mrs. Nora David, Mrs. Marion Semnie, Mrs. Selma Deeb, Mrs. Josephine Karam, Mrs. George Nassar, Mrs. Vera Dadhah and Mrs. Joseph Saare. The bearers were Joseph Harbey, Charles, Robert and Sidney Suse, Thomas Toomey and Ralph Karam. Burial was in St. Michael's Cemetery where Fr. Saab read the prayers at the grave.

* * *

The funeral of Mrs. Leon Harris of Ludlow Center was held at the Kapinos funeral home Sunday. Rev. Fred Bratton of the First Congregational Church, Indian Orchard, officiated. There was an organ prelude by Mrs. James Fennen. An honorary delegation from the Chapman Valve Manufacturing Co. consisted of Victor Bissonette, David Falconer, John McKalian, Arthur Rooney, Ernest Brunelle and Harry Ledger. Bearers were Raymond Moore, Edward Fuller, John and Alec Polansky, Dwight Tucker and Paul Remington. Burial was in Island Pond Cemetery.

* * *

The funeral of Miss Ellen A. Moriarty of 12 Primrose St., West Springfield, was held Monday at Curran-Jones funeral home, with a requiem high mass in Immaculate Conception Church. Rev. Francis A. Powers was the celebrant. Bearers were James, John and George Moriarty, Eldred and Timothy Baker and Thomas O'Neil. Burial was in Calvary Cemetery in Chicopee where prayers were read by Fr. Powers.

The funeral of Mrs. Maude (Terry) Deslongchamp of 855 Worthington St. was held Monday afternoon at George St. Pierre & Son funeral home with Rev. Prescott Grout of Asbury Methodist Church officiating. Bearers were John McKee, Edward Deslongchamp, Alfred Richards, Alfred Baron, Arthur Magnon and Albert McKee. Burial was in Hillcrest Park Cemetery where Mr. Grout read com...

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NEW YORK, N. Y. TIMES
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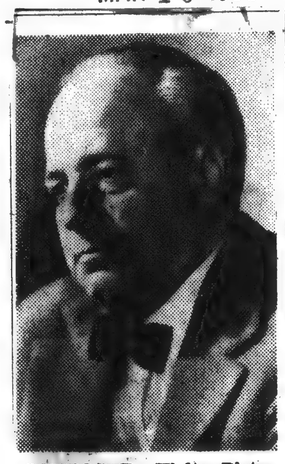

COMPOSER—Walter Piston will have new work played here by Boston Symphony.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019
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By Harriett Johnson

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SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049
APR 5 1958

MUSIC TO MY EARS, Irving Kolodin

Ansermet at the Philharmonic—Moedl, Steber

ANY composer who puts himself out to write a concerto for viola is, obviously, performing a public service and is entitled to gratitude therefore. Not many with the skill of Walter Piston have felt such an urge, and the evidences of consideration in the work performed by Joseph di Pasquale with the Boston Symphony under Charles Munch in its latest visit to Carnegie Hall are many. Like most mature works of Piston it is executed with taste, judgment, and admirable compactness. He has a keen awareness of the length to which his ideas can be expanded, and he doesn't exceed it. This is, inferentially, a tribute to his organizational sense, in that the "end" justifies the means by which it was attained, thus growing out of what has proceeded.

Di Pasquale is an excellent musician and a violist of good sound and fluency. But there were suggestions, from time to time, that the power of projection, the salience of tone and dynamics that go with a career of solo performance on the instrument were lacking. There are few who qualify for such recognition at the present time, but until the best of them puts his mind to this work it would be difficult to tell whether Piston's melodic seeds can blossom, like the primrose, or merely bud. This Munch program also offered a spirited playing of Handel's "Water Music" (the horn players would probably call his tempi in the fast movements exasperating rather than exhilarating) and a forthright one of Bartok's "Music for Strings, Percussion, and Celesta." However, this is not a particularly forthright score, and some of Munch's effects leveled out the subtleties of sound, the niceties of timbre which comprise its distinctive flavor.

MUSICAL AMERICA
NEW YORK, N. Y.
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Boston Symphony Orchestra, Charles Munch, conductor; Joseph de Pasquale, violist; Carnegie Hall, March 19:

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Concerto for Viola and Orchestra ..... Piston
(First New York Performance)
Music for Strings, Percussion, and Celesta ..... Bartok
Suite in F major, Op. 33 ..... Roussel

Walter Piston's Viola Concerto is well-bred and has a clean bill of health. Transparently but sturdily built, it breathes its solo passages with audible evenness, a great merit of Mr. Piston, who was expertly and successfully concerned not to let the rest of the orchestra stifle this problem child of the violin family. Most of the time he allows it only to play with the gentler companions, such as flute, oboe, and harp, and if the more robust fellows of the brass clan come along, he makes sure to keep them at a safe distance.

The work is relatively short in duration (barely 20 minutes), and, aside from a few double stopping passages, not too difficult to play. Nice, the dreamy peacefulness of the second movement, and the contrasting brief Allegro vivo in its strong rhythmic alertness. The concerto is dedicated to Joseph de Pasquale, who usually sits at the first desk of the orchestra's viola section. He is a fine player, and his strong fingers and virile bow drew a gorgeous tone from his Gasparo da Salo.

Bartok's composition rose under Mr. Munch's hands to the elementary unconsciousness of Hungarian music, standing already very close to Schoenberg, without giving up the laws of tonality. The music seemed to be wonderfully clarified, and the disguised fugato of the first movement, with the exciting development to full force of both string groups, was trembling with mystery.

The Roussel Suite, written for the Bostonians some 20 years ago, showed again the splendor of this orchestra. The military-band like drive of the Prelude, the polyphony of the Sarabande, and the humorous freshness of the Gigue gave Mr. Munch and his men ample opportunity to deserve the enthusiastic plaudits of the audience.

Handel's "Water Music" opened the evening, and if the story is true that King George I of England had the work repeated three times upon first hearing, I can well understand it—if the rendition on the Thames was a brilliant as it was this time in Carnegie Hall. —J. F. S.

NEW YORK, N. Y. TIMES
MAR 20 1958

Music: A New Concerto

Bostonians Play Piston Score for Viola

By HOWARD TAUBMAN

WALTER PISTON'S new Viola Concerto has the tact and discrimination one would expect from this American composer who has sedulously cultivated his own garden. Introduced to New York by the Boston Symphony Orchestra at Carnegie Hall last night, with Joseph De Pasquale as the soloist, it made a firm impression without attempting to overwhelm the listener.

For Mr. Piston began with the idea of exploiting all the viola's virtues. He did not seek to change its nature, which is essentially warm and grave and lyrical. Realizing that it is most eloquent when it is not asked to be too vehement or flightly, he provided it with music with which it is at ease.

The manner in which Mr. Piston has worked out his orchestral support reveals his concern for the solo instrument's best interests. At no point does he permit the viola to be trampled underfoot by a symphonic herd in full cry. Contrasts, balances and colors are calculated with sensitive nuance.

But the concerto is not merely an exercise in skillfull instrumentation. Its keystone is the middle movement, an adagio con fantasia, which has a sustained poetry. It is the longest of the three movements, and it flows on with an ease and rightness that conceal the distinction of its thought. The opening movement has breadth and weight; it is a solid approach to the adagio. But the final section, wherein Mr. Piston tries to be gay and airy, is like a soufflé that has refused to rise.

The concerto was written expressly for the Boston Symphony and dedicated to Mr. De Pasquale, its solo violist. He played it with technical assurance and a glowing tone. Charles Munch conducted the orchestra with refinement.

Mr. Munch was in the vein last night. His reading of Bartók's Music for Strings, Percussion and Celesta was commanding in its comprehension. The string colors were full of subtlety. The blend of percussion and string timbres and delicate. The rhythms were steady when they needed to be, and the magic of this remarkably evocative score wove its spell.

The evening began with Handel's "Water Music" Suite, in Sir Hamilton Harty's arrangement. Like the Roussel Suite, which ended the concert, it is a Munch specialty. It was good to hear this genial, untroubled music played with so much sparkle. It was good to be reminded by old Handel that music can bbe an uncomplicated joy.

Walter Piston

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Joseph de Pasquale, violist. At Carnegie Hall.
Suite for Orchestra, from the Water Music ..... Handel-Harty
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Suite in F, Op. 33 ..... Roussel

Walter Piston's Viola Concerto is well-bred and has a clean bill of health. Translucently but sturdily built, it breathes its solo passages with audible evenness, a great merit of Mr. Piston, who was expertly and successfully concerned not to let the rest of the orchestra stifle this problem child of the violin family. Most of the time he allows it only to play with the gentler companions, such as flute, oboe, and harp, and if the more robust fellows of the brass clan come along, he makes sure to keep them at a safe distance.

The work is relatively short in duration (barely 20 minutes), and, aside from a few double stopping passages, not too difficult to play. Nice, the dreamy peacefulness of the second movement, and the contrasting brief Allegro vivo in its strong rhythmic alertness. The concerto is dedicated to Joseph de Pasquale, who usually sits at the first desk of the orchestra's viola section. He is a fine player, and his strong fingers and virile bow drew a gorgeous tone from his Gasparo da Salo.

Bartok's composition rose under Mr. Munch's hands to the elementary unconsciousness of Hungarian music, standing already very close to Schoenberg, without giving up the laws of tonality. The music seemed to be wonderfully clarified, and the disguised fugato of the first movement, with the exciting development to full force of both string groups, was trembling with mystery.

The Roussel Suite, written for the Bostonians some 20 years ago, showed again the splendor of this orchestra. The military-band like drive of the Prelude, the polyphony of the Sarabande, and the humorous freshness of the Gigue gave Mr. Munch and his men ample opportunity to deserve the enthusiastic plaudits of the audience.

Handel's "Water Music" opened the evening, and if the story is true that King George I of England had the work repeated three times upon first hearing, I can well understand it—if the rendition on the Thames was a brilliant as it was this time in Carnegie Hall. —J. F. S.

NEW YORK, N. Y. TIMES
MAR 20 1958

Music: A New Concerto

Bostonians Play Piston Score for Viola

By HOWARD TAUBMAN

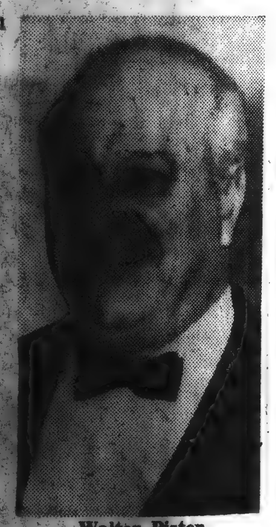
WALTER PISTON'S new Viola Concerto has the tact and discrimination one would expect from this American composer who has sedulously cultivated his own garden. Introduced to New York by the Boston Symphony Orchestra at Carnegie Hall last night, with Joseph De Pasquale as the soloist, it made a firm impression without attempting to overwhelm the listener.

For Mr. Piston began with the idea of exploiting all the viola's virtues. He did not seek to change its nature, which is essentially warm and grave and lyrical. Realizing that it is most eloquent when it is not asked to be too vehement or flightly, he provided it with music with which it is at ease.

The manner in which Mr. Piston has worked out his orchestral support reveals his concern for the solo instrument's best interests. At no point does he permit the viola to be trampled underfoot by a symphonic herd in full cry. Contrasts, balances and colors are calculated with sensitive nuance.

But the concerto is not merely an exercise in skillful instrumentation. Its keystone is the middle movement, an adagio con fantasia, which has a sustained poetry. It is the longest of the three movements, and it flows on with an ease and rightness that conceal the distinction of its thought. The opening movement has breadth and weight; it is a solid approach to the adagio. But the final section, wherein Mr. Piston tries to be gay and airy, is like a souffle that has refused to rise.

The concerto was written expressly for the Boston Symphony and dedicated to Mr. De Pasquale, its solo violist. He played it with technical assurance and a glowing tone. Charles Munch conducted the orchestra with refinement.



Walter Piston

The Program

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, Joseph de Pasquale, violist. At Carnegie Hall.

Suite for Orchestra, from the Water Music ..... Handel-Harty
Concerto for Viola and Orchestra (first New York performance) ..... Piston
Music for Strings, Percussion and Celesta ..... Bartok
Suite in F, Op. 33 ..... Roussel

Mr. Munch was in the vein last night. His reading of Bartok's Music for Strings, Percussion and Celesta was commanding in its comprehension. The string colors were full of subtlety. The blend of percussion and string timbres was delicate. The rhythms were steady when they needed to be, and the magic of this remarkably evocative score wove its spell.

The evening began with Handel's "Water Music" Suite, in Sir Hamilton Harty's arrangement. Like the Roussel Suite, which ended the concert, it is a Munch specialty. It was good to hear this genial, untroubled music played with so much sparkle. It was good to be reminded by old Handel that music can be an uncomplicated joy.

177

Munch and Bostonians Go Modern

By MILES KASTENDIECK

Three contemporary works gave the Boston Symphony's Wednesday night subscribers almost too much modern music at a single sitting in Carnegie Hall. A number had had enough after hearing Bartok's "Music for Strings, Percussion and Celesta" and withdrew. After 20 years they are evidently not yet receptive to one of the most remarkable of 20th-Century masterpieces.

The Bartok called forth a virtuoso performance of sterling calibre. I never have heard it more wonderfully played. Charles Munch's way with it is his own. It fosters the idea that this music remains pliable stuff: a performance reflects the conductor's grasp in revealing fashion.

Munch's interpretation injects plenty of vigor. He made the second movements sound more rhythmically exciting than any other conductor in performances here. His concept does not wholly convince me, but the Bostonian's playing does. This was exceptionally transparent and amazingly skilled. It generated its own brand of intensity.

The program featured the first N. Y. performance of Piston's viola concerto written especially for Joseph De Pasquale, the Bostonian's first-desk man.

Placed so close to the Bartok, it suffered subsequently because of its thoroughly well-bred character. For all the catchy aspect of the final movement, it expressed far less vitality.

This is a contemplative concerto, quite somber in nature. Even in the syncopated gaiety of the finale, this quality crept back into the music. Its melancholy tinge strikes a vein of quiet beauty in the slow movement.

Piston grows communicative chiefly in the final pages of each of the three movements. He lingers constantly on the threshold of sustained lyricism, but somehow fails to cross it. He has written understandingly for the viola.

De Pasquale played beautifully. He draws a rcih and vibrant tone from his instrument. This performance suggested that he is rapidly becoming the finest among viola players before the public today.

Roussel's Suite in F concluded the program. Coming after both Piston and Bartok, it moved too much in the same area of sound. The concert needed more variety of color.

An entirely different kind was provided by Handel's "Water Music" at the beginning. This has almost become a Munch signature piece. Somehow it did not jibe with the remainder of the program last night. Hearing the Bartok compensated for everything.

New York Journal-American
★ Thurs., Mar. 20, 1958-9

WORDS and MUSIC

By Harriett Johnson

De Pasquale Scores With Bostonians

The viola is a sombre, brooding instrument but last night in Carnegie Hall its expressiveness had sheen as well as sorrow.

Walter Piston's new Viola Concerto was given a special aura at the concert of the Boston Symphony by the resplendent playing of the soloist, Joseph De Pasquale, first violist of the orchestra. Charles Munch conducted the N. Y. premiere.

Piston's Concerto is a work of imagination rather than of emotion. Its melodic trend is subtle while its harmonies are ingenious without being disturbing. It is skillful in workmanship and short for a three-movement symphonic form, lasting altogether less than 20 minutes. The contrasts in the first movement are meaningful. In two places, for instance, the viola has multiple stopping alone, in the manner of a short cadenza, leading into a poignant theme. Each seems right placed with the other. The first-movement rhythmic episodes give momentum and provide variety in relation to the prevailing lyrical character.

The slow movement becomes a reflective, mournful song while the four-minute finale gallops jocosely and is over before it begins.

Yet, recognizing its numerous assets, the Concerto leaves one essentially with admiration and respect rather than with love. The ideas stem from a probing musicality rather than from the heart.

Bartok and Handel

Excellently written for the instrument, however, the work, dedicated to De Pasquale, is made to order for his superb, sensitive style of playing. His tone is wonderfully smooth, a state of affairs, almost non-existent among players of this problem child. Tuned a fifth below the violin, the viola is much more unwieldy than its smaller colleague.

To De Pasquale, everything was easy while his quality was warm and rich, or surprisingly brilliant in the upper register. The audience received him and Piston too, wtih enthusiasm.

Bartok's ever-fascinating "Music for Strings, Percussion and Celesta" was presented with expertness and sensitivity by Munch and the Bostonians. Handel's Suite for Orchestra from the "Water Music," arranged by Sir Hamilton Harty, began the concert in rough rather than elegant style. Roussel's Suite in F Major, Op. 33 closed the program in rousing fashion.

In Brooklyn Tomorrow

Tomorrow night Munch and the Bostonians will play in the Brooklyn Academy of Music with Nicole Henriot as soloist in the Ravel Concerto and in D'Indy's Symphony for Orchestra and Piano on a French Mountain Song. Saturday afternoon they return to Carnegie Hall, again with Miss Henriot in the same works. This is the ensemble's final visit of the season.

NEW YORK POST, 31

...K WORLD-TELEGRAM AND

Music

Bartok Performed At Carnegie

By LOUIS BIANCOLLI.

The sensation of last night's Boston Symphony concert conducted by Charles Munch in Carnegie Hall, was Bela Bartok's 20-year-old "Music for Strings, Percussion and Celesta."

It was a sensation on two counts. It is a fascinating piece of music that grows more and more fascinating over the years, and it was given a superlative performance by a superlative orchestra.

I don't recall responding to this haunted and haunting music quite the way I did last night. There were whole episodes, subtleties within subtleties, that seemed to have escaped me before. It was quite an experience.

Gripping Power.

Whatever it was Bartok had in mind here, it must have gripped his imagination powerfully. There isn't a moment's letdown in the tense, living fabric of this music, not a phrase that says too little or nothing at all.

There are rhythms galore; regular and irregular, straight and counter, archaic, folkish and modern, all linking arms in a series of spectral escapades. Bartok at times seems to turn on a switch and send a shiver through the orchestra.

Mr. Charles Munch and the Bostonians are to be congratulated on one of the most exciting single contributions made to the city's entertainment this season by a visiting orchestra.

Tragic Life.

It was painful to recall that, having composed a great deal of such music, Bartok should have lived the last years of his life in near-poverty. Today, of course, he would be on Easy Street from the royalties.

The soloist last night was Joseph De Pasquale, the Boston orchestra's first viola-player, his solo vehicle being a slick and serviceable new concerto by Walter Piston, composed for the orchestra.

It was all grateful music for the gifted violist and his instrument, designed to bring out the warm velvety tone of the viola and blend it variedly with strings, woodwinds and brasses. Mr. Piston knows his way around the orchestra.

Much of this symphonic ground, I felt, Mr. Piston had gone over before. The slow movement, however, enshrines passages of noble beauty for the viola which suggested to a perceptive musical friend "the soft Italian sky."

The orchestra was also heard in Handel's "Water Music" and Roussel's "F Major Suite." Throughout, the playing was memorable for brilliance and intensity.

178

18 Times Mar 2 1958

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, BOSTON, MONDAY, MARCH 24, 1958

infonietta Concert

Three Premières Heard; Two Soloists Featured

By Harold Rogers

All in all it was a program of surprises and delights. Josef Zimbler gave us an American première, two Boston premières, a composer conducting his own work, and two superb soloists. Jordan Hall was comfortably filled yesterday afternoon for this final concert of the season by Mr. Zimbler's Sinfonietta.

The entire concert, as announced by Harry Ellis Dickson, was dedicated to Rudolph Elie. It opened with a largo from a suite by Corelli which had been added to the program in Mr. Elie's memory. We then heard a vigorous performance of Bach's Brandenburg Concerto No. 3, with all the strings at their fiddling best and with Melville Smith officiating in fine style at the harpsichord.

Irving Fine came forward to conduct the Boston première of his own Serious Song, a Lament for String Orchestra, composed in 1955 on a commission from the Louisville Orchestra. Here again we could take note of Mr. Fine's distinct personal style gained in recent years, his ability to turn out a tightly integrated score charged with ideas that communicate on the highest poetic level. Now that he is a mature composer, it is to be hoped that he will find time to turn out a symphony.

Sherman Walt, the solo bassoonist of the Boston Symphony who was heard earlier this season in Mozart's Bassoon Concerto, had another fine day in the sun yesterday when he played the first American performance of Vivaldi's Concerto for Bassoon No. 9 in C major. This work was first published, oddly enough, in 1951, and the edition was prepared by Gian Francesco Malipiero.

Again Mr. Walt won an ovation for his suave, appealing tone and his flexibility with an instrument that is generally thought ponderous. Pyrotechnics are a possibility when Mr. Walt's agile fingers control the keys.

The second Boston première was provided by Alan Hovhaness's Psalm and Fugue, Op. 40A; and if Mr. Hovhaness had not been playing at another concert in town, he would not have missed this excellent performance. Written in an earlier style (the Psalm in 1942, the Fugue in 1946, before he struck gold in his Armenian mine), the piece is eloquently molded in a modality comparable to that employed by Vaughan Williams in his Fantasia on a Theme by Thomas Tallis.

Alexander Borovsky, the second soloist of the day, brought the concert to a satisfying close by his warm performance of Bach's Concerto for Piano in D minor, in the version of Ferruccio Busoni. If his traversal leaned more to the romantic than to the baroque, it was nevertheless done with serene care and tonal beauty.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

MAR 20 1958

Symphony Keeps New York Date In Ties and Tails

The Boston Symphony played a concert in the Brooklyn Academy of New York last night in proper evening dress—which just got back in time from a lonely trip to Philadelphia.

The white ties and tails and instruments had been shipped on ahead for a Thursday concert in Philadelphia. But the storm prevented the orchestra from reaching Philadelphia, so the concert was canceled.

Symphony officials said it was only the second time in history that weather forced cancellation of a concert during a tour.

But the evening dress was promptly shipped back to New York in time for the concert.

Boston Symphony Concert

By Francis D. Perkins

After beginning the program with Handel's "Water Music," the Boston Symphony Orchestra moved into the twentieth century and stayed there for the rest of last night's concert at Carnegie Hall. Joseph de Pasquale, the Bostonian's first violist, was the soloist with his colleagues under the direction of Charles Munch in the local premiere of a new concerto by Walter Piston; Bela Bartok's "Music for Strings, Percussion and Celesta" and Albert Roussel's Suite in F major followed.

In an informative program note on his Concerto for Viola and Orchestra, Mr. Piston has outlined his aims and the problems of instrumental sonority involved in attaining them. The music suggested that he has accomplished his aims, so far as setting forth the viola's resources are concerned, and solved the problems. The orchestra, as he intended, has a role of equal importance with that of the soloist, but the viola has a definitely solo assignment. Furthermore, its music is never obscured or absorbed into the general orchestral tissue; its range of timbre and hue is always made evident.

The musical ideas in this notable example of Mr. Piston's instrumental craftsmanship are definite in contour and varied in mood; there is also some variation in their immediate appeal to a listener's memory. His musical invention and expressive evocation were most persuasive in the poetic adagio, where both Mr. de Pasquale and his colleagues realized its atmosphere of long-lined lyric meditation. The other movements were well wrought and idiomatic, but their musical substance seemed less convincing. The soloist played with noteworthy technical fluency coupled with interpretative understanding, and a tone that was appealing throughout its range.

THE PHILADELPHIA INQUIRER, FRIDAY MORNING, MARCH 21, 1958

Boston Symphony Cancels Concert

The Boston Symphony Orchestra's concert at the Academy of Music was canceled last night when Charles Munch, conductor, reported its members were stranded by the snow in New York.

Munch told officials of the Philadelphia Forum, a division of The Philadelphia Inquirer Charities sponsors of the concert, that he was unable to obtain transportation to this city.

The storm played havoc with entertainment schedules elsewhere in the city. The concert of the Youth Orchestra of Greater Philadelphia at the Academy of Music tonight and the concert of the Philadelphia String Virtuosi, scheduled for the Pennsylvania Academy of the Fine Arts, were postponed until April 18.

Eugene Ormandy, conductor of the Philadelphia Orchestra, said its instruments were stormbound in Washington, forcing him to substitute Richard Strauss' "Don Juan" for the world premier of Laszlc Angyal's "Valse Macabre" in the Academy of Music.

The rest of the program, featuring Isaac Stern as violin soloist, remained unchanged for today and tomorrow night, Ormandy said.

Also canceled were a Mummers program last night in Convention Hall and tonight's Junto Art Exhibition.

The storm, however, failed to upset theatrical tradition at the Locust, Forrest and Shubert Theaters, where curtains went up promptly at 8:30 last night.

Locust ticketholders unable to attend the performance of "Back to Methuselah" may make exchanges for tonight's performance. Tickets also may be exchanged at the Forrest for the play "No Time for Sergeants" and at the Shubert for "Say Darling," it was announced.

179

N.Y. Times March 22, 58

Snowstorm Mutes the Boston Symphony; Horns in Philadelphia, Men in New York

Which came first, the instruments or the symphony orchestra? In Philadelphia Thursday the instruments came first—and the Boston Symphony Orchestra never did arrive.

The orchestra was to have appeared in the Academy of Music. To that end, the usual elaborate preparations had been made. There were hotel and train reservations, meal plans, ticket sales and other down-to-earth concommitants of culture.

The instruments, shipped ahead, arrived in plenty of time. So did the music and the evening suits—white ties and tails. As for the musicians, they were having an all-too leisurely lunch at Pennsylvania Station here.

It was the second time in its long and honored history that the Boston Symphony had failed to keep an out of town engagement because of the weather.

Fortunately, the equipment got back in time for the symphony's concert last night in the Brooklyn Academy of Music. Thursday afternoon, with their accustomed punctuality, conductor Charles Munch and most of his players boarded the 1 o'clock train in Pennsylvania Station. They sat down to an unhurried lunch. Two-and-a-half hours later they were still sitting in Pennsylvania Station. The last storm of winter had knocked out power lines and blocked rail transportation between her and Philadelphia. The concert had to be cancelled.

The next morning, Armand Ghitalla, trumpeter, had a rehearsal scheduled with a few colleagues who were to accompany him in his recital in Town Hall tomorrow afternoon. But now their instruments were stuck in Philadelphia.

Acasario Masseo, personnel manager of the Boston Symphony, barrowed the necessary instruments. But the rehearsal was held without the man who will conduct the ensemble for Mr. Chitalla. He—Arthur Fiedler, was stormbound in Norfolk, Va.

PHILADELPHIA, PA.
BULLETIN
Circ. D. 709,441 - S. 723,743

MAR 21 1958

Snow Cancels Concert; Stage Shows Went On

The snow storm knocked out last night's scheduled concert by the Boston Symphony Orchestra at the Academy of Music. Charles Munch, the conductor, and his men were unable to obtain transportation to this city from New York, explained officials of the Philadelphia Forum, sponsors of the concert.

Today's concert by the Philadelphia Orchestra will be conducted by Eugene Ormandy. Richard Strauss' "Don Juan" will be substituted for Laszic Angyal's 'Valse Macabre."

All three stage shows at the Locust, Walnut and Forrest went on last night. Managements at the three theaters announced stormbound ticket holders could exchange their seats for tonight's performances.

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 24,693

MAR 19 1958

Boston Symphony Again Is Hailed at College Concert

By HARRY R. HAZARD

The Boston Symphony Orchestra played magnificently at Palmer Auditorium last night during its annual visit to New London. The performance, third regularly scheduled event in the curretn Connecticut College concert series, was conducted by Charles Munch and featured Joseph de Pasquale, first violist of the orchestra, as soloist.

A startlingly fine interpretation and rendition of Beethoven's Symphony No. 7 in A Major, Op. 92, was first on the program. Munch, without nervously overdriving the work as Toscanini sometimes did, infused it with an electrifying rhythmic vitality which made it sing forth in sounds of revelation quite apart from the all too frequently encountered cursory airings given tired masterpieces. Orchestral choirs and solo instrumental voices were held in dynamic balance of such subtility as to impart unusual transparency to the thrice familiar score. Strings and woodwinds sang most wonderfully and the brasses were delightful in their crackling brilliance and precision. It was obvious that considerable care had been devoted to the preparation of the reading.

The novelty of the evening was Walter Piston's recently completed Concerto for Viola and Orchestra which was written expressly for Joseph de Pasquale and was inspired in large part by his superb viola playing. It had its world premiere in Boston's Symphony Hall only about ten days ago. It is the obvious intention of the composer that the piece explore to the full the expressive capabilities and technical facility of the viola within the framework of a carefully contrived musical structure. The overall sound of the music is conservatively modern. It affords innumerable immediately accessible aural pleasures and interests upon first hearing but one realizes that only subsequent encounters will reveal its wealth of fine detail and formal organization. Its melodic content, unlike that in a work such as the Bartok Viola Concerto, is elusive—one does not come away humming even fragments of the piece. Its mood, except in the last movement, is rather serious. It has strong rhythmic drive and fascinating instrumental coloring.

de Pasquale's impeccable handling of the concert backed by the fine playing of the orchestra evoked many bravos from the audience and orchestral musicians. Knowing that Mr. Munch had prepared Bartok's Music for Strings, Percussion and Celesta for performance in New York's Carnegie Hall tonight, one's only regret is that this remarkably fascinating composition might not have been included on the New London program in place of Wagner's Prelude and Liebestod from Tristan and Isolde, fine though the rendition of this war horse was.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

MAR 21 1958

Storm Cancels Orchestra Trip

The scheduled appearance of the Boston Symphony Orchestra at the Academy of Music last night was cancelled because of storm conditions.

A spokesman for the Philadelphia Forum, sponsor of the concert, said the members of the orchestra and conductor Charles Munch were stranded in New York by the snow and unable to obtain transportation to Phila

Henriot Soloist Musical America April, 1958

Nicole Henriot, the effervescent and most musical French pianist long admired here, was soloist at the Boston Symphony concerts in the regular series, March 14 and 15. She appeared in two works, the somewhat tarnished Ravel Concerto, and d'Indy's perennially fresh Symphony on a French Mountain Air. The stated program began with a modern masterpiece, Bartok's Music for Strings, Percussion and Celesta.

With the return of Mr. Munch to the conductor's stand of the Boston Symphony on March 7, after an absence of two weeks, there came also first performance of two new scores: the Viola Concerto by Walter Piston, and the Symphony No. 3 by the distinguished Frenchman in music Henry Barraud. (See reviews of Boston Symphony concerts in New York, March 19 and 22.)

A week before, Richard Burgin had conducted a program devoted to contemporary music. The music and its performance were wholly fascinating. The First Symphony of Shostakovich was followed by Schoenberg's Five Piece for Orchestra, unheard at these concerts since 1914, and they in turn were followed by three excerpts from the opera "Wozzeck", by Alban Berg, and the "Scythian" Suite of Prokofieff. Patricia Neway, of the opulent soprano voice and sound musicianship, was soloist in the music of Berg.

Thomas Schippers, the gifted young conductor already heard here in operatic performances by the Metropolitan and New York City Opera, made his debut as guest conductor of the Boston Symphony on Feb. 21. His program consisted of the Cherubini Symphony in D major (new here, and a minor but appealing work), Stravinsky's "The Firebird" Suite in the composer's revision of 1919, and the Second Symphony of Sibelius. Mr. Schippers is highly polished in technique and elegant in appearance, but his conducting—away from the operatic theatre and its trappings—impressed me as cool and dry.

Masque Given

In the Gardner Museum, also known as Fenway Court and "Mrs. Jack Gardner's Palace", Boston long has had an art treasure in the form of a large Italian villa and its contents. The vast structure was a perfect background for a splashy musico-social do on March 12 when a Masque in 16th Century style and costume was given to honor patrons, sponsors and donors to the scholarship fund of the Boston University School of Fine and Applied Art, theatre and music division.

Only a comparatively small audience, and that composed mostly of youngsters, have heard, thus far, the new puppet opera, "Jack and the Beanstalk" by Henry Lasker, director of music in the public schools of Newton. But first performance, at the season's final Youth Concert series at the Brookline High School, March 15, indicated the piece deserves to be heard far and wide. It is a cute and bouncy score, for an orchestra numbering a little over 20, three singers and narrator.

The Chorus Pro Musica gave a most interesting concert under the direction of its able conductor, Alfred Nash Patterson, at Symphony Hall the evening of Feb. 23. Francis Poulenc's "Figure Humaine" received its first Boston performance and proved a work of much ingenuity if dry texture. The remainder of the concert was given to Schuetz's "German Magnificat", admirably sung, and to the Brahms Requiem. This last was a creditable presentation, given luster by the superb solo singing of soprano Adele Addison and baritone Robert Patterson.

Andre Tchaikowsky made his Boston debut at Symphony Hall on Feb. 18. This young pianist is enormously gifted, as he easily indicated in Bach's demanding "Goldberg" Variations, a Chopin group and the Seventh Sonata of Prokofieff.

Another brilliant young talent exhibited here for the first time in a solo concert is that of Joseph Silverstein, violinist of the Boston Symphony. At Jordan Hall on Feb. 24, Mr. Silverstein revealed a large technique and a prodigal but beautifully controlled and graceful use of the bow in a difficult program. Martin Boykan was an excellent accompanist.

Zino Francescatti delighted a large Boston University Celebrity Series audience at Symphony Hall on March 2. This musicianly and mellow violinist was heard in, among other works, the remarkable unaccompanied Sonata in G by the Israeli composer Paul Ben-Haim.

It fell to Charles Munch and the Boston Symphony to give the first concert performances on the East Coast of Stravinsky's newest major score, the ballet "Agon". This work, with the Suite drawn from Rameau's "Dardanus", by Rameau, and the Seventh Symphony of Bruckner, formed the program for the concerts of Feb. 7 and 8 at Symphony Hall.

Marcel Mule made his United States debut as soloist with the Boston Symphony on Jan. 31. He is a virtuoso of the saxophone, so formidable in technique and so musically elevated

in his manner of playing that the instrument takes on a dignity usually not to be perceived. Mr. Mule performed the Ibert Concertino and Henri Tomasi's effective but negligible Ballade.

The week before, Robert Shaw was guest conductor of the Boston Symphony, his first such appearances. A musician who has devoted most of his career previously to choral direction, Mr. Shaw is obviously gifted. He is precise and refined, in fact a little too refined, for Hindemith's Symphonic Metamorphosis of Themes by Weber could have had more punch and thrust than it did. Haydn's "Oxford" Symphony, clean and elegant, was the best performance of all, with Schubert's "Unfinished" running a close second. Mr. Shaw introduced to the area of the composer's birth Alan Hovhaness' excellent "Mysterious Mountain".

Adele Addison, appearing for the second time in the Boston Morning Musicales in the Hotel Statler ballroom, once again provided a concert of flawless musicianship.

The New York Pro Musica gave the first of two concerts at Jordan Hall on Feb. 11, devoting the evening to pieces from the Medieval, Renaissance and Baroque periods. On Sunday, Feb. 16, the day of the crippling snowstorm, they sang and played Tudor and Elizabethan music. From every point of view, these two concerts were among the finest of the season.

Yehudi Menuhin arrived in Boston on the same blizzarding day, and played in Symphony Hall that afternoon a concert to benefit the South End Music Center.

A refreshingly novel concert, and one given in a perfect setting, the Institute of Contemporary Art, was that by the Boston Fine Arts Quartet. These four are Boston Symphony string players—violinists Joseph Silverstein and Gottfried Wilfinger; violist Eugen Lehner and cellist Richard Kapuscinski. The outstanding work was Webern's Five Pieces, which in a smallish room with X-ray sharp acoustics sounded with order and logic and good tonal effect. By contrast, Milhaud's beautiful and piquant Seventh Quartet seemed almost old-fashioned. The evening began with Villa-Lobos' Quartet No, 12.

Myra Hess has made her single Symphony Hall appearance of the season, and as always to a packed house and much acclaim.

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Gina Bachauer, that great pianist among pianists (and not just among women pianists, either) gave a concert in Symphony Hall which I shall not forget. Brahms of the Paganini Variations (Book II), Debussy and Chopin furnished the highlights of the afternoon.

Other recent visitors have been guitarist Andres Segovia, brilliant as always; Soviet pianist Emil Gilels; the Quartetto di Roma; Metropolitan Opera baritone Leonard Warren, at the season's final Boston Morning Musicale; soprano Irmgard Seefried, who gave us a magnificent afternoon of lieder, with pianist Paul Ulanowsky, at Symphony Hall on March 16; tenor and guitarist Richard Dyer-Bennet, at MIT's Kresge Auditorium the same afternoon, and organist Virgil Fox, who played the instrument at Symphony Hall on March 18.

—Cyrus Durgin

N.Y. Times March 22, 58

Snowstorm Mutes the Boston Symphony; Horns in Philadelphia, Men in New York

Which came first, the instruments or the symphony orchestra? In Philadelphia Thursday the instruments came first—and the Boston Symphony Orchestra never did arrive.

The orchestra was to have appeared in the Academy of Music. To that end, the usual elaborate preparations had been made. There were hotel and train reservations, meal plans, ticket sales and other down-to-earth concommitants of culture.

The instruments, shipped ahead, arrived in plenty of time. So did the music and the evening suits—white ties and tails. As for the musicians, they were having an all-too leisurely lunch at Pennsylvania Station here.

It was the second time in its long and honored history that the Boston Symphony had failed to keep an out of town engagement because of the weather.

Fortunately, the equipment got back in time for the symphony's concert last night in the Brooklyn Academy of Music.

Thursday afternoon, with their accustomed punctuality, conductor Charles Munch and most of his players boarded the 1 o'clock train in Pennsylvania Station. They sat down to an unhurried lunch. Two-and-a-half hours later they were still sitting in Pennsylvania Station. The last storm of winter had knocked out power lines and blocked rail transportation between her and Philadelphia. The concert had to be cancelled.

The next morning, Armand Ghitalla, trumpeter, had a rehearsal scheduled with a few colleagues who were to accompany him in his recital in Town Hall tomorrow afternoon. But now their instruments were stuck in Philadelphia.

Aoasario Masseo, personnel manager of the Boston Symphony, barrowed the necessary instruments. But the rehearsal was held without the man who will conduct the ensemble for Mr. Chitalla. He—Arthur Fiedler, was stormbound in Norfolk, Va.

PHILADELPHIA, PA.
-BULLETIN
Circ. D. 709,441 - S. 723,743

MAR 21 1958

Snow Cancels Concert; Stage Shows Went On

The snow storm knocked out last night's scheduled concert by the Boston Symphony Orchestra at the Academy of Music. Charles Munch, the conductor, and his men were unable to obtain transportation to this city from New York, explained officials of the Philadelphia Forum, sponsors of the concert.

Today's concert by the Philadelphia Orchestra will be conducted by Eugene Ormandy. Richard Strauss' "Don Juan" will be substituted for Laszic Angyal's 'Valse Macabre."

All three stage shows at the Locust, Walnut and Forrest went on last night. Managements at the three theaters announced stormbound ticket holders could exchange their seats for tonight's performances.

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 24,698

MAR 19 1958

Boston Symphony Again Is Hailed at College Concert

By HARRY R. HAZARD

The Boston Symphony Orchestra played magnificently at Palmer Auditorium last night during its annual visit to New London. The performance, third regularly scheduled event in the curretn Connecticut College concert series, was conducted by Charles Munch and featured Joseph de Pasquale, first violist of the orchestra, as soloist.

A startlingly fine interpretation and rendition of Beethoven's Symphony No. 7 in A Major, Op. 92, was first on the program. Munch, without nervously overdriving the work as Toscanini sometimes did, infused it with an electrifying rhythmic vitality which made it sing forth in sounds of revelation quite apart from the all too frequently encountered cursory airings given tired masterpieces. Orchestral choirs and solo instrumental voices were held in dynamic balance of such subtility as to impart unusual transparency to the thrice familiar score. Strings and woodwinds sang most wonderfully and the brasses were delightful in their crackling brilliance and precision. It was obvious that considerable care had been devoted to the preparation of the reading.

The novelty of the evening was Walter Piston's recently completed Concerto for Viola and Orchestra which was written expressly for Joseph de Pasquale and was inspired in large part by his superb viola playing. It had its world premiere in Boston's Symphony Hall only about ten days ago. It is the obvious intention of the composer that the piece explore to the full the expressive capabilities and technical facility of the viola within the framework of a carefully contrived musical structure. The overall sound of the music is conservatively modern. It affords innumerable immediately accessible aural pleasures and interests upon first hearing, but one realizes that only subsequent encounters will reveal its wealth of fine detail and formal organization. Its melodic content, unlike that in a work such as the Bartok Viola Concerto, is elusive—one does not come away humming even fragments of the piece. Its mood, except in the last movement, is rather serious. It has strong rhythmic drive and fascinating instrumental coloring.

de Pasquale's impeccable handling of the concert backed by the fine playing of the orchestra evoked many bravos from the audience and orchestral musicians. Knowing that Mr. Munch had prepared Bartok's Music for Strings, Percussion and Celesta for performance in New York's Carnegie Hall tonight, one's only regret is that this remarkably fascinating composition might not have been included on the New London program in place of Wagner's Prelude and Liebestod from Tristan and Isolde, fine though the rendition of this war horse was.

PHILADELPHIA, PA.
INQUIRER
Circ. D. 637,561 - S. 1,124,395

MAR 21 1958

Storm Cancels Orchestra Trip

The scheduled appearance of the Boston Symphony Orchestra at the Academy of Music last night was cancelled because of storm conditions.

A spokesman for the Philadelphia Forum, sponsor of the concert, said the members of the orchestra and conductor Charles Munch were stranded in New York by the snow and unable to obtain transportation to Philadelphia.

Henriot Soloist Musical America April 1958

Nicole Henriot, the effervescent and most musical French pianist long admired here, was soloist at the Boston Symphony concerts in the regular series, March 14 and 15. She appeared in two works, the somewhat tarnished Ravel Concerto, and d'Indy's perennially fresh Symphony on a French Mountain Air. The stated program began with a modern masterpiece, Bartok's Music for Strings, Percussion and Celesta.

With the return of Mr. Munch to the conductor's stand of the Boston Symphony on March 7, after an absence of two weeks, there came also first performance of two new scores: the Viola Concerto by Walter Piston, and the Symphony No. 3 by the distinguished Frenchman in music Henry Barraud. (See reviews of Boston Symphony concerts in New York, March 19 and 22.)

A week before, Richard Burgin had conducted a program devoted to contemporary music. The music and its performance were wholly fascinating. The First Symphony of Shostakovich was followed by Schoenberg's Five Piece for Orchestra, unheard at these concerts since 1914, and they in turn were followed by three excerpts from the opera "Wozzeck", by Alban Berg, and the "Scythian" Suite of Prokofieff. Patricia Neway, of the opulent soprano voice and sound musicianship, was soloist in the music of Berg.

Thomas Schippers, the gifted young conductor already heard here in operatic performances by the Metropolitan and New York City Opera, made his debut as guest conductor of the Boston Symphony on Feb. 21. His program consisted of the Cherubini Symphony in D major (new here, and a minor but appealing work), Stravinsky's "The Firebird" Suite in the composer's revision of 1919, and the Second Symphony of Sibelius. Mr. Schippers is highly polished in technique and elegant in appearance, but his conducting—away from the operatic theatre and its trappings—impressed me as cool and dry.

Masque Given

In the Gardner Museum, also known as Fenway Court and "Mrs. Jack Gardner's Palace", Boston long has had an art treasure in the form of a large Italian villa and its contents. The vast structure was a perfect background for a splashy musico-social do on March 12 when a Masque in 16th Century style and costume was given to honor patrons, sponsors and donors to the scholarship fund of the Boston University School of Fine and Applied Art, theatre and music division.

Only a comparatively small audience, and that composed mostly of youngsters, have heard, thus far, the new puppet opera, "Jack and the Beanstalk" by Henry Lasker, director of music in the public schools of Newton. But first performance, at the season's final Youth Concert series at the Brookline High School, March 15, indicated the piece deserves to be heard far and wide. It is a cute and bouncy score, for an orchestra numbering a little over 20, three singers and narrator.

The Chorus Pro Musica gave a most interesting concert under the direction of its able conductor, Alfred Nash Patterson, at Symphony Hall the evening of Feb. 23. Francis Poulenc's "Figure Humaine" received its first Boston performance and proved a work of much ingenuity if dry texture. The remainder of the concert was given to Schuetz's "German Magnificat", admirably sung, and to the Brahms Requiem. This last was a creditable presentation, given luster by the superb solo singing of soprano Adele Addison and baritone Robert Patterson.

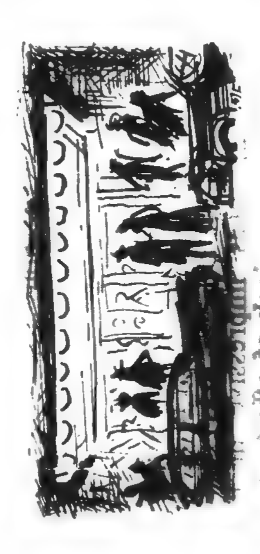
Andre Tchaikovsky made his Boston debut at Symphony Hall on Feb. 18. This young pianist is enormously gifted, as he easily indicated in Bach's demanding "Goldberg" Variations, a Chopin group and the Seventh Sonata of Prokofieff.

Another brilliant young talent exhibited here for the first time in a solo concert is that of Joseph Silverstein, violinist of the Boston Symphony. At Jordan Hall on Feb. 24, Mr. Silverstein revealed a large technique and a prodigal but beautifully controlled and graceful use of the bow in a difficult program. Martin Boykan was an excellent accompanist.

Zino Francescatti delighted a large Boston University Celebrity Series audience at Symphony Hall on March 2. This musicianly and mellow violinist was heard in, among other works, the remarkable unaccompanied Sonata in G by the Israeli composer Paul Ben-Haim.

It fell to Charles Munch and the Boston Symphony to give the first concert performances on the East Coast of Stravinsky's newest major score, the ballet "Agon". This work, with the Suite drawn from Rameau's "Dardanus", by Rameau, and the Seventh Symphony of Bruckner, formed the program for the concerts of Feb. 7 and 8 at Symphony Hall.

Marcel Mule made his United States debut as soloist with the Boston Symphony on Jan. 31. He is a virtuoso of the saxophone, so formidable in technique and so musically elevated



in his manner of playing that the instrument takes on a dignity usually not to be perceived. Mr. Mule performed the Ibert Concertino and Henri Tomasi's effective but negligible Ballade.

The week before, Robert Shaw was guest conductor of the Boston Symphony, his first such appearances. A musician who has devoted most of his career previously to choral direction, Mr. Shaw is obviously gifted. He is precise and refined, in fact a little too refined, for Hindemith's Symphonic Metamorphosis of Themes by Weber could have had more punch and thrust than it did. Haydn's "Oxford" Symphony, clean and elegant, was the best performance of all, with Schubert's "Unfinished" running a close second. Mr. Shaw introduced to the area of the composer's birth Alan Hovhaness' excellent "Mysterious Mountain".

Adele Addison, appearing for the second time in the Boston Morning Musicales in the Hotel Statler ballroom, once again provided a concert of flawless musicianship.

The New York Pro Musica gave the first of two concerts at Jordan Hall on Feb. 14, devoting the evening to pieces from the Medieval, Renaissance and Baroque periods. On Sunday, Feb. 16, the day of the crippling snowstorm, they sang and played Tudor and Elizabethan music. From every point of view, these two concerts were among the finest of the season.

Yehudi Menuhin arrived in Boston on the same blizzarding day, and played in Symphony Hall that afternoon a concert to benefit the South End Music Center.

A refreshingly novel concert, and one given in a perfect setting, the Institute of Contemporary Art, was that by the Boston Fine Arts Quartet. These four are Boston Symphony string players—violinists Joseph Silverstein and Gottfried Wilfinger; violist Eugen Lehner and cellist Richard Kapuscinski. The outstanding work was Webern's Five Pieces, which in a smallish room with X-ray sharp acoustics sounded with order and logic and good tonal effect. By contrast, Milhaud's beautiful and piquant Seventh Quartet seemed almost old-fashioned. The evening began with Villa-Lobos' Quartet No. 12.

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C[illegible] pla[illegible] tone[illegible] tonal[illegible] Mr. Saturda[illegible] to a ful[illegible] program, the Violin[illegible] mate man[illegible] to receive, [illegible] ence, neverth[illegible]

DR. CHARLES MUNCH CONDUCTING THE BOSTON SYMPHONY ORCHESTRA

World's most complex instrument...

MUSIC ON PAPER is merely a memorandum. It means nothing until it is translated into sound. And of all the intermediaries for bringing to life the notes of a composer, none is so complex as the symphony orchestra.

Symphony orchestras are instruments of great sensitivity. They are capable of infinite sound variety from an almost inaudible pianissimo to an impressive output at full cry. They are not built in a day, or a year, or a decade. Boston had the remarkably good fortune in seeing its own Symphony Orchestra grow to maturity over a period of more than seven and a half decades. Only a few orchestras in the world are older! Under the guardianship of enterprising citizens, the artistry of distinguished directors and musicians has been shaped into an instrument unique in this world—the Boston Symphony Orchestra.

What our City would be without the Boston Symphony Orchestra is difficult to imagine. Part of our cultural life would be missing and our City would be poorer. But such an exercise of imagination is unlikely to be required—as long as there is a Boston, our symphony can count on the support of all of us.

A John Hancock contribution toward a better knowledge of Boston

John Hancock
MUTUAL LIFE INSURANCE COMPANY
BOSTON, MASSACHUSETTS

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

[M]AR 13 1958

Music in Review

BSO [illegible] Bach's B Minor Mass

[By] GERALD A. BERLIN

The B[oston Symphon]y Pension Fund Concerts traditionall[y] [illegible] significance. This year's concert las[t] [illegible] in this series, for not only did it in[clude] [illegible] Mass in its entirety, but also commem[orated] [illegible] year of the Harvard Glee Club, which pro[vided] [illegible] with the Radcliffe Choral Society, and G. Wallace [illegible] twenty-fifth anniversary as the Club's conduct[or] [illegible] becoming gallantry, Charles Munch invited Mr. Woo[dworth to p]repare the entire forces and to conduct the perform[ance].

[illegible] was in two [illegible] included parts, [illegible] Gloria, com[illegible] the Ky[rie] [illegible] the sec[ond] mencing [illegible] Sanctus, Bene[dictus] and the [illegible] Agnus Dei—at 8. The vocal soloists included Adele Addison, soprano, Eunice Alberts, contralto, Blake Stern, tenor, and Donald Gramm, bass. There was both a full orchestra and a small chamber group to accompany the soloists.

The B Minor Mass is generally considered musically and devotionally to be one of the most supreme statements of religious faith. As Schweitzer has written:

"The salient quality of the B Minor Mass is its wonderful sublimity. The first chord of the Kyrie takes us into the world of great and profound emotions; we do not leave it until the final cadence of the Dona nobis pacem."

A fully realized performance of this great work would constitute well nigh the ultimate in musical experience. Sunday's performance was not fated for that exalted niche, though forsooth it was not without considerable merit. Mr. Woodworth's interpretation was solid, confident and secure if rather lacking in nuance and refinement of detail. For some reason the forces were quite slow in coming to life; in the first part the sparks were not really struck until the Gloria in excelsis; it also took some time, though not as much, to warm up again in the second part. However, once through the Et incarnatus we were privy to a remarkable and sustained display of energetic, spontaneous, jubilant music-making.

The performance was at its best when the young choristers were carrying the burden. In verve and involvement they outshone their professional brethren among the vocal and instrumental soloists. But the incisiveness of enunciation and clarity of vocal line which have always been the hallmark of this chorus were considerably less preeminent on Sunday than in the past. It is said that in view of the occasion all members of the two organizations were allowed to participate in the concert rather than specially selected personnel—certainly there were more singers present than usual—and, if so, this may account for the blurring and some occasional straining. The vocal soloists were in the main adequate, though there is small doubt that Eunice Alberts' rendition of the Agnus Dei, whose beauty is of another world, was one of the great moments of the presentation.

Whatever the merits promotionally of dividing the Mass into afternoon and evening portions, the musical price was high. The first part took just one hour and five minutes, the second just one hour and a half. The tremendous impact generated through the Gloria would, I feel, have carried over more tellingly into the Credo after a normal intermission, without the let-down suggested above. There are any number of operas, after all, which contain more than three hours of performing time.

These remarks are not in any way meant in denigration. It was, all told, a well prepared reading that was rendered with skill and love. These ingredients when applied to the B Minor Mass can only result in a performance of very high order indeed, even where the heavens do not quite open up.

Thus it was that at the conclusion Mr. Woodworth received one of the most prolonged standing ovations that I can ever recall in Symphony Hall.

MUSIC

Pension Fund Concert

The Harvard Glee Club and the Radcliffe Choral Society, with members of the Boston Symphony orchestra, gave a concert to benefit the Pension Fund of the Orchestra yesterday afternoon and evening. G. Wallace Woodworth was the conductor and the soloists were Adele Addison soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donal Gramm, bass. The program was given over to a complete performance of Bach's B minor Mass.

By RUDOLPH ELIE

The most fitting imaginable observance of the 100th anniversary year of the Harvard Glee Club, not to mention the 25th anniversary year of G. Wallace Woodworth's tenure as conductor, took place yesterday in a complete—and very striking — performance of Sebastian Bach's B minor Mass.

It was, as a matter of fact, the 225th anniversary year of this towering masterpiece, and that it should be done without any cuts at all in two sessions was wonderfully appropriate to the occasion, as was the designation, by Mr. Munch, of Mr. Woodworth himself as conductor in this, the 122nd Pension Fund Concert of the Boston Symphony orchestra. And he did it as one inspired, as did soloists, chorus and orchestra alike.

It is interesting to note the extraordinary esthetic development through the years since the Harvard Glee Club got off to a start with such delectable bon-bons as Eisenhofer's Serenade, Lumbye's Amelie Waltzes, Boott's Cavalier Song and a pot pourri by Von Flotow back in June, 1858. (Well, it was a pleasant evening," wrote John Sullivan Dwight in his Journal of Music.)

The Glee Club came to the cross roads in 1912 with the appointment of Dr. Archibald Davis as singing coach and by 1921, "Doc" had raised the level of the singing and the repertoire to such an extent that a European tour, the first ever undertaken by a college musical organization, was greeted abroad as amazed proof that an American culture existed at all.

G. Wallace Woodward succeeded "Doc" in 1933 to further broaden the repertoire and the scope of the Glee Club (as well as that of the Radcliffe Choral Society, which first joined forces with the older group for concerts in 1917).

And today the two groups, singly and combined, are perhaps without equals either here or abroad both in tradition and in executive capacity.

To be sure, I have heard the sopranos in better and sharper focus and production than they were yesterday, but the general balance, the clarity of the lines, and the power of the great choral expressions in all voices was remarkable—but then, it always is.

On hand yesterday were four of the finest soloists to appear here in this work. Particularly outstanding among them were Adele Addison and Eunice Alberts, who not only negotiated the intricate parts but conveyed a deep sense of devotion to the music. Outstanding too, were the orchestral soloists: Doris Dwyer, flutist; Louis Speyer, oboe d'amour; Charles Yancich, horn, and Richard Burgin, violin. Mr. Woodworth was occasionally erratic in his tempos within a given section, but he provided a sense of the greatness of the occasion in the overall spiritual integrity he gave to his leadership. The audience responded to both sessions with an ovation for all concerned.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

MAR 10 1958

SYMPHONY PENSION FUND

Woodworth Directs Bach Mass

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday the 122d concert in aid of the pension fund. G. Wallace Woodworth, by invitation of music director Charles Munch, conducted the B minor Mass of Bach. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

By CYRUS DURGIN

The firmament was in most harmonious conjunction, musically and astrologically speaking, for the Boston Symphony Orchestra's 122d pension fund concert yesterday. G. Wallace Woodworth, conducting by invitation of music director Charles Munch, accomplished a performance of Bach's B minor Mass which will endure in memory. It was a performance of spirit and glory, of magnificent sound and, in such towering pages as the Gloria in excelsis Deo and the Cum Sancto Spiritu, most profoundly moving.

While human memory is not wholly reliable, I think no previous Harvard—Radcliffe chorus within this chronicler's span has sung with such mingled vitality and fine, solid weight of tone. All the sections had a clear definition of resonance, even the tenors who usually are the critical body of voices in most choruses today. They sang cleanly, with superb rhythm and precise attention to detail.

Mr. Woodworth has his own way of performing Bach's great masterpiece, a way which I suspect is native to the American temperament. It is a way of vigor, of joyful outgiving in music, less subtle than muscular, with strong accents and firm rhythm, brisk tempi and a driving force of intensity. It is a way of heart and brain, unconstrained by those generally stifling conventions known as tradition. It is direct, honest, unforced and uncomplicated in purpose and conviction.

That there were small blemishes along the way cannot be ignored, but they in no important manner lessened the sheer exhaltation of this performance. The orchestra played with what can only be described as triumphant fervor. Outstanding in the total result was the exquisite work of Louis Speyer and John Holmes in the prominent parts for oboe d'amore; Charles Yancich's nobly-stated horn solo in the Quoniam, and the ultimately fine work of bassoonists Theodore Brewster and Ernst Panenka in the same number; Doriot Anthony Dwyer's supernal flute-playing; the violin of Mr. Burgin; and the firm foundation of Daniel Pinkham at harpsichord and Alfred Nash Patterson at organ. A word of appreciation, too, for the consistently brilliant voicing of the high trumpet parts.

Individually and as a group, the soloists were of the first rank. Adele Addison, beginning with a little less than her usual vocal luster, soon improved and sang like an angel. Miss Alberts was vocally all velvet and very musical. Mr. Stern, with his slightly dry but admirably flexible and agile tenor, navigated the difficulties of Bach with brilliance. As for Donald Gramm, in voice and musicianship he exhibited a true glory.

The Mass was given in the only way it ever should be attempted, complete in two sessions, beginning at 4:30 and 8 p.m., with a dinner break between. It should be noted for the record that Mr. Woodworth preferred certain of the solos to be done in chamber music fashion, without being conducted, and with the instrumental soloists close to the singers. In general, that worked well.

At the end, there was a spontaneous, prolonged and noisy ovation for all, most especially for Mr. Woodworth. The audience quickly rose and remained standing as they applauded and cheered.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675

MAR 10 1958

Harvard-Radcliffe Chorus In Boston Symphony Concert

By F. Burns Langworthy

The performance in full of Bach's Mass in B minor, given yesterday in Symphony Hall, served to benefit the Boston Symphony Orchestra's Pension Fund and also to celebrate the 100th anniversary of the Harvard Glee Club, which, together with the Radcliffe Choral Society, provided the chorus. G. Wallace Woodworth was the dynamic, yet unlabored, conductor of the momentous work. The performance took place in two hour-and-a-quarter segments. The first part began in the afternoon at 4:30 and the second in the evening at 8.

This Mass is one of the great monuments of Western civilization. It is devotional music of the highest order, dedicated to the glory of God, worthy to be compared with the most inspired paintings of the Old Masters. Any portion of it is as great, in its own way, as the whole.

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. The orchestra was divided, as the scoring required, between a full orchestra and a smaller chamber group, serving as an accompaniment for the vocalists. The group was effective in the "Domine Deus," with Miss Addison and Mr. Stern heard against flute counterpoint. Another beautiful aria, the "Quoniam tu solus sanctus," was sung by Mr. Gramm with French horn and bassoons.

The duet by Miss Addison and Miss Alberts in the "Christe eleison," is a demanding piece of vocal writing for the upper register, in which Miss Addison was able to meet the difficult breath requirements of the long sustained phrases.

The tempo within a single section of Bach's music varies little generally, although the pace may change decidedly from portion to portion. The variety lies in the dynamics, the rise and fall from a full forte to a pianissimo. The attacks in the Gloria were sudden, almost staccato, but not harsh. The pick-ups and releases were good.

The "Cum Sanctu Spiritu," with full chorus and orchestra brought the first part of the program to a close. Here we heard choir against choir, all sections in perfect balance, each delineating its own melodic line.

The mood of the Mass continued without interruption after intermission with the Credo. Mr. Woodworth brought the full dynamic range of the chorus into play, from the opening bars to the slow, soft strains of "Et incarnatus est."

Within the Credo appears one of the longest solo passages of the entire work: It is a slow bass part in three-beat measure, accompanied by two oboi d'amore. Because of the orchestration, its effect is more pastoral than devotional.

This aria was sung by Mr. Gramm. Although his voice is not strong, it is flexible. His range is wide and in the upper register has a tenor quality.

The Mass, in contrast to the Passions that Bach wrote, is, on the whole, filled with joy and paeans of praise. There are a few parts, as in the "Crucifixus," however, that are reminiscent of the more sober, darker hues of the Passions.

The Sanctus, Benedictus, and Agnus Dei are comparatively short. Although the conductor would occasionally retire from the podium for a moment during a solo accompanied by a small section of the orchestra, each was directed with the greatest of care.

The final "Dona nobis pacem" brought the score to an exalted close. Mr. Woodworth received a deserved standing ovation from the capacity audience.

MUSICAL AMERICA
NEW YORK, N. Y.

APR 1958

Woodworth Leads Bostonians In Anniversary Performance

Boston.—For the first time in several years Bach's B minor Mass has been given complete at a concert to benefit the pension fund of the Boston Symphony. The circumstances this year were somewhat unusual. Charles Munch, music director of the orchestra, noted that 1958 marks both the centennial of the Harvard Glee Club and the 25th year of G. Wallace Woodworth as its conductor, and accordingly invited Mr. Woodworth to conduct the performance of the Mass. The choruses therefore were those of Harvard, and the Radcliffe Glee Club, which Mr. Woodworth also directs. Some 50-odd members of the Boston Symphony made the orchestra, and the soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Mr. Woodworth proved he has his own way of performing Bach's great masterpiece, a way that I suspect is native to the American temperament. It is a way of vigor, of joyful outgiving in music, less subtle than muscular, with strong accents and a firm rhythm, brisk tempos and a driving force of intensity.

The Harvard and Radcliffe singers this year are extraordinarily good. They sang fervidly and cleanly, with superb rhythm and precise attention to detail. The soloists all were more than satisfactory.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
MAR 13 1958

Music in Review

BSO in Bach's B Minor Mass

By GERALD A. BEELIN

The Boston Symphony Pension Fund Concerts traditionally contain events of especial significance. This year's concert last Sunday was a high point in this series, for not only did it include the Bach B Minor Mass in its entirety, but also commemorated the centennial year of the Harvard Glee Club, which provided the chorus with the Radcliffe Choral Society, and G. Wallace Woodworth's twenty-fifth anniversary as the Club's conductor. With becoming gallantry, Charles Munch invited Mr. Woodworth to prepare the entire forces and to conduct the performance.

The presentation was in two parts, the first which included the Kyrie and Gloria, commencing at 4:30 p.m.; the second the Credo, Sanctus, Benedictus and Agnus Dei—at 8. The vocal soloists included Adele Addison, soprano, Eunice Alberts, contralto, Blake Sterne, tenor, and Donald Gramm, bass. There was both a full orchestra and a small chamber group to accompany the soloists.

The B Minor Mass is generally considered, musically and devotionally, to be one of the most supreme statements of religious faith. As Schweitzer has written:

"The salient quality of the B Minor Mass is its wonderful sublimity. The first chord of the Kyrie takes us into the world of great and profound emotions; we do not leave it until the final cadence of the Dona nobis pacem."

A fully realized performance of this great work would constitute well nigh the ultimate in musical experience. Sunday's performance was not fated for that exalted niche, though forsooth it was not without considerable merit. Mr. Woodworth's interpretation was solid, confident and secure if rather lacking in nuance and refinement of detail. For some reason the forces were quite slow in coming to life; in the first part the sparks were not really struck until the Gloria in excelsis; it also took some time, though not as much, to warm up again in the second part. However, once through the Et incarnatus we were privy to a remarkable and sustained display of energetic, spontaneous, jubilant music-making.

The performance was at its best when the young choristers were carrying the burden. In verve and involvement they outshone their professional brethren among the vocal and instrumental soloists. But the incisiveness of enunciation and clarity of vocal line which have always been the hallmark of this chorus were considerably less preeminent on Sunday than in the past. It is said that in view of the occasion all members of the two organizations were allowed to participate in the concert rather than specially selected personnel—certainly there were more singers present than usual—and, if so, this may account for the blurring and some occasional straining. The vocal soloists were in the main adequate, though there is small doubt that Eunice Alberts' rendition of the Agnus Dei, whose beauty is of another world, was one of the great moments of the presentation.

Whatever the merits promotionally of dividing the Mass into afternoon and evening portions, the musical price was high. The first part took just one hour and five minutes, the second just one hour and a half. The tremendous impact generated through the Gloria would, I feel, have carried over more tellingly into the Credo after a normal intermission, without the let-down suggested above. There are any number of operas, after all, which contain more than three hours of performing time.

These remarks are not in any way meant in denigration. It was, all told, a well prepared reading that was rendered with skill and love. These ingredients when applied to the B Minor Mass can only result in a performance of very high order indeed, even where the heavens do not quite open up.

Thus it was that at the conclusion Mr. Woodworth received one of the most prolonged standing ovations that I can ever recall in Symphony Hall.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
MAR 10 1958

Harvard-Radcliffe Chorus In Boston Symphony Concert

By F. Burns Langworthy

The performance in full of Bach's Mass in B minor, given yesterday in Symphony Hall, served to benefit the Boston Symphony Orchestra's Pension Fund and also to celebrate the 100th anniversary of the Harvard Glee Club, which, together with the Radcliffe Choral Society, provided the chorus. G. Wallace Woodworth was the dynamic, yet unlabored, conductor of the momentous work. The performance took place in two hour-and-a-quarter segments. The first part began in the afternoon at 4:30 and the second in the evening at 8.

This Mass is one of the great monuments of Western civilization. It is devotional music of the highest order, dedicated to the glory of God, worthy to be compared with the most inspired paintings of the Old Masters. Any portion of it is as great, in its own way, as the whole.

* * *

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. The orchestra was divided, as the scoring required, between a full orchestra and a smaller chamber group, serving as an accompaniment for the vocalists. The group was effective in the "Domine Deus," with Miss Addison and Mr. Stern heard against flute counterpoint. Another beautiful aria, the "Quoniam tu solus sanctus," was sung by Mr. Gramm with French horn and bassoons.

The duet by Miss Addison and Miss Alberts in the "Christe eleison," is a demanding piece of vocal writing for the upper register, in which Miss Addison was able to meet the difficult breath requirements of the long sustained phrases.

* * *

The tempo within a single section of Bach's music varies little generally, although the pace may change decidedly from portion to portion. The variety lies in the dynamics, the rise and fall from a full forte to a pianissimo. The attacks in the Gloria were sudden, almost staccato, but not harsh. The pick-ups and releases were good.

The "Cum Sancto Spiritu," with full chorus and orchestra brought the first part of the program to a close. Here we heard choir against choir, all sections in perfect balance, each delineating its own melodic line.

The mood of the Mass continued without interruption after intermission with the Credo. Mr. Woodworth brought the full dynamic range of the chorus into play, from the opening [illegible] to the slow, soft strains of "Et incarnatus est."

Within the Credo appears one of the longest solo passages of the entire work. It is a slow bass part in three-beat measure, accompanied by two oboi d'amore. Because of the orchestration, its effect is more pastoral than devotional.

This aria was sung by Mr. Gramm. Although his voice is not strong, it is flexible. His range is wide and in the upper register has a tenor quality.

The Mass, in contrast to the Passions that Bach wrote, is, on the whole, filled with joy and paeans of praise. There are a few parts, as in the "Crucifixus," however, that are reminiscent of the more sober, darker hues of the Passions.

The Sanctus, Benedictus, and Agnus Dei are comparatively short. Although the conductor would occasionally retire from the podium for a moment during a solo accompanied by a small section of the orchestra, each was directed with the greatest of care.

The final "Dona nobis pacem" brought the [illegible] to an exalted close. Mr. Woodworth received a deserved standing ovation from the capacity audience.

MUSIC

Pension Fund Concert

The Harvard Glee Club and the Radcliffe Choral Society, with members of the Boston Symphony orchestra, gave a concert to benefit the Pension Fund of the Orchestra yesterday afternoon and evening. G. Wallace Woodworth was the conductor and the soloists were Adele Addison soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donal Gramm, bass. The program was given over to a complete performance of Bach's B minor Mass.

By RUDOLPH ELIE

The most fitting imaginable observance of the 100th anniversary year of the Harvard Glee Club, not to mention the 25th anniversary year of G. Wallace Woodworth's tenure as conductor, took place yesterday in a complete—and very striking — performance of Sebastian Bach's B minor Mass.

It was, as a matter of fact, the 225th anniversary year of this towering masterpiece, and that it should be done without any cuts at all in two sessions was wonderfully appropriate to the occasion, as was the designation, by Mr. Munch, of Mr. Woodworth himself as conductor in this, the 122nd Pension Fund Concert of the Boston Symphony orchestra. And he did it as one inspired, as did soloists, chorus and orchestra alike.

It is interesting to note the extraordinary esthetic development through the years since the Harvard Glee Club got off to a start with such delectable bon-bons as Eisenhofer's Serenade, Lumbye's Amelie Waltzes, Boott's Cavalier Song and a pot pourri by Von Flotow back in June, 1858. (Well, it was a pleasant evening," wrote John Sullivan Dwight in his Journal of Music.)

The Glee Club came to the cross roads in 1912 with the appointment of Dr. Archibald Davis as singing coach and by 1921, "Doc" had raised the level of the singing and the repertoire to such an extent that a European tour, the first ever undertaken by a college musical organization, was greeted abroad as amazed proof that an American culture existed at all.

G. Wallace Woodward succeeded "Doc" in 1933 to further broaden the repertoire and the scope of the Glee Club (as well as that of the Radcliffe Choral Society, which first joined forces with the older group for concerts in 1917).

And today the two groups, singly and combined, are perhaps without equals either here or abroad both in tradition and in executive capacity.

To be sure, I have heard the sopranos in better and sharper focus and production than they were yesterday, but the general balance, the clarity of the lines, and the power of the great choral expressions in all voices was remarkable—but then, it always is.

On hand yesterday were four of the finest soloists to appear here in this work. Particularly outstanding among them were Adele Addison and Eunice Alberts, who not only negotiated the intricate parts but conveyed a deep sense of devotion to the music. Outstanding too, were the orchestral soloists: Doris Dwyer, flutist; Louis Speyer, oboe d'amour; Charles Yancich, horn, and Richard Burgin, violin. Mr. Woodworth was occasionally erratic in his tempos within a given section, but he provided a sense of the greatness of the occasion in the overall spiritual integrity he gave to his leadership. The audience responded to both sessions with an ovation for all concerned.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
MAR 10 1958

SYMPHONY PENSION FUND

Woodworth Directs Bach Mass

THE BOSTON SYMPHONY ORCHESTRA [illegible] Hall yesterday the 122d concert in aid of the pension fund. G. Wallace Woodworth, by invitation of music director Charles Munch, conducted the B minor Mass of Bach. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

By CYRUS DURGIN

The firmament was in most harmonious conjunction, musically and astrologically speaking, for the Boston Symphony Orchestra's 122d pension fund concert yesterday. G. Wallace Woodworth, conducting by invitation of music director Charles Munch, accomplished a performance of Bach's B minor Mass which will endure in memory. It was a performance of spirit and glory, of magnificent sound and, in such towering pages as the Gloria in excelsis Deo and the Cum Sancto Spiritu, most profoundly moving.

While human memory is not wholly reliable, I think no previous Harvard—Radcliffe chorus within this chronicler's span has sung with such mingled vitality and fine, solid weight of tone. All the sections had a clear definition of resonance, even the tenors who usually are the critical body of voices in most choruses today. They sang cleanly, with superb rhythm and precise attention to detail.

Mr. Woodworth has his own way of performing Bach's great masterpiece, a way which I suspect is native to the American temperament. It is a way of vigor, of joyful outgiving in music, less subtle than muscular, with strong accents and firm rhythm, brisk tempi and a driving force of intensity. It is a way of heart and brain, unconstrained by those generally stifling conventions known as tradition. It is direct, honest, unforced and uncomplicated in purpose and conviction.

That there were small blemishes along the way cannot be ignored, but they in no important manner lessened the sheer exhaltation of this performance. The orchestra played with what can only be described as triumphant fervor. Outstanding in the total result were the exquisite work of Louis Speyer and John Holmes in the prominent parts for oboe d'amore; Charles Yancich's nobly-stated horn solo in the Quoniam, and the ultimately fine work of bassoonists Theodore Brewster and Ernst Panenka in this same number; Doriot Anthony Dwyer's supernal flute-playing; the violin of Mr. Burgin, and the firm foundation of Daniel Pinkham at harpsichord and Alfred Nash Patterson at organ. A word of appreciation, too, for the consistently brilliant voicing of the high trumpet parts.

Individually and as a group, the soloists were of the first rank. Adele Addison, beginning with a little less than her usual vocal luster, soon improved and sang like an angel. Miss Alberts was vocally all velvet and very musical. Mr. Stern, with his slightly dry but admirably flexible and agile tenor, navigated the difficulties of Bach with brilliance. As for Donald Gramm, in voice and musicianship he exhibited a true glory.

The Mass was given in the only way it ever should be attempted, complete in two sessions, beginning at 4:30 and 8 p.m., with a dinner break between. It should be noted for the record that Mr. Woodworth preferred certain of the solos to be done in chamber music fashion, without being conducted, and with the instrumental soloists close to the singers. In general, that worked well.

At the end, there was a spontaneous, prolonged and noisy ovation for all, most especially for Mr. Woodworth. The audience quickly rose and remained standing as they applauded and cheered.

MUSICAL AMERICA
NEW YORK, N. Y.
APR 1958

Woodworth Leads Bostonians In Anniversary Performance

Boston.—For the first time in several years Bach's B minor Mass has been given complete at a concert to benefit the pension fund of the Boston Symphony. The circumstances this year were somewhat unusual. Charles Munch, music director of the orchestra, noted that 1958 marks both the centennial of the Harvard Glee Club and the 25th year of G. Wallace Woodworth as its conductor, and accordingly invited Mr. Woodworth to conduct the performance of the Mass. The choruses therefore were those of Harvard, and the Radcliffe Glee Club, which Mr. Woodworth also directs. Some 50-odd members of the Boston Symphony made the orchestra, and the soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass.

Mr. Woodworth proved he has his own way of performing Bach's great masterpiece, a way that I suspect is native to the American temperament. It is a way of vigor, of joyful outgiving in music, less subtle than muscular, with strong accents and a firm rhythm, brisk tempos and a driving force of intensity.

The Harvard and Radcliffe singers this year are extraordinarily good. They sang fervidly and cleanly, with superb rhythm and precise attention to detail. The soloists all were more than satisfactory.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

MAR 6 1958

Benefit At Symphony

Harvard, Radcliffe To Sing Bach

By MAGGIE WELLS, Society Editor

Scores of socialites will appear—and reappear at Symphony Hall Sunday, for a "two-piece" benefit concert.

It's the Boston Symphony Orchestra's annual Pension Fund concert. The orchestra, with the Harvard Glee Club and Radcliffe Choral Society, will present Bach's B Minor Mass.

TOO LONG FOR ONE SITTING

The work is too long to be heard at one sitting, so it will be presented in two sections. The first will take place from 4:30 to 6—the last from 8 to 9:30 p.m., giving the audience a two-hour "dinner break" in the middle.

The concert will also serve to celebrate the 100th anniversary of the Harvard Glee Club, and G. Wallace Woodworth's 25th year as conductor of the group. Charles Munch, director of the orchestra, has invited Mr. Woodworth to conduct the concert.

Socialites who have ordered tickets for the musical event include Mrs. John Crocker, whose husband, Rev. Crocker is headmaster o fthe Groton School.

Also, Mrs. Serge Koussevitzky, widow of the late conductor, and Dr. Palfrey Perkins, Symphony trustee and former rector of King's Chapel.

Other trustees at the concert will include Dr. Lewis Perry and two well-known Boston lawyers —Edward A. Taft and Henry B. Cabot. The latter is president of the board of trustees for the orchestra.

Still others on the reservations list include John Nicholas Brown of Providence, R. I., a former BSO trustee. That well-known yachtsman's daughter, Angela is a sophomore at Radcliffe.

Also, Alden MacIntyre, vice-president of the Old Colony Trust Company, and Dr. Archibald T. Davidson, former Harvard Glee Club conductor.

ART EXHIBIT AT BOSTON U.

Art of another sort will be enjoyed by many Bostonians at the Boston University Gallery

Mrs. Joseph Butera, whose artist husband heads the Society, will help with bostessing duties, as will Mrs. Ernest Morenon, another artist's wife.

Others on the committee include Mrs. Harold Sproul, Mrs. Roger Johnson, Kathryn Nason and Mrs. Raymond Myrer.

man heads the hospitality committee, assisted by co-chairman Mrs. Layton Holloway.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

MAR 9 - 1958

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

MAR 14 1958

Harvard—100 Years 'Noted'

Written for The Christian Science Monitor

On March 16 just a century ago, a young man named Benjamin Crowninshield founded and became first president of the Harvard Glee Club.

Although many groups within the Pierian Sodality had used the name of Harvard Glee Club before, it was not until this time that it became the organization as it is known today.

The club had an uneventful period of growth until 1912, singing mainly the "Bulldog on the Bank" type of songs.

The beginning of a revolution took place in 1912 when Dr. Archibald T. Davison was invited to become conductor. He accepted with two stipulations. One was that he would serve without pay. The other was that from then on the Harvard Glee Club would sing only the best in choral music. Now its programs would include works by Bach, Beethoven, and Brahms.

Many at first were dubious, but Dr. Davison was adamant, and soon the glee club was as enthusiastic about the idea as was he.

Jeffrey A. Barach

Harvard Glee Club Marks 100th Anniversary

Dr. Charles Munch (left), conductor of the Boston Symphony Orchestra, chats with Prof. G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, as the Harvard Glee Club celebrates its 100th anniversary.

Tradition Shattered

Another innovation during the Davison tenure was the shattering of a long-standing tradition of no female voices singing with the club. In 1916 he invited the Radcliffe Choral Society to sing in a joint choral service. The invitation was accepted.

A. Lawrence Lowell, who was then president of Harvard, did not approve, however, and in a note to Dr. Davison he said, "I trust you will not invite the young ladies from Radcliffe to sing in the choral service again."

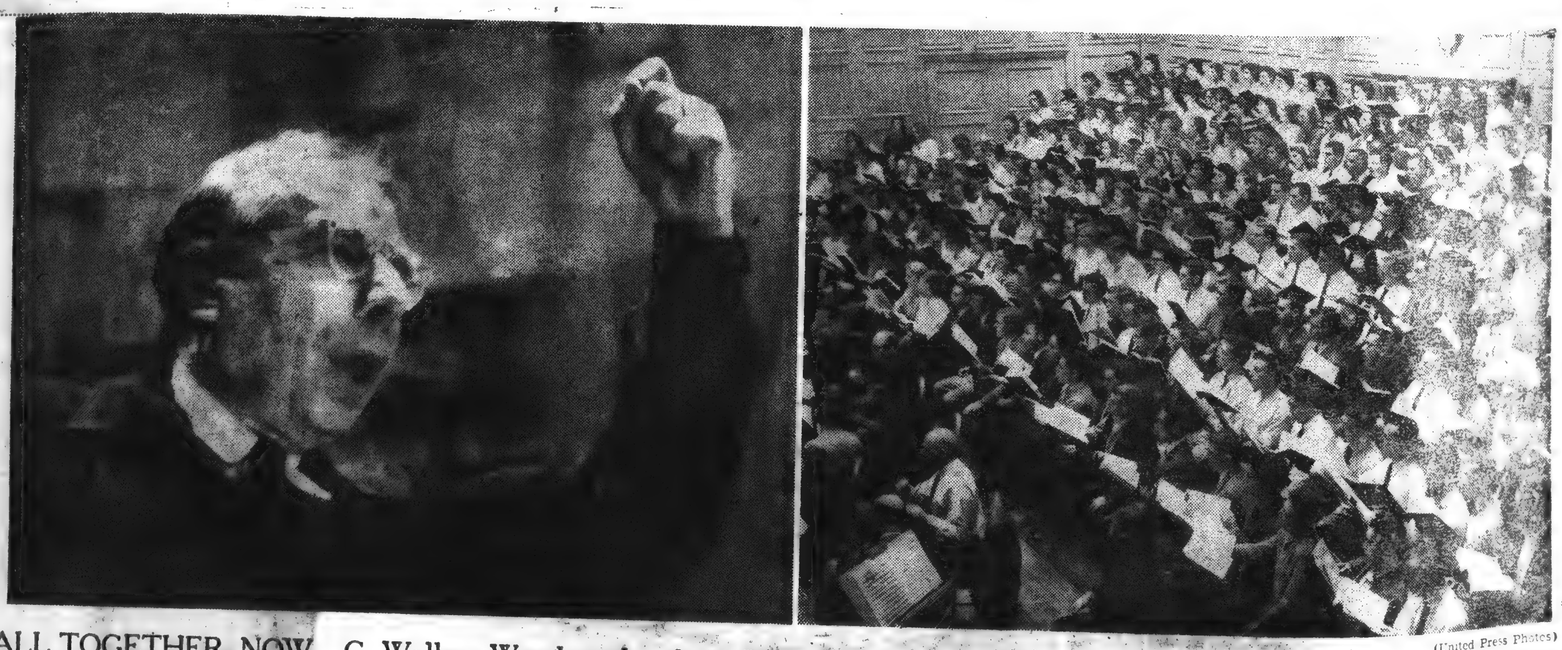
The following year, Dr. Davison took the risk of inviting them again. Mr. Lowell was impressed this time, and when special exercises were held honoring Marshal Joffre he asked the Harvard Glee Club to sing, and added, "Don't forget to invite the ladies from Radcliffe."

Last Sunday night the combined choruses, together with the Boston Symphony Orchestra under the direction of G. Wallace Woodworth, presented the Bach B Minor Mass in its entirety. This concert was the result of another Davison innovation.

Alliance Brings Invitation

In 1917, because of the alliance with good choral music which Dr. Davison had formed, Karl Muck, then conductor of the Boston Symphony, invited the combined choruses to sing the "Shicksalslied" by Brahms and a Bach cantata with the orchestra.

This occasion marked the first performance given by a collegiate singing group with a major symphony orchestra. The concert was a success and was the beginning of a long-standing association between the two organizations.



(United Press Photos)

ALL TOGETHER, NOW—G. Wallace Woodworth, who will conduct the combined Harvard-Radcliffe choral group at the annual concert for the benefit of the Boston Symphony Orchestra today, is caught by cameraman during yesterday's rehearsal. Right, the combined choral group, 260 strong, crowds the stage, together with 104 instrumentalists from the Boston Symphony. The concert also marks the official celebration of the centennial of the Harvard Glee Club and the 25th year that Prof. Woodworth has directed the group.

182

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

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There will be a preview and reception for exhibitors at the 24th annual Exhibition of Paintings, Prints and Sculpture of the Boston Society of Independent Artists. Miss Jessie Sherman heads the hospitality committee, assisted by co-chairman Mrs. Layton Holloway.

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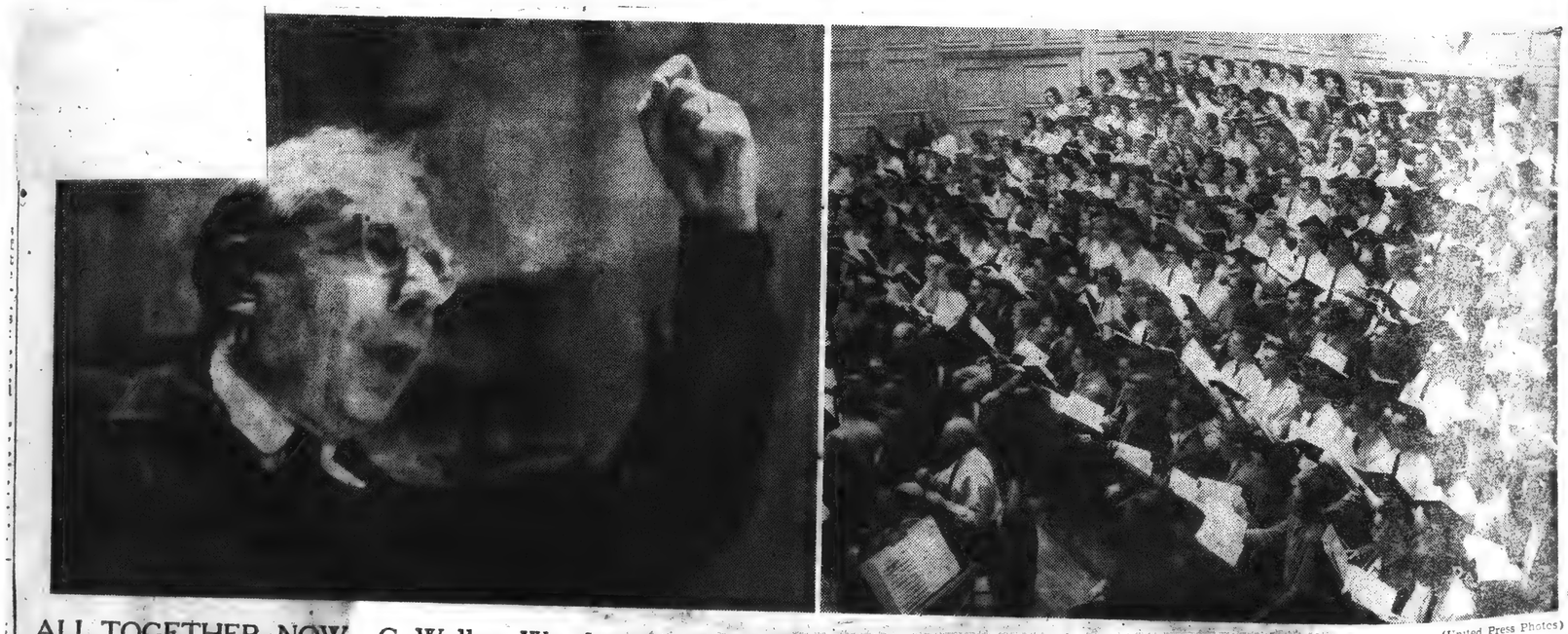

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Globe
3-7-58

STAMEN OF THE ARTS

(Harvard Glee Club: 1858-1958)

Beginning in 1920, a Renaissance of the arts has blossomed in North America. Of this, music is one of the finest flowers, and the Harvard Glee Club is, historically, a pollenizing stamen. Its Centennial Year is celebrated next Sunday afternoon and evening by a complete performance of Bach's B-Minor Mass at Symphony Hall with the Radcliffe Choral Society and the Boston Symphony Orchestra, Professor G. Wallace Woodworth conducting.

Institutions, like men and ideas, have life-cycles. The Glee Club's founders were devoted classicists; "June 19, 1858" (it is touching to read John Dwight a century later) "Music is at last beginning to be recognized. The College has gone so far as to appoint an instructor in sacred music." But in 1890 the Devil came also; the Glee Club joined with the banjo and mandolin clubs, Dark Ages, 1890 to 1910, period of "Sweet Clementine" and "Bulldog on the Bank"—those who remember can still feel a pain in the neck.

* * *

Then Destiny related. Davison, Professor A. C., ("Doc" to legions of grateful youth) saved the Glee Club—and how many souls—by ten years' hard and joyous work. He is credited with supreme astuteness in having edged out the Philistines? Nothing of the kind. On the contrary, he exposed the Club to good music until the young men themselves junked the rubbish. Gresham's Law is that bad money drives out good; music is Gresham's Law in reverse; good music drives out bad.

And so began our Great Age. Yes, "our," for it was shared first by Boston, and is shared now by the nation. Has not the Harvard Glee Club toured this continent, and won golden opinions on its tour of Europe? But great ages do not come singly. Befell two more pieces of good luck; women's voices at Radcliffe across Cambridge Common, and across the Charles, the Boston Symphony Orchestra. Then, as if divine providence disdained doing things by halves, in walked Serge Koussevitzky.

Beginning in the 1920's, the classic masterpieces of choral music have become routine events in our year until Bach's St. John and St. Matthew Passion Music and B-Minor Mass, Beethoven's Missa Solemnis and Ninth Symphony, and Brahm's Requiem are as familiar as hymn tunes, made so by performances of a grandeur dreamed of but never heard by their composers themselves.

It spread. In 1880, Bach's St. Matthew Passion and B-Minor Mass could be heard in North America only at Bethlehem, Pennsylvania, and then only once in two years. Beginning at Harvard in 1920 (the year Professor Woodworth, conductor of the Glee Club for a quarter of a century, came there as Freshman), first New England's, then America's universities, colleges and preparatory schools could no longer afford to let their students disgrace them by singing silly songs in concert.

* * *

The Harvard Glee Club does not count for a single snick of academic "credit," no, not so much as one-half of a snap-course, which probably saves it from ossification. Self-governed, non-profit, all the College supplies is choirmaster (a major item, true), an organ, piano, four walls, and a roof. Music in 1858 had been kept cooling her heels on the doorstone for two centuries after her sisters of the Seven Arts. A Puritan hangover, this still afflicts drama at Harvard, for the creative and performing arts effect belated entrance into American higher education by way of the cellar bulkhead and up the back stairs. But they're in!

UNCLE DUDLEY.

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thirteen doughty teenage champions of cl

are making a 200 mile trek from Bethel, Maine, t

Boston in pursuit of their cause. These student

performance by on Sunday (March 9

will attend the Boston Symphony Orchestra's and

the Harvard Glee Club and the Radcliffe Choral S

B Minor Mass of Johann Sebastian Bach. The musi

composer by the devotional text will require two

from 4:30 to 6, and from 8 to 9:30. The younge

at Gould Academy at 2 o'clock on Sunday morning,

morning classes on schedule. Incidentally, the

in the concert will be celebrating the Centenni

the twenty-fifth year in office of th

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122nd

PENSION FUND CONCERT

Sunday, March 9, 1958

In Two Parts . . . at 4:30 and 8:00 p.m.

Mass in B-Minor

JOHANN SEBASTIAN BACH

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

and the

HARVARD GLEE CLUB *and* RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, *Conductor*

Conducted by

G. WALLACE WOODWORTH

SOLOISTS

ADELE ADDISON, *Soprano* BLAKE STERN, *Tenor*

EUNICE ALBERTS, *Contralto* DONALD GRAMM, *Bass*

RICHARD BURGIN, *Violin;* LOUIS SPEYER and JOHN HOLMES, *Oboi d' Amore;* CHARLES YANCICH, *Horn;* DORIOT ANTHONY DWYER, *Flute;* THEODORE BREWSTER and ERNST PANENKA, *Bassoons* ALFRED NASH PATTERSON, *Organ;* DANIEL PINKHAM, *Harpsichord.*

SYMPHONY HALL • BOSTON

BALDWIN PIANO

VICTOR RECORDS

183

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CHARLES MUNCH, *Music Director*

and the

HARVARD GLEE CLUB *and* RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, *Conductor*

Conducted by

G. WALLACE WOODWORTH

SOLOISTS

ADELE ADDISON, *Soprano*
EUNICE ALBERTS, *Contralto*
BLAKE STERN, *Tenor*
DONALD GRAMM, *Bass*

RICHARD BURGIN, *Violin;* LOUIS SPEYER and JOHN HOLMES, *Oboi d'Amore;* CHARLES YANCICH, *Horn;* DORIOT ANTHONY DWYER, *Flute;* THEODORE BREWSTER and ERNST PANENKA, *Bassoons* ALFRED NASH PATTERSON, *Organ;* DANIEL PINKHAM, *Harpsichord.*

SYMPHONY HALL • BOSTON

BALDWIN PIANO — VICTOR RECORDS

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Globe
3-7-58

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UNCLE DUDLEY.

Kyrie

Kyrie eleison! Christe eleison! Kyrie eleison!	*Lord, have mercy upon us! Christ, have mercy upon us! Lord, have mercy upon us!*

Gloria

Gloria in excelsis Deo, et in terra pax, hominibus bonae voluntatis.	*Glory be to God on high, and on earth peace, good will towards men.*
Laudamus te, benedicimus te, adoramus te, glorificamus te.	*We praise Thee, we bless Thee, we worship Thee, we glorify Thee.*
Gratias agimus tibi propter magnam gloriam tuam,	*We give thanks to Thee for Thy great glory.*
Domine Deus, Rex coelestis, Deus Pater omnipotens! Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris.	*O Lord God, heavenly King, God the Father Almighty! O Lord the only-begotten Son, Jesus Christ the Highest; O Lord God, Lamb of God, Son of the Father.*
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.	*That takest away the sins of the world, have mercy upon us, receive our prayer.*
Qui sedes ad dextram Patris, Miserere nobis.	*Thou that sittest at the right hand of the Father, have mercy upon us.*
Quoniam tu solus sanctus, tu solus Dominus; tu solus altissimus Jesu Christe	*For Thou only art holy, Thou only art the Lord; Thou only, O Christ, art most high*
Cum Sancto Spiritu in gloria Dei Patris. Amen.	*With the Holy Spirit in the Glory of God the Father. Amen.*

☆ INTERMISSION ☆

Credo

Credo in unum Deum	*I believe in one God*
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium:	*The Father Almighty, maker of heaven and earth, and of all things visible and invisible:*
Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Denum verum de Deo, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt: Qui propter nos homines et propter nostram salutem descendit de coelis,	*And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made; Who for us men and for our salvation came down from heaven,*
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est:	*And was incarnate by the Holy Ghost of the Virgin Mary, and was made man:*
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est:	*And was crucified also for us under Pontius Pilate, suffered and was buried:*
Et resurrexit tertia die secondum scripturas, et ascendit in coelum, sedet ad dextram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.	*And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father: and He shall come again with glory to judge both the Quick and the dead; Whose kingdom shall have no end.*
Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et in unam sanctam Catholicam et Apostolicam Ecclesiam.	*And I believe in the Holy Ghost, the Lord and Giver of Life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified. Who spake by the Prophets. And I believe in one holy Catholic and Apostolic Church.*
Confiteor unum baptisma in remissionem peccatorum: et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	*I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.*

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus:	*Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory:*

Benedictus

Hosanna in excelsis! Benedictus qui venit in nomine Domini. Hosanna in excelsis!	*Hosanna in the highest! Blessed is He Who cometh in the name of the Lord. Hosanna in the highest!*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	*O Lamb of God, that takest away the sins of the world, have mercy upon us.*
Dona nobis pacem.	*Grant us peace.*

NOTES

ON THE 100th ANNIVERSARY OF THE HARVARD GLEE CLUB

"A concert under (or almost under) the classic elms of Harvard, performed exclusively by students, is a new thing under the sun . . . When the favor in which music is at length regarded by the Academic 'powers that be' shall ripen into other recognized 'humanities', there is no telling with what ardor students will devote themselves to Beethoven and Mendelssohn and Bach and Mozart."

From a review of the First Concert by the Harvard Glee Club, June 8, 1858, by John Sullivan Dwight in *Dwight's Journal of Music*, June 19, 1858.

The Centennial Year of the Harvard Glee Club is a good moment to quote John Sullivan Dwight's prediction as a dream long since come true. The Mass in B minor by the third composer mentioned bespeaks much attention to Bach. The Mass had its first Boston Symphony Orchestra performance on the Orchestra's 50th Anniversary, in March, 1931, when Serge Koussevitzky conducted the Harvard and Radcliffe choruses. There have been a succession of performances since, the last in April, 1955, when Dr. Munch conducted.

The Glee Club, which during its early years was a combination of traditional college glee club, (performing mainly college songs), and social organization, found in the seven years between 1912 and 1919 its entire complexion gradually but drastically being changed through the efforts of one man. Dr. Archibald T. Davison, known to a generation of choral singers and music students as "Doc", was invited by the Glee Club in 1912 to become its singing coach. He accepted, and immediately commenced a long range plan to reshape the musical tastes and concepts of the Glee Club. He prepared his ground by winning their confidence, arranging their music in a more interesting manner and training them to sing it better. Gradually he introduced a different type of music to the programs, beginning his campaign with songs by Brahms and Mendelssohn.

Dr. Davison arranged for joint concerts with the Radcliffe Choral Society, and in April 1917 the two choruses gave the first of a long series of concerts with the Boston Symphony Orchestra. Dr. Karl Muck conducted, and the choruses sang Bach's Motet "Ich lasse dich nicht" and Brahms' "Shicksalslied."

In 1919 Dr. Davison became the permanent music director and conductor of the Glee Club with the specific purpose of training the singers to perform serious music. In 1921, the Glee Club toured Europe under Dr. Davison's direction, the first college musical organization ever to make a tour of this kind.

Dr. Davison once said: "Music is a real productive force in life that can make not just pleasure but happiness, and it deserves the greatest effort to perpetuate it."

Globe 3-7-58

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Institutions, like men and ideas, have life-cycles. The Glee Club's founders were devoted classicists; "June 19, 1858" (it is touching to read John Dwight a century later) "Music is at last beginning to be recognized. The College has gone so far as to appoint an instructor in sacred music." But in 1890 the Devil came also; the Glee Club joined with the banjo and mandolin clubs, Dark Ages, 1890 to 1910, period of "Sweet Clementine" and "Bulldog on the Bank"—those who remember can still feel a pain in the neck.

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Then Destiny relented. Davison, Professor A. C., ("Doc" to legions of grateful youth) saved the Glee Club—and how many souls—by ten years' hard and joyous work. He is credited with supreme astuteness in having edged out the Philistines? Nothing of the kind. On the contrary, he exposed the Club to good music until the young men themselves junked the rubbish. Gresham's Law is that bad money drives out good; music is Gresham's Law in reverse; good music drives out bad.

And so began our Great Age. Yes, "our," for it was shared first by Boston, and is shared now by the nation. Has not the Harvard Glee Club toured this continent, and won golden opinions on its tour of Europe? But great ages do not come singly. Befell two more pieces of good luck; women's voices at Radcliffe across Cambridge Common, and across the Charles, the Boston Symphony Orchestra. Then, as if divine providence disdained doing things by halves, in walked Serge Koussevitzky.

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It spread. In 1880, Bach's St. Matthew Passion and B-Minor Mass could be heard in North America only at Bethlehem, Pennsylvania, and then only once in two years. Beginning at Harvard in 1920 (the year Professor Woodworth, conductor of the Glee Club for a quarter of a century, came there as Freshman), first New England's, then America's universities, colleges and preparatory schools could no longer afford to let their students disgrace them by singing silly songs in concert.

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The Harvard Glee Club does not count for a single snick of academic "credit," no, not so much as one-half of a snap-course, which probably saves it from ossification. Self-governed, non-profit, all the College supplies is choirmaster (a major item, true), an organ, piano, four walls, and a roof. Music in 1858 had been kept cooling her heels on the doorstone for two centuries after her sisters of the Seven Arts. A Puritan hangover, this still afflicts drama at Harvard, for the creative and performing arts effect belated entrance into American higher education by way of the cellar bulkhead and up the back stairs. But they're in!

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This was "Doc's" guiding principle, and is the guiding principle of the man who succeeded him as conductor of the Harvard Glee Club in 1933. G. Wallace Woodworth, whose 25th anniversary as the Glee Club's conductor, leading both choruses, coincides with the Glee Club's centennial, has maintained the high standards of training and performance of the Club and broadened its repertoire and the scope of its activities. The Glee Club made its first transcontinental tour with the Radcliffe Choral Society under Mr. Woodworth's direction in 1954, and a European tour in 1956.

G. Wallace Woodworth is James Edward Ditson Professor of Music at Harvard, University Organist and Choirmaster, and Conductor of the Radcliffe Choral Society since 1925. He works with his students with such an infectious camaraderie that he is affectionately known by them merely as "Woody". That nickname doubtless would instantly be identified anywhere in the country, and evoke fond recollections on the part of the many hundreds of his former choristers. In recognition of his twenty-five years of devoted and enthusiastic service to the Glee Club, Charles Munch, has invited Mr. Woodworth to conduct today's complete performance of Bach's *B Minor Mass*.

The Harvard Glee Club, together with the Radcliffe Choral Society, has appeared in more than 100 performances with the Boston Symphony Orchestra and its Conductors — Karl Muck, Pierre Monteux, Serge Koussevitzky, and Charles Munch. They have sung innumerable performances of the great masterpieces of choral literature, including Bach's *B Minor Mass, St. Matthew Passion, St. John Passion* and *Magnificat;* Beethoven's *Missa Solemnis* and *Ninth Symphony;* Brahms' *Requiem;* Fauré's *Requiem* and Mahler's *Symphony No. 2*, Vaughan Williams *Fantasy on Psalm 104*, and Mozart's *Vesperae de Dominica*. With Dr. Munch they have performed and recorded for RCA Victor *Romeo and Juliet* and *The Damnation of Faust* by Berlioz, and have also performed this composer's *Grande Messe des Morts*. In the modern repertoire they have presented first performances of the *Ode* (for the 50th Anniversary of the Boston Symphony Orchestra) by Edward Burlingame Hill and *A Free Song* by William Schuman, *Exultate Deo* and *Psalm of Praise* by Mabel Daniels, as well as performances of Honegger's *King David*, and Stravinsky's *Symphony of Psalms* and *Oedipus Rex*.

On the occasion of the 100th performance of the joint choruses with the Boston Symphony Orchestra (in Carnegie Hall, New York, on March 9, 1955, in Berlioz *Damnation of Faust*), Dr. Munch made the following statement:

"I have conducted choruses in many parts of the world, but never with the pleasure that I find in working with the Harvard Glee Club and Radcliffe Choral Society. They are young, intelligent and, above all, enthusiastic. From their remarkable conductor, G. Wallace Woodworth, they have learned to love music and to love to sing. I am proud to conduct their hundredth concert with the Boston Symphony Orchestra. It is a joy to make music with them."

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> the twenty-fifth year in office of their popular conductor, G. Wallace Woodworth--plain "Woody" to them--who will conduct the concert on the invitation of Dr. Charles Munch, music director of the orchestra.

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UNCLE DUDLEY.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,178
MAR 9 - 1958

Viola soloist Joseph de Pasquale will play a concerto dedicated to him in Boston Symphony concert Tuesday.

Symphony Program: New Works and Old

THE final concert of the Boston Symphony Orchestra's season in Providence, on Tuesday evening at 8:15 in the Veterans' Memorial Auditorium, will bring Charles Munch to conduct, Joseph de Pasquale as viola soloist, and a program planned as a climax to the commemoration of the seventy-fifth anniversary of the orchestra's Providence debut.

One glance well backward into musical history, one into the recent past, and two opportunities to savor the music of today's composers, European and American, will be afforded by Dr. Munch's program. It will be as follows:

Handel: "Water Music" Suite.
Barraud: Symphony No. 3.
Piston: Viola Concerto—Soloist; Joseph de Pasquale.
Roussel: Suite in F.

Henri Barraud was born in Bordeaux, France, in 1900. Walter Piston was born in Rockland, Maine, in 1894. Albert Roussel, French composer, died in 1937.

The Barraud and the Piston works had their world premieres in Symphony Hall, Boston, Thursday. This will be their second performance.

Discussing the Providence program, Mr. Piston said last week:

"The viola should not be thought of as a tenor violin or a higher pitched 'cello. It is a distinct and individual member of our orchestra family of strings, with a beautiful and peculiar sound."

The Piston concerto is dedicated to Joseph de Pasquale who has been with the Boston Symphony for 10 years.

"Many of the musical thoughts in the concerto may be said to have been inspired and motivated by his superb playing," said Piston of the violist.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 147,099

MAR 12 1958

PEOPLE and PLACES

Turn back the clock! **CHARLIE CHAPLIN AND JACKIE COOGAN** are in a movie again —"High School Confidential." Only this time it's Charles Chaplin Jr., son of the great clown, in the cast. The motion picture of a generation ago, of course, was "The Kid."

The booing last night after the **BOSTON SYMPHONY ORCHESTRA** finished playing Henry Barraud's Symphony No. 3 was highly dissonant. The music had been, too, and apparently that's why the vocal displeasure. It was the first time in 75 years of appearances here that the world famous musical group heard the dissatisfaction of Rhode Island music lovers, according to Ruth Tripp, Journal-Bulletin music reviewer.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

MAR 12 1958

Symphony Booed In Providence

PROVIDENCE (AP)—The Boston Symphony Orchestra was booed Tuesday night for the first time in its 75 years of playing here.

The piece that brought the boos was Henry Barraud's Symphony No. 3.

The Providence Journal's music critic, Ruth Tripp, reported in her review that "The Barraud music was long and loud and dissonant, but I enjoyed listening to it immensely."

American (e)
BOSTON, Mass.
Independent
Circ. 181,325

MAR

Lots of Br-ronx In Little Rhody

PROVIDENCE—For the first time in its 75 years of playing here, the Boston Symphony, Charles Munch, director, was booed during a program.

The piece that brought the boos was Henry Barraud's Symphony No. 3, and a music critic said the "Barraud music was loud and dissonant but I enjoyed it immensely."

The boos came from the left side of the Veterans Memorial Auditorium where the concert was conducted, but it was difficult to tell whether upstairs or downstairs listeners were the offenders.

One critic said the audience may have disliked the music, but certainly could not have objected to the capable manner in which the orchestra played the difficult score. It was long and loud, but enjoyable."

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 39,717

MAR 12 1958

Providence Vs. Barraud

Hub Symphony Leader Takes Boos For 'Dissonant' Composer

The unprecedented happened to the Boston Symphony Orchestra last night in Providence at the final concert of the series at Veterans Memorial Auditorium. More than half of a capacity audience hissed and booed Charles Munch, director after he conducted Barraud's "Symphony No. 3," the second work on the evening's program.

Dr. Munch strove for about 20 minutes to whip up an emotion for this dismal cacaphony called a symphony. His exaggerated gestures, contortions and wild stick-waving produced only impatience among his musicians and disgust among the listeners. He stood stunned in disbelief when he came back to the center stage for a second bow.

The concert had opened with Handel's "Water Music," a collection of melodic and rhythmic short works and for this the applause was voluminous and lengthy, as is the usual response to this group's artistry.

The Barraud was a musical fiasco and in the opinion of this critic, an insult to such fine musicians and a punishment for those who subscribe to the concerts. There was little enthusiasm for the remainder of the program, which included a fine concerto for viola and orchestra by Walter Piston, written especially for, and played by, Joseph de Pasquale, violist; and the closing work, "Suite in F-Major," another modern work by a contemporary French composer which this critic didn't wait to listen to.

C. H. L.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 13 [illegible]

Symphony Gets Providence Boos

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Ruth Tripp, of "The Providence Journal," wrote that the Barraud piece "was long and loud and dissonant, but I enjoyed listening to it immensely."

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 102,404

MAR 12 1958

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Of the boos she added: "The persons who disliked the Barraud music certainly could not have disliked the manner in which the orchestra played the difficult score."

Sun (e)
LOWELL, Mass.
Independent
Circ. 42,535

MAR 12 1958

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Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

MAR 12 1958

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Conductor Charles Munch made no comment about the demonstration.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 21,298

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Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

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DETROIT, MICH.
TIMES
Circ. D. 408,705 - S. 521,878

MAR 14 1958

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Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 46,517

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American (e)
WATERBURY, Conn.
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Item (e)
CLINTON, Mass.
Independent
Circ. 3,241

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Times (e)
BEVERLY, Mass.
Republican
Circ. 7,291

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

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New York

MUSICAL COURIER
NEW YORK CITY

APR 1958

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With his audience closely and intimately established, Mr. Menuhin gave a remarkably fine performance of the Bach Partita in D minor, for violin alone, with a magnificent projection of the work's concluding chaconne, normally played alone but which I much preferred with the supporting dances.

When the doors were opened at intermission a veritable stampede resulted. I don't know how they got to the hall, but over 1500 persons were present and they were still coming at the end of the concert. All this seemed to inspire the recitalist more and more. His playing and that of his superb partner at the piano, Adolph Baller, reached the highest intensity and beauty in the Schubert Fantaisie, Op. 159, and a group of shorter works. "Audience Braves Storm to Hear Violin Recital," was the headline of my story the next morning. If ever an audience deserved credit it was this one, and richly did Messrs. Menuhin and Baller reward them.

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Bushnell Prompter 5-15-58

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American (e)
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TIMES
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Item (e)
CLINTON, Mass.
Independent
Circ. 3,241

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I expected to find only a few other duty-ridden idiots like me present. Actually there were several hundred, and when the recitalist came on stage he warmly thanked the listeners for their devotion and invited the scattered audience to come forward after the first number, Grieg's charming Sonata in G, Op. 13. This the audience did, but meanwhile a stream of late-comers swelled the attendance somewhat.

With his audience closely and intimately established, Mr. Menuhin gave a remarkably fine performance of the Bach Partita in D minor, for violin alone, with a magnificent projection of the work's concluding chaconne, normally played alone but which I much preferred with the supporting dances.

When the doors were opened at intermission a veritable stampede resulted. I don't know how they got to the hall, but over 1500 persons were present and they were still coming at the end of the concert. All this seemed to inspire the recitalist more and more. His playing and that of his superb partner at the piano, Adolph Baller, reached the highest intensity and beauty in the Schubert Fantaisie, Op. 159, and a group of shorter works. "Audience Braves Storm to Hear Violin Recital," was the headline of my story the next morning. If ever an audience deserved credit it was this one, and richly did Messrs. Menuhin and Baller reward them.

But this was not all. The same night a few hundred hardy souls managed to fight their way to Jordan Hall to hear the New York Pro Musica give another of its distinguished concerts. I missed this one, having covered the ensemble's Boston debut a few days earlier. This is a superb group that Noah Greenberg has assembled, and the rare and exquisite works they presented fell on completely fertile soil in the Hub.

Travel conditions were not much better by Monday, yet that night a large audience attended Symphony Hall to hear Charles Munch conduct a college orchestra for the first time in the U. S. The Boston University Orchestra and Chorus had only one brief opportunity to become acquainted with the conductor's ways, the weather having marooned Mr. Munch in his Milton home, but they made the most of the opportunity, with some good solo work shown by young pianist Gerry Garfield, who distinguished himself in the Bach B minor Concerto. After intermission the orchestra's regular conductor, Russell Stanger, took over for one movement of a new work by Lukas Foss (to be premiered by the Boston Symphony Orchestra later this year) and an excellent performance of the Toch Symphony. The concert was dedicated to Albert Schweitzer, who sent a message of appreciation.

If ever I have said nasty things about Boston's concertgoing public, I hereby apologize most humbly!

JULES WOLFFERS

Bushnell Prompt 9-15-58

Some weeks ago there emanated from Providence a story that during the Boston Symphony's performance of Henry Barraud's Symphony No. 3, the audience booed Charles Munch and his musicians. The account was widely circulated in this country and abroad, as unpardonable a breach of concert manners in the United States. Here is the story as reported by the magazine *Musical Courier*: "Alas, the sober truth is that one lone man booed according to an investigation by Lanning Humphrey of the BSO publicity staff, verified by reporters on the scene." The magazine added: "We are rather unhappy that it didn't take place as reported. Some real expression of feeling at concerts would be welcome from time to time."

186

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

MAR 19 1958

In the M

Every letter must be signed with the full name and address of the writer. In cases involving danger of personal hardship, or questions of professional ethics, signatures may be withheld. Space limitations prevent publication of every letter received

Wasted Talents?

I was rather amazed at the report given by Ruth Tripp on the performance of the Boston Symphony Orchestra's final Providence concert. She would lead one to believe it was a notable performance. Personally (and I do not stand alone) I think it was an unfortunate performance with which to end the series. On the whole, it was cacophony, pure and simple. If you like modernistic paintings as opposed to natural art, then I suppose you would acclaim the concert. When I go to a concert, I like sweet music which inspires and thrills. I am not disposed to be a guinea pig and have to pay for it besides.

It is regrettable that such a great orchestra wasted its talents on experiments in technique. How much more sensible would it have been to end the series with something soul-inspiring, which we need so much these days. Perhaps the sounds were intended to blend in with the roar of modern missiles and rockets!

It is perhaps unfortunate that this concert evoked the first boos heard here in 75 years. I am inclined to think that most of the audience was too stunned even to boo.

The fact that one is master of his craft does not always call for acclaim. I would ask the audience: would it rather hear a perfect rhythm of discord, or an occasional mistake in the rendition of music of distinction, of inspiration, and of love?

Lewis E. Dickinson
Barrington

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

MAR 15 1958

The Right to Boo Is Inviolate

The music critic of *The Providence Journal* has reported that the Boston Symphony Orchestra was booed in Veterans Auditorium the other night upon completing Henry Barraud's noisy and dissonant *Symphony No. 3.*

Good for the booers!

We assume that the booing was in lusty response to a strong dislike. Not a dislike of the performance by the orchestra, almost invariably flawless in its execution of musical composition. Not even a dislike for the composer, or for his techniques and phrases. Just a strong, vigorous, healthy dislike of sounds from instruments the superb players of which are interpreting notes put on paper by a composer.

There is no accounting for taste, especially in music. A man likes what he hears, so he applauds. Why shouldn't he boo if he dislikes what he hears?

The history of music is full of accounts of audience rejection of what was being played. A Mascagni opera stimulated catcalls from a Milan audience which cried, "Ah, Puccini, viva Puccini!", in protest against obvious plagiarism. A Genoa audience did not allow Mascagni's *Le Maschere* to proceed to its finish. Composers have been known to refine their works into great masterpieces after audience rejection at the premiere.

The right to boo is inviolate. It should be exercised more freely in a civilization that is prone to docility in listening to music, reading books, seeing movies, viewing television. A lusty boo once in a while is a better stimulant for an improved culture than a polite yawn. And it makes the booer feel good.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 55,720

APR 11 1958

Musical Mossbacks?

The recent booing incident during a Boston Symphony concert in Providence might have proved thoroughly amusing, were it not for the fact that one of the city's most prominent and experienced musicians and teachers actually admits initiating the vocal objection to a piece of contemporary music. Perhaps this is indicative of the difficulty composers and performing musicians have had to contend with for two hundred years — the intolerance and myopia of entrenched musical authority.

A letter written by Charles Munch to a member of the Boston audience a few months ago adequately serves to demolish the mossbacks and point up the fact that major symphony orchestras today have as important a place in the development of art as any other medium:

"You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public, when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

"I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts—we must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

"It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music, to exist, must be played, and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music, just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history."

This is not the first time a conductor has written in such terms; Serge Koussevitzky wrote a number of such letters to members of his audience, and he is chiefly remembered today for his services to the contemporary composer!

All too often have the Providence concerts of the Boston Symphony been made up of the "old chestnuts."

Conductor Munch is to be congratulated for his attempt to breathe some new life into an audience that has actually been complaining for years about the surfeit of standard repertoire but never did much about it.

Morton Blender
Providence

Register (e)
NEW HAVEN, Conn.
Independent
Circ. 95,656

MAR 14 1958

BOOING THE BOSTON

At the risk of being declared hopelessly outdated, we still contend that the "boo" has no place in public assemblages. It is uncouth and often unfair as comment at sporting events; it is undemocratic at political gatherings; and it is certainly inarticulate as a comment upon art.

But the Boston Symphony Orchestra has been booed—and in proper Providence. The occasion was a performance of Henry Barraud's Symphony No. 3—an opus apparently steeped in dissonance and other modern clangors. We can only presume that the provocation was great and that the disorderly boo seemed the best immediate antidote to that other serious bane of the concert hall, the perfunctory clapping of hands by people who couldn't care less.

At any rate the dignified members of the Boston Symphony, accustomed only to the surf of polite applause and an occasional genteel "bravo", know now that they're being listened-to and not just snored-at. We still don't endorse it—but for them that boo could have been tonic.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 22 1958

SYMPHONY'S SHAME

Many are ashamed to think Providence "booed" our orchestra. The shame, however, rests with Mr. Munch who has persisted in using Boston subscribers as guinea pigs on whom to try discord, confusion and noise.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

APR 4 - 1958

Afraid of Progress?

"It is a strange state to which the great improvements in the technical and mechanical arts have brought our newest composers. Their productions are no longer music; they can go beyond the level of human feelings and no response can be given them from mind and heart." No, this is not a quote from a "booer's" criticism of the Barraud work recently presented here by the Boston Symphony Orchestra. It is merely a criticism by Goethe of Beethoven's "Fifth Symphony!"

Is modern music to suffer merely because, we, the listeners, are afraid? Yes, afraid of new ideas in melody, harmony and sounds? As lovers of music, can we not at least have open minds, and wait to form an opinion until the actual performance of the work has been completed, or better still, after hearing it more that just once? I, for one, was much more shocked and appalled by the "booers" than by the music.

Surely there was much to be admired in the work—the steel-like structure, the severe tonalities and sharp rhythms accentuated by the impeccable performance of the instrumentalists. I say "bravo" to Dr. Munch and his orchestra for giving us the privilege of listening to new music, for his veiled compliment to us (however misguided) in recognizing ours as a mature, open-minded audience, notwithstanding the few who had their "classical foundations" shaken.

As for the "booers" and the confession of one in particular, "prudishly polite" is not synonymous with "good manners."

Dorothy Wahl
Providence

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717

MAR 14 1958

Times Letter Box

Criticism Of Critic

I have read, in the past, sometimes with considerable amusement, C. H. L.'s comments on music around Rhode Island, and while I disagree with his hidebound, conservative thesis that all music since the old classics is hideous, I have felt that if the "Times" wants to publish his reactions, that is their business. But I really must protest his latest diatribe, published on the front page of Wednesday's paper, since it is a piece of absolutely untrue reporting. C. H. L. says "More than half of a capacity audience hissed and booed Charles Munch," and the entire article gives the casual reader the impression that there was practically a riot at Veterans Auditorium Tuesday night. I think that a report such as this is most unfair to Dr. Munch and the Boston Symphony. I was there, and since reading C. H. L.'s report I have talked to several others who were there, and we are in agreement that perhaps fifteen or twenty people may have booed after the performance of the Barraud Symphony. Perhaps C. H. L. was so busy booing that he thought everyone else was booing, too. I am not saying that the audience liked it; probably 90% thought it was terrible, but I do not believe that very many considered it "punishment" to listen to, as C. H. L. reports. Actually it is a piece where the first audition leaves you confused and wondering what it is all about, but after hearing it several times it becomes more and more interesting and enjoyable and something you like to hear. In fact, we feel that it is much more enjoyable and easy to listen to than Stravinsky's "Rite of Spring," for instance. However, the point I am trying to make is that I do not think it fair for C. H. L. to allow his personal feelings to cause him to write a misleading and untrue report of a Boston Symphony performance. He reports that Munch "Stood stunned with disbelief when he came back to the center stage for a second bow"; we received the impression that Mr. Munch was very much amused. As for C. H. L.'s description of Munch's conducting of the symphony, that is entirely incorrect; we all thought he did a wonderful job, and the orchestra thoroughly enjoyed following him and giving him what he asked for.

Actually the last piece, Rousel's "Suite in F Major," which C. H. L. didn't wait to listen to, was one of the most enjoyable pieces on the program, especially the last section, the Gigue, with its catchy air which my wife and I found ourselves humming all the way home.

FREDERICK W. HOFFMAN,
389 East Ave., Pawtucket.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAR 1958

Musical Atrocities

To the Editor of The Herald:

The booing by a Providence audience of the Boston Symphony Orchestra (Herald, March 12) may well portend the end of such an era in which, with impunity and in the name of good music, atrocities can be perpetrated upon the human ear.

GEORGE W. LUNN.
Norwell.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
MAR 4 - 1958

Symphony Premières

Charles Munch will present two world premieres at the Boston Symphony's concerts of Friday afternoon and Saturday evening.

Henry Barraud, French composer, will be in Boston for the first performance of his Symphony No. 3. M. Barraud was born in Bordeaux. His "Le Mystere des Saints Innocents" was performed by the orchestra in 1950 under the direction of Serge Koussevitzky, and Dr. Munch presented the first United States performance of his "Te Deum," written in memory of Dr. Koussevitzky, on April 26, 1957. The Chorus Pro Musica appeared in both concerts.

Joseph De Pasquale, principal violist of the Boston Symphony Orchestra, will be soloist in the first performance of Walter Piston's Viola Concerto, which was written for and dedicated to him.

Tapes will be made of both works to be considered by a jury of eminent musicians under the Recording Guarantee project of the American International Music Fund. Two contemporary works out of a number to be performed during this season by leading orchestras will be selected by the jury to be commercially recorded under the International Music Fund's guarantee.

The complete program will be as follows: Handel Water Music Suite; Barraud Symphony No. 3; Piston Viola Concerto (soloist: Joseph de Pasquale); Roussel Suite in F.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAR 2 1958

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The complete program offers Handel's Water Music Suite, Barraud's Symphony No. 3, Piston's Viola Concerto (soloist: Joseph De Pasquale) and Roussel's Suite in F.

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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAR 2 1958

New Music At Symphony

Charles Munch will conduct world premieres of two scores at the Boston Symphony Orchestra concerts at Symphony Hall Friday at 2:15 and Saturday at 8:30. One is Henry Barraud's Third Symphony, the other Walter Piston's Viola Concerto, written for and dedicated to Joseph De Pasquale, first viola of the orchestra, who will be soloist. The program will begin with the Suite from Handel's 'Water Music" and will conclude with Roussel's Suite in F.

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There will be an extra Open Rehearsal Thursday evening, Mar. 13, at 7:30. Charles Munch will conduct and pianist Nicole Henriot will be soloist.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973
MAR 4 - 1958

Premieres At Symphony

Charles Munch, music director of the Boston Symphony Orchestra, will present two world premieres at the Friday afternoon and Saturday night concerts.

Henry Barraud's Symphony No. 3 and Walter Piston's Viola Concerto, which was written for and dedicated to Joseph De Pasquale, the orchestra's principal violist and soloist in the work's initial performance, will be given their first performance by the orchestra this week.

The French composer, whose "Te Deum," written in memory of Serge Koussevitsky, was first presented in the United States by Dr. Munch, will be here to hear his work performed.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 2 1958

Composers' Lot Brightens

By FRANCIS D. PERKINS

While the position of contemporary composers in this country is still far from ideal, recent announcements include a promising array of performances and commissions, especially in the orchestral field. The Boston Symphony will give two first performances in its home concert next Friday afternoon, of Walter Piston's Viola Concerto, with Joseph De Pasquale as soloist, and Henry Barraud's Symphony No. 3.

TIME
NEW YORK, N. Y.
MAR 17 1958

Premières

Before he decided to be a full-time composer at 27, Walter Piston worked as a draftsman for the old Boston Elevated Railway (he helped draw plans for an "articulated streetcar") and studied painting. His painting teacher advised him: "Don't be afraid to make a poor one." Since then, unafraid Composer Piston, now 64, has turned out a steady flow of works, none of them poor, most (including a 1948 Pulitzer prizewinning *Third Symphony*) concise, witty, technically brilliant. Last week the Boston Symphony Orchestra performed the latest Piston, *Concerto for Viola and Orchestra*, to warm applause. As played by the Boston's first-rate Violist Joseph de Pasquale, the concerto unfolded as a simple, strongly exuberant piece with clear orchestral coloration and precise balance. In its climactic third movement, there was plenty of agitation, syncopation and an en- solo viola [illegible]. All in all, another reason to be grateful that Walter Piston got off that streetcar and turned to composing.

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JOSEPH DE PASQUALE, soloist with Charles Munch and the Boston Symphony Orchestra, in a new Viola Concerto by Walter Piston, receiving its premiere on Friday afternoon and Saturday evening.

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111
MAR 7 - 1958

Boston Symphony To Present Premieres

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free
MAR 6 1958

Munch To Conduct 2 World Premiers At Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, will present two world premieres at the Orchestra's concerts tomorrow afternoon and Saturday evening.

Henry Barraud, French composer, will be in Boston for the first performance of his Symphony No. 3. Barraud was born in Bordeaux on April 23, 1900. His "Le Mystere des Saints Innocents" was performed by the Orchestra in 1950 under the direction of Serge Koussevitzky. Dr. Munch presented the first United States performance of his "Te Deum," written in memory of Dr. Koussevitzky, last April 26-27. The Chorus Pro Musica appeared in both concerts.

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Continued on Page Four

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
MAR 4 1958

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BOSTON, Mass.
Indep. Republican
Circ. 305,271
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PROVIDENCE, R. I.
Weekly
Circ. 12,111
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American (e)
BOSTON, Mass.
Independent
Circ. 184,973

FILLETS
MACKEREL PLUMP
CANNED HAI
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FRESHLY GROUND ALL CLEAR BEEF
Down 10c lb. from last week
LEGS
Swift's Premium
7-inch Cut
Well Trimmed
RIB RO

Continued from Page One

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
MAR 4 - 1958

Symphony Premières

Charles Munch will present two world premières at the Boston Symphony's concerts of Friday afternoon and Saturday evening.

Henry Barraud, French composer, will be in Boston for the first performance of his Symphony No. 3. M. Barraud was born in Bordeaux. His "Le Mystere des Saints Innocents" was performed by the orchestra in 1950 under the direction of Serge Koussevitzky, and Mr. Munch presented the first United States performance of his "Te Deum," written in memory of Dr. Koussevitzky, on April 26, 1957. The Chorus Pro Musica appeared in both concerts.

Joseph De Pasquale, principal violist of the Boston Symphony Orchestra, will be soloist in the first performance of Walter Piston's Viola Concerto, which was written for and dedicated to him.

Tapes will be made of both works to be considered by a jury of eminent musicians under the Recording Guarantee project of the American International Music Fund. Two contemporary works out of a number to be performed during this season by leading orchestras will be selected by the jury to be commercially recorded under the International Music Fund's guarantee.

The complete program will be as follows: Handel Water Music Suite; Barraud Symphony No. 3; Piston Viola Concerto (soloist: Joseph de Pasquale); Roussel Suite in F.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271
MAR 2 1958

2 Premieres At Symphony This Week

Charles Munch, music director of the Boston Symphony Orchestra, will present two world premieres at the orchestra's concerts of Friday afternoon, March 7, and Saturday evening, March 8.

Henry Barraud, French composer, will be in Boston for the first performance of his Symphony No. 3. While Joseph De Pasquale, principal violist of the orchestra, will be soloist in the first performance of Walter Piston's Viola Concerto which was written for and dedicated to him.

The complete program offers Handel's Water Music Suite, Barraud's Symphony No. 3, Piston's Viola Concerto (soloist: Joseph De Pasquale) and Roussel's Suite in F.

The seventh in the series of Tuesday evening concerts by the Boston Symphony Orchestra at Symphony Hall will be given on March 4 at 8:30 under the direction of the orchestra's associate conductor, Richard Burgin. Mr. Burgin's program will include Shostakovitch's Symphony No. 1, Schoenberg's Five Pieces for Orchestra, Three Excerpts for Soprano and Orchestra from Alban Berg's Opera, "Wozzeck," with Patricia Neway as soloist, and Prokofieff's Scythian Suite.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
MAR 2 1958

New Music At Symphony

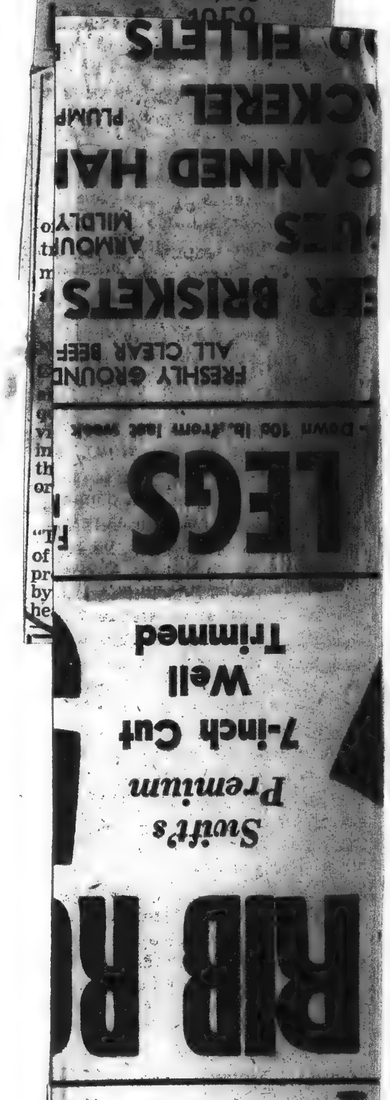
Charles Munch will conduct world premieres of two scores at the Boston Symphony Orchestra concerts at Symphony Hall Friday at 2:15 and Saturday at 8:30. One is Henry Barraud's Third Symphony, the other Walter Piston's Viola Concerto, written for and dedicated to Joseph De Pasquale, first viola of the orchestra, who will be soloist. The program will begin with the Suite from Handel's "Water Music" and will conclude with Roussel's Suite in F.

Tapes will be made of both new works to be considered by a jury of eminent musicians under the Recording Guarantee project of the American International Music Fund.

Richard Burgin will conduct the seventh Tuesday evening concert at Symphony Hall, Mar. 4, at 8:30. He will present the Shostakovitch Symphony No. 1; Five Pieces for Orchestra, by Schoenberg; three excerpts from the opera "Wozzeck," by Alban Berg, with soprano Patricia Neway as soloist, and Prokofieff's "Scythian" Suite.

There will be an extra Open Rehearsal Thursday evening, Mar. 13, at 7:30. Charles Munch will conduct and pianist Nicole Henriot will be soloist.

American (e)
BOSTON, Mass.
Independent
Circ. 184,973



NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 2 1958

Composers' Lot Brightens

By FRANCIS D. PERKINS

While the position of contemporary composers in this country is still far from ideal, recent announcements include a promising array of performances and commissions, especially in the orchestral field. The Boston Symphony will give two first performances in its home concert next Friday afternoon, of Walter Piston's Viola Concerto, with Joseph De Pasquale as soloist, and Henry Barraud's Symphony No. 3.

TIME
NEW YORK, N. Y.
MAR 17 1958

Premières

Before he decided to be a full-time composer at 27, Walter Piston worked as a draftsman for the old Boston Elevated Railway (he helped draw plans for an "articulated streetcar") and studied painting. His painting teacher advised him: "Don't bother about music; paint one." Since then, unafraid Composer Piston, now 64, has turned out a steady flow of works, none of them poor, most (including a 1948 Pulitzer prizewinning *Third Symphony*) [illegible] witty, technically brilliant. Last week the Boston Symphony Orchestra performed the latest Piston, *Concerto for Viola and Orchestra*, to warm applause. As played by the Boston's first-rate Violist Joseph de Pasquale, the concerto unfolded as a simple, strongly exuberant piece with clean orchestral coloration and precise balance. In its climactic third movement there was plenty of agitation, syncopation and an en[illegible] solo viola [illegible] another reason [illegible] Walter Piston got off [illegible] and turned to composing.

Some other new works performed last [illegible] Henry Barraud's *Third Symphony*, played on the same program with Piston. It proved to be a craggy piece that achieved its emotional impact through a series of sharp contrasts. The music was by turn slow, dense, lyrical, harsh, full of sharp emotional edges. Composer Barraud got a polite hearing but sent his audience delving into their programs in search of the unifying idea the music seemed to lack.

Two Concerts

Charles Munch, music director of the Boston Symphony Orchestra, will present two world premieres at the orchestra's concerts this afternoon and tomorrow evening.

Henry Barraud, French composer, will be in Boston for the first performance of his Symphony No. 3. Joseph De Pasquale, principal violist of the orchestra, will be soloist in the first performance of Walter Piston's Viola Concerto which was written for and dedicated to him.

JOSEPH DE PASQUALE, soloist with Charles Munch and the Boston Symphony Orchestra, in a new Viola Concerto by Walter Piston, receiving its premiere on Friday afternoon and Saturday evening.

The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 12,111
MAR 7 - 1958

Boston Symphony To Present Premieres

Charles Munch, music director of the Boston Symphony Orchestra, will present the Providence premieres of two works for the Orchestra's final visit of the season to the Veteran's Memorial Auditorium on Tuesday evening, March 11. They are the Viola Concerto by Walter Piston, written for and dedicated to the Orchestra's principal violist, Joseph De Pasquale, who will be soloist and the Symphony No. 3 by the French composer, Henry Barraud.

Both works will be taped for consideration by a jury of eminent musicians under the Recording Guarantee project of the American International Music Fund. Two contemporary works out of a number to be performed during this season by leading orchestras will be selected by the jury to be commercially recorded under the International Music Fund's guarantee. The project, made possible through a grant from the Rockefeller Foundation, has been organized to mark the 10th anniversary of the Fund, and is designed to benefit the composers whose works will be recorded and to further interest in the work of living composers.

Continued from Page One

and is designed to benefit the composers whose works will be recorded and to further the interest in the work of living composers.

The complete program will be as follows: Handel Water Music Suite; Barraud Symphony No. 3; Piston Viola Concerto; Roussel Suite in F.

The seventh in the series of Tuesday evening concerts will be given on March 4th at 8:30 under the direction of the Orchestra's Associate Conductor, Richard Burgin. Mr. Burgin's program will include Shostakovitch Symphony No. 1; Schoenberg's Five Pieces for Orchestra; Three Excepts for Soprano and Orchestra from Alban Berg's Opera, "Wozzeck" with Patricia Neway as soloist; and Prokofieff's Scythian Suite.

190

Christian Science Monitor

NITOR, BOSTON, SATURDAY, MARCH 8, 1958

wo Premières on Symphony Program

John Brook

Walter Piston, whose Concerto for Viola and Orchestra was given its first performance at the Boston Symphony concert yesterday.

Barraud Symphony, Piston Concerto Heard

By Jules Wolffers

In one way it is a little uncomfortable to have not one but two premières on the same program, as was the case yesterday afternoon at Symphony Hall. One is tempted to hold one work up to the other, to examine each for similarities, differences, workmanship and, indeed, quality.

Considered in this way, Henry Barraud's Symphony No. 3 and Walter Piston's Concerto for Viola and Orchestra actually have little in common and were all the more congenial for that reason.

Further contrast was offered by opening the concert with Handel's outgoing and uncomplicated Suite for Orchestra (From the Water Music) as arranged by Sir Hamilton Harty. This was the best sort of introduction to the Barraud, which also is outgoing. While written from a different set of premises it achieves the same sort of results in kind if not in degree as the Handel Water Music.

There is something exceedingly refreshing in Mr. Barraud's exuberance and lack of self-consciousness. He works with a directness and urgency. A clearly heard, clearly understood and clearly remembered motto opens the piece and makes its reappearance in a number of ways and a number of places to add a sense of organic unity to the four-movement work.

As a whole the mood is one of power and strength in the first movement. The strength is transmitted without loss into speed for the Presto second movement. Both third and fourth movements carry the development forward in logical form, first in slow tempo and finally with energetic motion culminating with a statement of the original theme.

The symphony was given a splendid performance which seemed to express the meaning, content, and sound of the music in exemplary fashion. The composer was in the audience and was called forward to share the considerable applause with conductor and players.

Among the many admirable traits of Walter Piston, one in particular always has endeared him to musicians. He has a respect and esteem for the performing artist which at times approaches reverence for particularly distinguished performances. To him the performer is on a par with the composer—one cannot exist without the other.

As he has done in the past, Mr. Piston dedicated his new viola Concerto not to some outstanding patron of the arts or some distinguished confrere but to a player—Joseph de Pasquale, principal violist of the orchestra. The first performance of the work also was entrusted to his hands. Mr. Piston well knew what he was doing! This was an expert rendition with Mr. Munch's sympathetic accompaniment.

In some ways this is a concerto in the old style—soloistic with the viola given a predominating part—not always true in present-day concertos—and, believe it or not, with cadenzas, albeit brief and tiny ones, given all alone to the soloist. The melodic outline is persuasive and logical in its development. The solo voice has balance, poise, and interest.

The new Concerto is a most expressive and emotional work. The fact that the composer shows these qualities with superb taste and by what might be called indirect suggestion rather than overt display does not make his feeling and artistic perception any the less real.

One can expect a brilliant future for this music. It certainly is getting off to a promising start with Mr. de Pasquale scheduled to play it a dozen times in the next two or three weeks. Yesterday there was much applause for composer, soloist, conductor, and orchestra with Mr. Piston present.

This sensitive and beautifully shaped work needed a very special kind of piece to follow it, and Mr. Munch chose exactly the right music to close an absorbing concert—Roussel's Suite in F major, Op. 33, an exciting little work of the finest grain.

BOSTON SYMPHONY ORCHESTRA

Boston Globe 3-8-58

New Music by Piston, Barraud

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the 18th program in the Friday–Saturday series. Charles Munch, music director, conducted Sir Hamilton Harty's arrangement of a Suite drawn from the "Water Music" by Handel; the Symphony No. 3 by Henry Barraud (first performance); the Viola Concerto by Walter Piston (first performance; Joseph De Pasquale, soloist), and the Suite in F major by Roussel.

By CYRUS DURGIN

Charles Munch returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon (with a shorter baton of natural color instead of the long, white one he usually employs) and gave first performance of two new scores. They are the Viola Concerto by Walter Piston of Harvard, and the Symphony No. 3 by the French Henry Barraud. Both composers were in the audience and bowed in response to applause.

Mr. Piston's Concerto is a splendid work and it must have been as splendidly played by soloist Joseph De Pasquale, the distinguished first viola of the Orchestra, for whom it was written and to whom it was dedicated. Indeed, as the composer says in a program note, "many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing."

In the course of a work whose basic aim was pure and beautiful music, Mr. Piston desired that the viola stand out clearly. He surely succeeded, for while the orchestra is substantial, the technical balance and contrast of the writing is a model of perfection. The viola here sings always, and in Mr. De Pasquale's hands, the singing was glorious. There is a spice of virtuoso exhibition of bow and digital technic.

The first movement, where the motion is moderate and flexible, has a gentle nocturne quality, with the orchestra subdued through much of the movement. The adagio has a fine rhapsodic tenderness, and here as in the entire work there is free flow of melody. Rhythmic bounce and vivacity characterize the finale, an allegro vivo. Here is real music, of the greatest skill and utmost sensitivity. In Mr. De Pasquale the composer surely has his ideal interpreter. The Piston Viola Concerto deserves to take its place in the repertory as an outstanding 20th-Century work for both the solo instrument and orchestra.

A Massive Work

Mr. Barraud's long Symphony begins and ends with a sort of rugged motto theme coming out of the bass strings and piano. It is a very massive work, written with notable technical fluency, but heavily scored. There is much strong dissonance, but there is also melody if of a rather dry and not very salient kind. The various instrumental sections often sound in solid blocks. It is going to take more hearing for me to get deeply into this work.

Handel and Roussel were the quintessence of brilliance as Mr. Munch conducted them and the orchestra, in top form, played them. The tempi were consistently brisk, and in the case of Roussel's wonderfully buoyant Suite, a challenge to the prowess of the players. I wish Mr. Munch would give us also Roussel's Flemish Rhapsody one day—anything that Roussel wrote is worth hearing.

Next week Mr. Munch will present Bartok's Music for Strings, Percussion and Celesta; the Ravel Piano Concerto and d'Indy's Symphony on a French Mountain Air. Nicole Henriot will be soloist.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

MAR 13 1958

Boston Symphony
Introduces Two New Works

By PAUL GRICE

Editor's Note:—Mr. Grice, an Oxford Don, is currently a visiting professor of Philosophy at Harvard University. He is an accomplished musician and composer.

The main feature of Saturday evening's concert, given by the Boston Symphony Orchestra under Dr. Munch, was the first performance of two new compositions, Henry Barraud's Third Symphony and the Viola Concerto of Walter Piston.

So far as it is possible to judge from a single hearing both works seemed impressive in different ways, and it is to be hoped that the projected recording of them on tape for libraries will lead to further performances. The Symphony is ambitious in conception and gives no place to superficial felicities; indeed, it demands closely attentive listening. The periodic conversational exchanges, which in at least one region of the auditorium, punctuated the performance of the work, did not assist one to achieve the required degree of concentration. The Symphony showed some affinities with Honegger and (in the first movement) to a lesser extent with Bartok; but to mention such affinities is not to detract from the individuality of the work. The movements with the most immediate appeal are perhaps the two central ones; a Presto of considerable delicacy and originality, and a moving and impassioned Adagio with sustained melodic passages for the strings and a more settled tonality than is to be found in the other three movements. The finale was not easy to grasp, but the uncompromising opening movement seemed likely to grow in attractiveness on further acquaintance. The Symphony was admirably performed.

The Concerto was written for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale, who played the solo part immaculately and with great beauty of tone. This work imposes less strain on the hearer than the Symphony and achieves a notable distinction of style by relatively unspectacular means. The lyricism of the lovely first movement is comparable with that of the opening movement of Walton's fine Concerto for the same instrument (though Piston's serenity is in contrast with Walton's melancholy); and the slow movement is at the same time satisfying and economical. The final movement displays considerable rhythmic subtlety, but its unity was less clearly apparent on a first hearing than that of its predecessors. The balance between the soloist and orchestra is most skilfully maintained throughout. One was left with the hope that this Concerto may prove to be a notable addition to the far from large repertoire of compositions for viola and orchestra.

The two remaining works in the program were the Handel-Harty Suite from the Water Music and Roussel's Suite in F. The performance of the Water Music Suite was distinguished by some beautifully precise playing from horns and woodwind in the opening Allegro, and by a particularly sensitive and delicately balanced rendering of the Andante Expressivo; the Air, however was taken at a perversely quick tempo and its contemplative character was thereby lost. The Suite in F is highly characteristic, and is one of Roussel's most effective works, though the final Gigue is dubiously up to the standard of the first two movements. The rhythmic relentlessness which (whether one likes it or not) is so dominant a feature of the Prelude (and of other movements in Roussel's orchestral work) was not fully brought out; a somewhat slower tempo was perhaps desirable. The Sarabande which flows with a freedom from constriction which Roussel by no means always attains, was played in a manner that could hardly have been bettered.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

MAR 8 - 1958

MUSIC
Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Joseph De Pasquale, viola. The program: Suite from The Wafer Music.Handel-Harty Symphony No. 3.....Barraud Concerto for Viola and Orchestra..Piston Suite in F major, Op. 33.....Roussel

By RUDOLPH ELIE

In view of the beguiling qualities of the viola, it is a very singular thing that it has remained for a contemporary composer to write the first "legitimate" concerto for it considering the fact the instrument has been established more or less in its present form since the early 17th century.

In saying "legitimate," I mean a work written specifically for the viola and orchestra, and one which treats the instrument not as a bigger fiddle, but as a noble stringed instrument with unique characteristics of its own. There are, to be sure, a number of transcriptions, a concerto or two by Boccherini (though his, like Handel's was probably originally for violin) and, more recently, some serious and splendid works by Hindemith. Oddly enough Bach, himself a first class viola player, never composed for the solo viola, though he did do a set of sonatas for the viola da gamba . . . again, a quite different instrument.

GIANT STEP

In any case Walter Piston, one of our most distinguished contemporaries, has, in one giant step, provided the world with a viola concerto worthy of the instrument. Composed for and dedicated to Joseph De Pasquale, the orchestra's first violist, the Concerto displays the instrument in all its special and marvelous capacities, but at the same time makes its mark as a unified and deeply felt composition in which the viola does not merely contend with the orchestra, but rises out of it as an integral part of the communication.

In theory, the viola technique is the same as that of the violin, but in practice it is quite another thing. And this is something that Mr. Piston comprehends to a very marked degree. His materials are very musical and, in the adagio, lyric in the extreme. Yet there is a limpid clarity to his writing that allows one to hear the most subtle textures even in relatively fortissimo passages. The orchestration, thus, is as masterly as the solo voice.

Yet, while the music itself stands on its own, even more impressive is the fact that it reveals a profound understanding—and love—of the viola and viola players. Mr. Piston avoids the treacherous ground of the extreme upper register; he points up the instrument's chromatic facility in middle range; he favors natural rather than artificial harmonics; he gives the bow more time to dig in (for the instrument doesn't speak as quickly as the violin.) And always he emphasizes tone, even seeking the proper orchestral coloration to offset the nasal quality of the top string while enhancing it with other effects when the instrument reaches for its lower, more veiled timbres.

BRILLIANT SPOKESMAN

Nor could he possibly have had a more brilliant spokesman than Mr. De Pasquale, who can carry out the composer's every intention to the manor born. Though he has all the finger dexterity of the violinist, he doesn't try to play like one, using a firmer touch on the fingerboard. He avoids heaviness in the triple and quadruple stops and always seeks the right quality of tone and attack for the right ideas.

To this add his magnificent sense of drama in tone production, his exactitude of intonation and his obvious relish in music written for him, literally, technically and esthetically, and you have some idea of the musical values of this occasion. I would like to discuss the work itself at greater length, for it is superb Piston, but suffice it to say for the moment that the audience seemed well aware of the fact and gave the composer, who was present, as cordial a reception as it did to the performer.

Henri Barraud's Third Symphony is a harder nut to crack for, though interesting, its essential character is so steeped in a sort of dark, even tortured, sense of mysticism that it is difficult indeed to deal with. Based on a striking five-note motto which appears again at the very end of the four movement work, it is individual in sound and removed from the familiar techniques of the day. It appears basically rooted in the shifting chromaticism of Franck and one thinks—though very fleetingly—of Hindemith.

LACKS PERSONALITY

Its character is largely dissonant though not aggressively so, and often contrapuntal in development. Although there is a sense of largeness about it, and of urgency as well, it seems to lack personality: one is always on the outside viewing the passing musical events but never being carried away by its currents. Additional hearings might well unlock some of its granitic intellectuality, but a first hearing doesn't really invite a second. M. Barraud, a distinguished looking man of middle years, was also in the audience, and was very courteously received.

Next week's concert—for my undue loquacity makes it impossible to say anything about the Handel and the Roussel save that they were effectively done—brings back Nicolle Henriot in Ravel's Piano Concerto and D'Indy's Symphony on a Mountain Air. Bartok's Music for Strings, Percussion and Celesta completes the program.

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LABORERS

(Continued on Page Twenty-five)

Plan Services For Herald's Rudolph Elie

The body of Rudolph Frank Elie Jr., columnist and music critic of The Boston Herald, will be flown tonight to Boston from Los Angeles.

Elie, who had gone to California on an assignment, died there yesterday of a heart attack. He was 48.

His body will arrive in Boston tomorrow. Funeral arrangements are being planned here.

Elie became ill Monday night at the Gaylord Hotel where he was staying with a group of newspapermen who were guests of Howard Hughes.

Hughes had invited the group,

ELIE

(Continued on Page Fifty-four)

TOO MUCH ROOM? MS SEE PAGE 51

pital. He was stricken for the second time seconds later as the car was pulling away from the hotel.

Doctors pronounced him dead as his body was taken inside the hotel.

Wilkinson, who was in the car with Elie and two other friends, had planned a reunion with Elie, whom he had not seen in several years.

Wilkinson is a former columnist of The Boston Herald.

WON AWARDS FOR HIS WRITING

The Boston Herald and the Traveler switchboard was swamped by telephone calls almost immediately after a radio news broadcast reported Elie's death.

The callers expressed shock at the passing of the man they had come to regard as a friend through reading his column.

In his 18 years with The Herald as drama and music critic, war correspondent and columnist, Elie had won awards from newspaper organizations, the Navy and others. Time magazine once referred to his column as "the best newspaper writing being done in Boston."

His criticisms in both music and drama were those of an expert in the fields. A talented musician, he played the piano and the viol da gamba. He had written a play about Simon Bolivar which was produced by the Federal Theater Project, and he also had been a

Boston Traveler
Wednesday, Mar. 12, 1958

vices For Herald Columnist Ru

ript writer for Hollywood movie dios.

RN IN SOMERVILLE
VED TO ARLINGTON

He was born on Winter Hill, merville, July 9, 1909, the son Rudolph F. and Bessie Ellsrth (Curtis) Elie. The family oved to Arlington soon afterard. He attended the Arlington blic schools and was graduated m from Arlington High chool.

He began writing articles and ort stories while still young ough to be a choir boy at Trinity hurch in Copley square. He entered newspaper work in 1931 as editor of the Randolph Herald and correspondent for the Brockton Times.

In 1934 he became editor of the Newton Town Crier and in 1935 was editor and publisher of the Rockingham County Record in Exeter, N. H. A literary agency and newspaper syndicate in Boston followed in 1937, a venture he freely admitted was a failure.

He had meanwhile written the play based on the life of Bolivar, and after the syndicate's collapse he went to Hollywood where he was engaged as a script writer for Concord Productions and other independent film studios.

LEFT HOLLYWOOD TO JOIN HERALD

In a sketch written of himself some years later, the always good humored Elie said of his film world venture: "The working climate of Hollywood did not appeal to him, however, and in 1939 he returned to Boston as assistant to the music and drama critics of The Boston Herald."

Three years later he became music critic and assistant drama critic, posts he held until 1945 when he was assigned as The Herald's war correspondent in the Pacific. He covered the Okinawa campaign attached at different times to the 1st and 6th Marine Divisions and 7th and 96th Infantry Divisions.

He took part in the last beachhead invasion of World War II, at Iheya Shima. He entered Japan with the 4th Marine Regiment in the initial occupation at Yokosuka and was present at the signing of the Japanese surrender aboard the USS Missouri.

On his return to Boston he became an editorial columnist. Among his assignments were the first atom bomb test at Bikini and the first session of the United Nations in New York. In 1948 he resumed his position as music critic, continuing his Roving Eye column as well.

WROTE SERIES WITH CARTOONIST DAHL

In 1950 he collaborated with

RUDOLPH ELIE, JR.

Francis Dahl, The Herald cartoonist, in a humorous series of travelogues through Portugal, Italy, Switzerland and France. The following year he and Dahl visited the British Isles to report on the Festival of Britain.

Elie also covered the first European tour of the Boston Symphony Orchestra in 1952, part of the orchestra's national tour of 1953 and the orchestra's visit to Russia in 1956. Individual members of the orchestra and their conductors, Dr. Serge Koussevitzky and Dr. Charles Munch, had been among his closest friends.

He was drama critic in Boston for Variety, the theatrical weekly, from 1942 to 1955 and was much in demand throughout New England as a lecturer and music commentator. He studied music first wtih his mother and father, then with Alan Hohvaness, an Arlington High School classmate, and Dr. Francis Snow.

AMATEUR PAINTER, WROTE FOR MAGAZINE

Besides his playing, he was a composer. He also was an amateur painter. Besides his newspaper writings, which covered every conceivable topic, he wrote several plays and many articles and short stories that appeared in The Reader's Digest, Life, Women's Day, Charm and others.

He received a Navy citation in 1946 for his work as a war correspondent. In 1957 his stories on the Boston Symphony's Russian trip were judged the best writing of 1956 in any Boston newspaper, for which he was given the Amasa Howe Award at the annual Boston Press Club dinner.

Elie served on the board of directors of the Family Service Society, the Fanny Peabody Mason Music Foundation, the Organ Institute of Andover and the Ellis Memorial and on the editorial board of The Church Militant, the Episcopal journal of the Diocese of Massachusetts.

HE LEAVE WIFE, THREE CHILDREN

He was president of the Boston Press Club for the years 1953 and 1954, and a member of the Tavern Club, the Overseas Club, the Harvard Musical Association, the Examiner Club, the Wine and Food Society and the Speckled Band of the Baker Street Irregulars.

He leaves his wife, Mrs. A. Alene Elie, three children, Pamela, 15, Deborah, 14, and Duncan, 13, a brother, Curtis, of Boston, and a sister, Mrs. Doris M. Collier of Arlington. Elie's father died in 1947 and his mother last Jan. 17.

Accompanying the body to Boston from Los Angeles will be Hoag and Richard Hill Wilkinson, a close personal friend. The body will arrive at Boston airport tomorrow at 4 p.m.

Robert Choate, editor and publisher of The Herald Traveler, expressed himself as profoundly shocked on learning of Elie's death last night.

"He was one of the finest personalities I ever have known in the newspaper business," he said. "He was a tremendous asset to the paper, a brilliant writer and critic. During the last war the dispatches he sent back from the Pacific were some of the finest newspaper pieces I have ever seen. I can only extend my sincere sympathy to his family and friends."

Dr. Munch, who learned of Elie's death on completion of directing the Boston Symphony Orchestra in a concert at Providence, said, "He was a fine man and an enlightened critic whose loss will be felt deeply in Boston's musical life."

Will Allen Gray

WORCESTER—Services for Will Allen Gray, retired business man-

Express (e)
NEWPORT, Vt.
Republican
Circ. 4,232

MAR 12 1958

Boston Herald Music Critic Dies Suddenly

Was In Los Angeles On Assignment—Suffered Sudden Heart Attack

BOSTON (AP) — Rudolph (Rudy) Elie Jr., 48, Boston Herald columnist and music critic, died of a heart attack yesterday in Los Angeles.

He had gone to the West Coast on an assignment and was stricken in his hotel room Monday night.

A physician ordered him to bed. A specialist yesterday advised him to go to a hospital. He died in a taxi cab while en route to the hospital.

With him was Alden Hoag, Boston Herald editorial writer, also on the West Coast assignment.

Elie joined the Herald in 1939 as an assistant drama and music critic. Later, he served as feature writer and in 1945 was a war correspondent in the Pacific.

Among the assignments he covered through the years were the atom bomb test at Bikini, the first session of the United Nations in New York, and the European and Russian tours of the Boston Symphony Orchestra.

His series of stories on the "Iron Curtain," written while touring Russia with the orchestra won him the Amasa Howe award, a writing prize given annually by the Boston Press Club.

Elie conducted the "Roving Eye" column on the Herald editorial page.

He was a past president of the Boston Press Club and was a 20-year member of the American Newspaper Guild.

He began his newspaper career

(Continued on page 5)

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,992

MAR 12 1958

Boston Herald Columnist Dies At 48

BOSTON (AP) — Rudolph (Rudy) Elie Jr., 48, Boston Herald columnist and music critic, died of a heart attack yesterday in Los Angeles.

He had gone to the West Coast on an assignment and was stricken in his hotel room Monday night.

A physician ordered him to bed. A specialist yesterday advised him to go to a hospital. He died in a taxi cab while en route to the hospital.

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Elie leaves his widow and three children.

His body will be flown here tomorrow.

Boston Traveler

Boston Traveler, Wednesday, Mar. 12, 1958

Plan Services For Herald Columnist Ru

(Continued from First Page)

including Alden Hoag, chief editorial writer of The Boston Herald, to view new systems of automation developed at Hughes Aircraft Co.

Elie complained of being tired before retiring to his room Monday. During the night, a companion said the columnist had an attack and fell out of bed.

The hotel's physician was summoned and said Elie had suffered a slight heart failure.

Later yesterday, Elie was examined by Dr. John Egan, chief of staff at St. Mary's Hospital, Los Angeles.

Dr. Egan recommended that Elie check into the hospital.

STRICKEN AGAIN OUTSIDE HOTEL

Elie agreed to do so and called his wife and three children in Boston to tell them not to worry.

He then dressed and went to the front of the hotel with a longtime friend, movie and TV writer Richard Hill Wilkinson.

Elie appeared in good spirits as he entered a car to go to the hospital. He was stricken for the second time seconds later as the car was pulling away from the hotel.

Doctors pronounced him dead as his body was taken inside the hotel.

Wilkinson, who was in the car with Elie and two other friends, had planned a reunion with Elie, whom he had not seen in several years.

Wilkinson is a former columnist of The Boston Herald.

WON AWARDS FOR HIS WRITING

The Boston Herald and the Traveler switchboard was swamped by telephone calls almost immediately after a radio news broadcast reported Elie's death.

The callers expressed shock at the passing of the man they had come to regard as a friend through reading his column.

In his 18 years with The Herald as drama and music critic, war correspondent and columnist, Elie had won awards from newspaper organizations, the Navy and others. Time magazine once referred to his column as "the best newspaper writing being done in Boston."

His criticisms in both music and drama were those of an expert in the fields. A talented musician, he played the piano and the viol da gamba. He had written a play about Simon Bolivar which was produced by the Federal Theater Project, and he also had been a script writer for Hollywood movie studios.

BORN IN SOMERVILLE MOVED TO ARLINGTON

He was born on Winter Hill, Somerville, July 9, 1909, the son of Rudolph F. and Bessie Ellsworth (Curtis) Elie. The family moved to Arlington soon afterward. He attended the Arlington public schools and was graduated in 1928 from Arlington High School.

He began writing articles and short stories while still young enough to be a choir boy at Trinity Church in Copley square. He entered newspaper work in 1931 as editor of the Randolph Herald and correspondent for the Brockton Times.

In 1934 he became editor of the Newton Town Crier and in 1935 was editor and publisher of the Rockingham County Record in Exeter, N. H. A literary agency and newspaper syndicate in Boston followed in 1937, a venture he freely admitted was a failure.

He had meanwhile written the play based on the life of Bolivar, and after the syndicate's collapse he went to Hollywood where he was engaged as a script writer for Concord Productions and other independent film studios.

LEFT HOLLYWOOD TO JOIN HERALD

In a sketch written of himself some years later, the always good humored Elie said of his film world venture: "The working climate of Hollywood did not appeal to him, however, and in 1939 he returned to Boston as assistant to the music and drama critics of The Boston Herald."

Three years later he became music critic and assistant drama critic, posts he held until 1945 when he was assigned as The Herald's war correspondent in the Pacific. He covered the Okinawa campaign attached at different times to the 1st and 6th Marine Divisions and 7th and 96th Infantry Divisions.

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On his return to Boston he became an editorial columnist. Among his assignments were the first atom bomb test at Bikini and the first session of the United Nations in New York. In 1948 he resumed his position as music critic, continuing his Roving Eye column as well.

WROTE SERIES WITH CARTOONIST DAHL

In 1950 he collaborated with

RUDOLPH ELIE, JR.

Francis Dahl, The Herald cartoonist, in a humorous series of travelogues through Portugal, Italy, Switzerland and France. The following year he and Dahl visited the British Isles to report on the Festival of Britain.

Elie also covered the first European tour of the Boston Symphony Orchestra in 1952, part of the orchestra's national tour of 1953 and the orchestra's visit to Russia in 1956. Individual members of the orchestra and their conductors, Dr. Serge Koussevitzky and Dr. Charles Munch, had been among his closest friends.

He was drama critic in Boston for Variety, the theatrical weekly, from 1942 to 1955 and was much in demand throughout New England as a lecturer and music commentator. He studied music first wtih his mother and father, then with Alan Hohvaness, an Arlington High School classmate, and Dr. Francis Snow.

AMATEUR PAINTER, WROTE FOR MAGAZINE

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He received a Navy citation in 1946 for his work as a war correspondent. In 1957 his stories on the Boston Symphony's Russian trip were judged the best writing of 1956 in any Boston newspaper, for which he was given the Amasa Howe Award at the annual Boston Press Club dinner.

Elie served on the board of directors of the Family Service Society, the Fanny Peabody Mason Music Foundation, the Organ Institute of Andover and the Ellis Memorial and on the editorial board of The Church Militant, the Episcopal journal of the Diocese of Massachusetts.

HE LEAVE WIFE, THREE CHILDREN

He was president of the Boston Press Club for the years 1953 and 1954, and a member of the Tavern Club, the Overseas Club, the Harvard Musical Association, the Examiner Club, the Wine and Food Society and the Speckled Band of the Baker Street Irregulars.

He leaves his wife, Mrs. A. Alena Elie, three children, Pamela, 15, Deborah, 14, and Duncan, 13, a brother, Curtis, of Boston, and a sister, Mrs. Doris M. Collier of Arlington. Elie's father died in 1947 and his mother last Jan. 17.

Accompanying the body to Boston from Los Angeles will be Hoag and Richard Hill Wilkinson, a close personal friend. The body will arrive at Boston airport tomorrow at 4 p.m.

Robert Choate, editor and publisher of The Herald Traveler, expressed himself as profoundly shocked on learning of Elie's death last night.

"He was one of the finest personalities I ever have known in the newspaper business," he said. "He was a tremendous asset to the paper, a brilliant writer and critic. During the last war the dispatches he sent back from the Pacific were some of the finest newspaper pieces I have ever seen. I can only extend my sincere sympathy to his family and friends."

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Will Allen Gray

WORCESTER—Services for Will Allen Gray, retired business man-

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Express (e)
NEWPORT, Vt.
Republican
Circ. 4,232

MAR 12 1958

Boston Herald Music Critic Dies Suddenly

Was In Los Angeles On Assignment—Suffered Sudden Heart Attack

BOSTON (AP) — Rudolph (Rudy) Elie Jr., 48, Boston Herald columnist and music critic, died of a heart attack yesterday in Los Angeles.

He had gone to the West Coast on an assignment and was stricken in his hotel room Monday night.

A physician ordered him to bed. A specialist yesterday advised him to go to a hospital. He died in a taxi cab while en route to the hospital.

With him was Alden Hoag, Boston Herald editorial writer, also on the West Coast assignment.

Elie joined the Herald in 1939 as an assistant drama and music critic. Later, he served as feature writer and in 1945 was a war correspondent in the Pacific.

Among the assignments he covered through the years were the atom bomb test at Bikini, the first session of the United Nations in New York, and the European and Russian tours of the Boston Symphony Orchestra.

His series of stories on the "Iron Curtain," written while touring Russia with the orchestra won him the Amasa Howe award, a writing prize given annually by the Boston Press Club.

Elie conducted the "Roving Eye" column on the Herald editorial page.

He was a past president of the Boston Press Club and was a 20-year member of the American Newspaper Guild.

He began his newspaper career

(Continued on page 5)

Argus (e)
MONTPELIER, Vt.
Independent
Circ. 4,992

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Boston Herald Columnist Dies At 48

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Elie leaves his widow and three children.

His body will be flown here tomorrow.

194

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

MAR 12 1958

Rudolph Elie, Jr., Columnist, Dies

Heart Victim In Los Angeles

Rudolph Frank Elie, Jr., 48, columnist and music critic of The Herald, died suddenly yesterday afternoon in Los Angeles, where he had gone on assignment.

Many Honors

Accompanied by Alden Hoag, chief editorial writer of The Herald, Elie was a member of a party of newspapermen invited to the Pacific Coast by Howard Hughes to view new systems of automation developed by Hughes Aircraft Co.

Elie became ill in his hotel room Monday night. The hotel physician said he had suffered a slight heart attack. Tuesday morning a heart specialist examined him and advised him to go to a hospital for a cardiograph. He died on the way to the hospital.

The Herald switchboard was swamped by hundreds of telephone

(Continued on Page Eight)

among his closest friends.

RUDOLPH ELIE, JR.

He began writing articles and short stories while still young enough to be a choir boy at Trinity Church in Copley square. He entered newspaper work in 1931 as editor of the Randolph Herald and correspondent for the Brockton Times.

GOOD HUMOR

In 1934 he became editor of the Newton Town Crier and in 1935 was editor and publisher of the Rockingham County Record in Exeter, N. H. A literary agency and newspaper syndicate in Boston followed in 1937, a venture he freely admitted was a failure.

He had meanwhile, written the play based on the life of Bolivar, and after the syndicate's collapse he went to Hollywood where he was engaged as a script writer for Concord Productions and other independent film studios.

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He took part in the last beachhead invasion of World War II,

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Besides his playing, he was a composer. He also was an amateur painter. Besides his newspaper writings, which covered every conceivable topic, he wrote several plays and many articles and short stories that appeared in The Reader's Digest, Life, Women's Day, Charm and others.

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WAR CORRESPONDENT Rudolph Elie, Jr., in the South Pacific in 1945. He covered the Okinawa campaign and was aboard the USS Missouri at the signing of the terms of surrender by the Japanese.

AMASA HOWE AWARD received by Rudolph Elie Jr. (center) at 1957 Boston Press Club dinner for stories of Boston Symphony Orchestra's Russian tour. With him are TV stars Wayne Meadows and Steve Allen.

Elie Services Saturday in Trinity Church

Services for Rudolph F. Elie, Jr., Herald columnist and music critic, will be in Trinity Church, Copley square, Saturday at noon.

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"The world has too few Rudolph Elies. May he always be with us in memory and spirit."

194

Fair Today

U.S. Weather Bureau Summary

Except for somewhat lower temperatures, today's weather will be pretty much a repeat of what we experienced yesterday. Skies will be mostly sunny and Boston over central New England while cloudy Southern New England and some light rain or snow flurries along with the northern sections. Concerning the northern sections of New England some so far this Warmest this month to date

RECORD FOR THIS DATE

TEMPERATURES

BOSTON RELATIVE HUMIDITY 7:00 P.M.

BAROMETER AT SEA LEVEL

prospect for the north and central Rockies. Rain is expected in the southern Rockies with some showers due in the higher elevations of the area.

Fair tonight and Thursday little temperature change.

BOSTON TEMPERATURE DATA

RELATIVE HUMIDITY 7:00 P.M. Tuesday 44%

Herald (m)
Boston, Mass.
Independent Republican
Circ. 201,107

MAR 12 1958

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(Continued from First Page)

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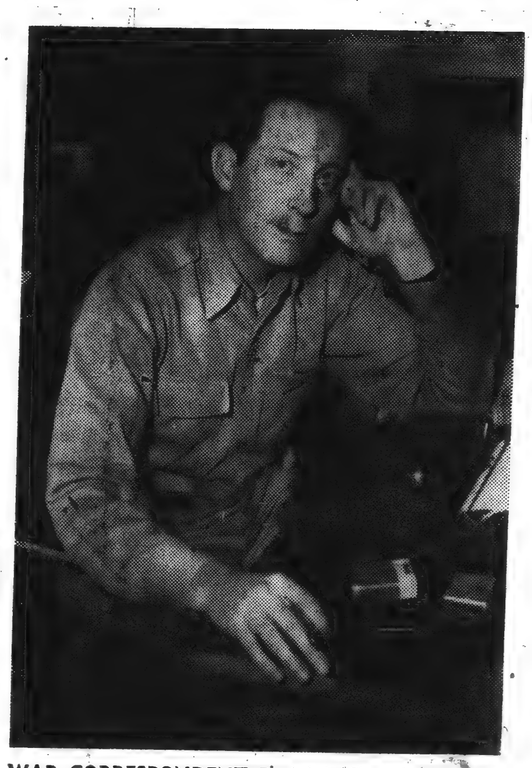

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Boston Independent Circ. 19
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Mayor John B.

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Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

MAR 1[illegible]58

1,000 Attend Services For Rudolph Elie

(Photo on Page Two)

More than 1,000 persons braved the storm to attend funeral services for Rudolph F. Elie Jr., Boston Herald columnist and music critic, at Trinity Church today.

They represented many fields, showing the widespread interests Elie had and wrote about in his column.

DIED TUESDAY
IN LOS ANGELES

He died in Los Angeles Tuesday of a heart attack while on an assignment there. He was 48.

A string group led by concert master George Zazofsky played. Revs. Theodore P. Ferris and Samuel Tyler officiated.

Mayor John B. Hynes, Boston

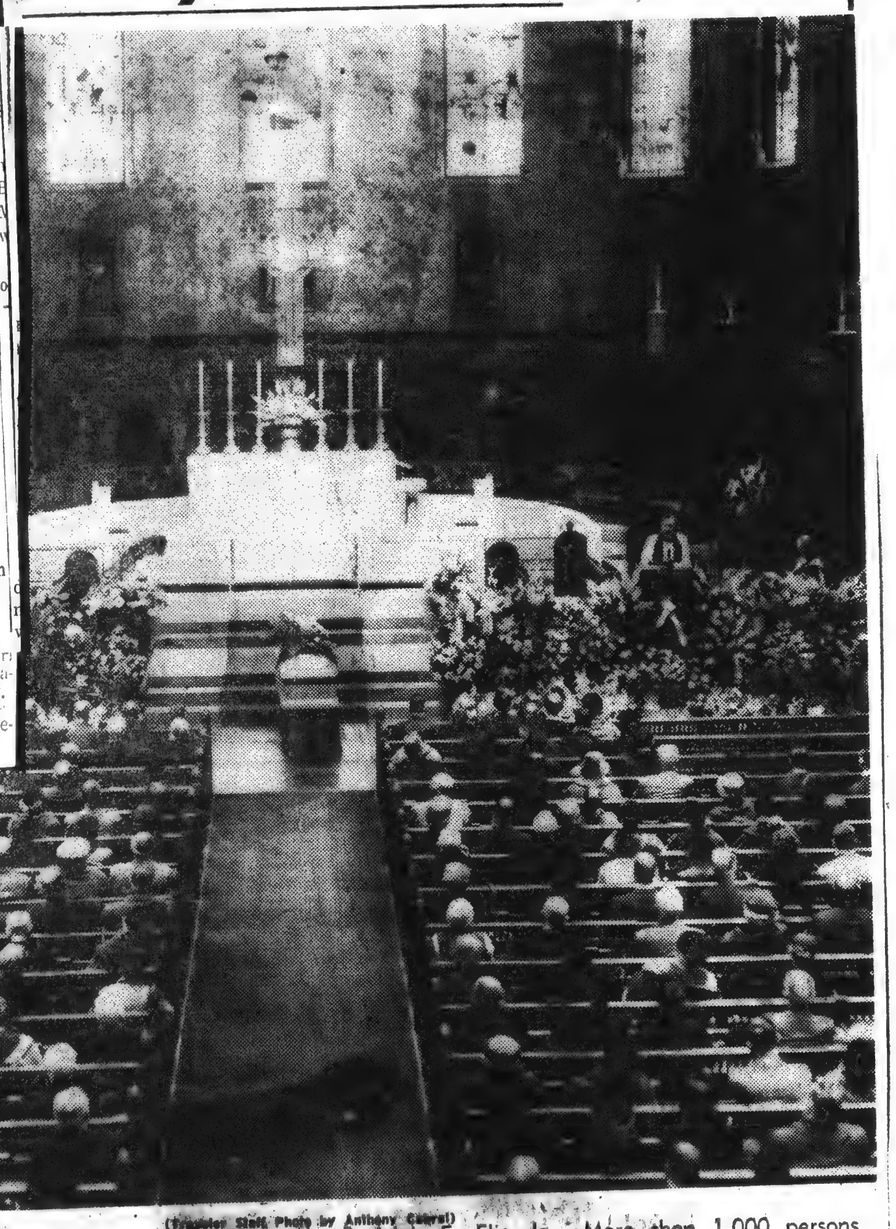
ELIE

(Continued on Page Two)

[illegible] Warren Carr, Theodore S. Woicester, Nathaniel H. Sperber and John Nott.

Burial was in Mt. Hope Cemetery.

b Pays Its Tribute



INTERIOR OF Trinity Church, Copley Sq., is shown during services today for Boston Herald columnist Rudolph F. Elie Jr. More than 1,000 persons attended. (Traveler Staff Photo by Anthony Cairns)

2

Boston Globe 3-16-58

B-4

Loss to Critics' Circle -

The Passing of a Colleague And a Cherished Old Friend

By CYRUS DURGIN

True friendship is not among the most abundant beauties of this world, especially between persons engaged in the same profession and therefore, from one point of view, in competition. But when it does exist it is both rare and treasurable.

In Boston for a good number of years, there has been an informal circle of newspaper reviewers of theater and music who have been drawn together by common interests and genuine friendship. In this respect, I am told, Boston is unlike any other city of the country.

★ ★ ★

A cherished member of this circle was Rudolph Elie, respected and admired by his colleagues, for his professional abilities, and loved by them for the good friend he was. Rudy Elie and this chronicler were friends almost from the day he became a colleague, nearly 19 years ago.

Old Campaigners

In a sense, we were old campaigners together. We met not only in theaters and concert halls in the daily rounds of our reviewing, but at each other's houses when work was done. We talked of shoes and ships and shop, hoisted a convivial glass, occasionally made amateur's music.

Three times we journeyed to Europe on assignments, and though we worked much of the time, there was always enough time more to be the cronies we were at home. Professional competition never got between friends, or vice versa. We shared hotel rooms, carried each other's luggage, cadged each other's cigarettes and bought each other drinks.

Such close association, involving as it naturally did the necessity for sharp individual cleavage when it came to writing stories, is a severe test of how well two men can get along. When we had any differences, they were superficial, and soon forgotten. In simple, we were friends.

Now, by an unfathomable irony, Rudy Elie has been taken from this circle, and his departure leaves a space that cannot really be filled. His hearty laugh, his lanky figure, his jokes and his so very American, carefree, casual manner were distinctive. His energy was enormous. It was always a source of bafflement to me how he found the minutes, let alone the hours, to engage in private writing, lecturing, to practice his viola da gamba, to compose and to paint.

In his own work, he was perhaps unique, for I never have come across any other person who both reviewed music and conducted a column. Professionally and personally, Rudy Elie's death truly leaves a void. But it is one of Life's compensations that memory is a powerful aid in helping us to retain a vestige of past happy associations. Though we shall see, hear and read Rudy Elie no more, he will live for his friends in that peculiarly vivid shadow life of recollection.

Rudolph Elie: Some Informal Recollections

By ELINOR HUGHES

The loss of a friend and associate of many years standing is something that you have to realize by degrees. I still feel—and will for many weeks to come—that Rudolph Elie, for 19 years a member of the staff of the music, drama and film department—is just away on a trip, and that at any moment I'll look up from work to hear him say, "Elinor, what's a synonym for recondite?" or whatever word he happened to be interested in at the moment. Habit is strong and memories die hard, especially praise be, those that we want to keep.

The first one: a summer afternoon, quite humid, when Rudy came in to discuss the matter of joining the staff of The Herald as assistant in this department. The usual question and answer period followed, and I greatly liked his candor and lack of pretense. More and more as we talked it seemed that he would be a good man for a job that required patience, adaptability and a willingness to work erratic hours at a great variety of jobs.

The second memory: Rudy calling me on the telephone to say that he was glad that The Herald wanted him but that he very nearly hadn't discovered that fact, as I had mixed up two letters that I wrote one afternoon and sent his letter to the wrong man who had, fortunately sent it on to its right destination.

The First Year

Looking back through the files, I find that his first assignment for this department was a film entitled "Blackmail," starring Edward G. Robinson, that opened at the Paramount and Fenway on Sept. 7, 1939. (Nineteen years ago—it doesn't seem possible.) His first play review a few weeks later, was a musical, "Nice Goin'," remembered now mainly because it was Mary Martin's first starring show and was based, not too successfully, on the Kenyon Nicholson-Charles Robinson comedy, "Sailor Beware." His first concert, alack, I cannot locate, for at the time we didn't keep musical scrapbooks.

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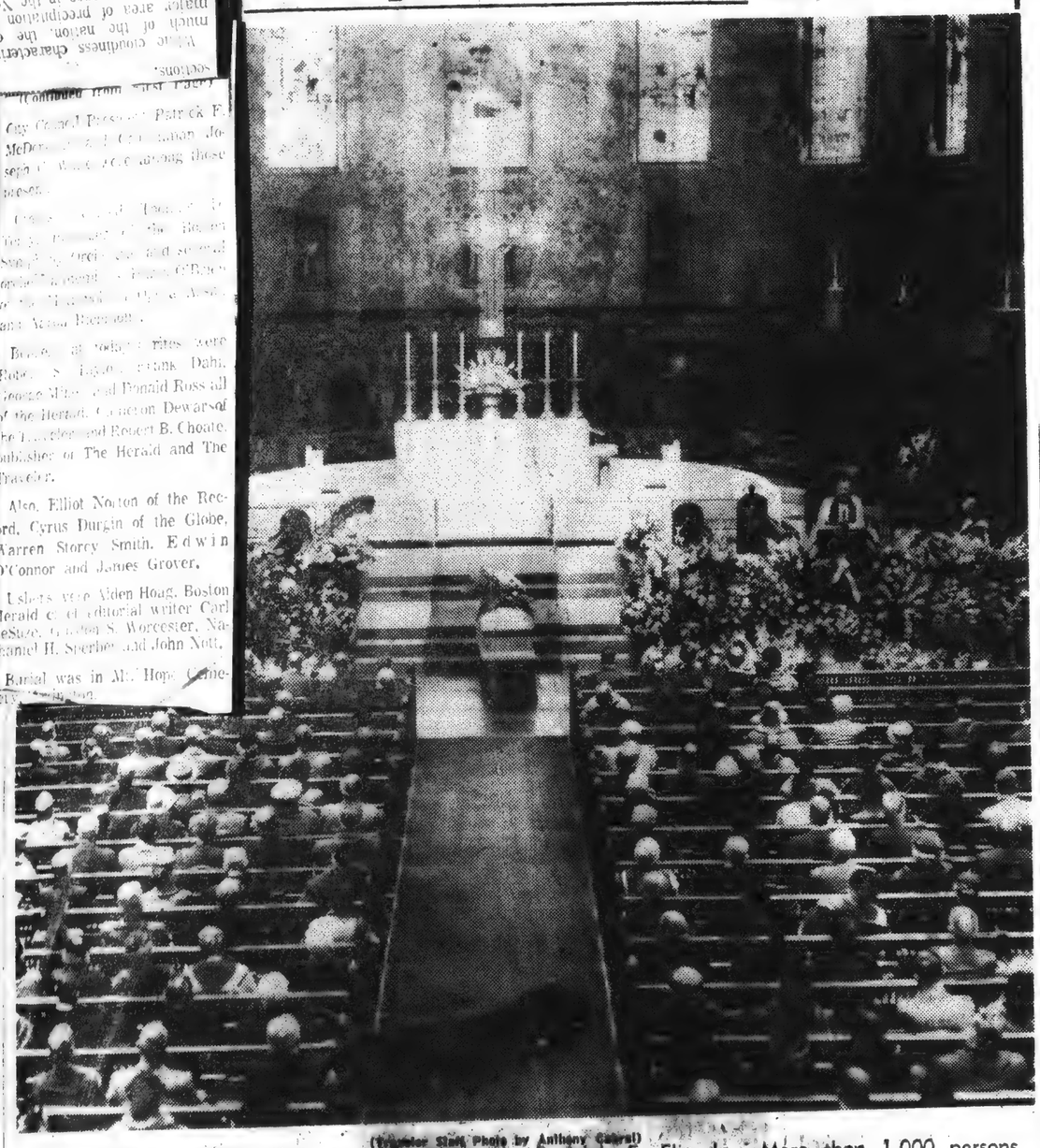
... Pays Its Tribute



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(Traveler Staff Photo by Anthony Gerace)

2

Boston Globe 3-16-58

Loss to Critics' Circle -

The Passing of a Colleague And a Cherished Old Friend

By CYRUS DURGIN

True friendship is not among the most abundant beauties of this world, especially between persons engaged in the same profession and therefore, from one point of view, in competition. But when it does exist it is both rare and treasurable.

In Boston for a good number of years, there has been an informal circle of newspaper reviewers of theater and music who have been drawn together by common interests and genuine friendship. In this respect, I am told, Boston is unlike any other city of the country.

★ ★ ★

A cherished member of this circle was Rudolph Elie, respected and admired by his colleagues, for his professional abilities, and loved by them for the good friend he was. Rudy Elie and this chronicler were friends almost from the day he became a colleague, nearly 19 years ago.

Old Campaigners

In a sense, we were old campaigners together. We met not only in theaters and concert halls in the daily rounds of our reviewing, but at each other's houses when work was done. We talked of shoes and ships and shop, hoisted a convivial glass, occasionally made amateur's music.

Three times we journeyed to Europe on assignments, and though we worked much of the time, there was always enough time more to be the cronies we were at home. Professional competition never got between friends, or vice versa. We shared hotel rooms, carried each other's luggage, cadged each other's cigarettes and bought each other drinks.

Such close association, involving as it naturally did the necessity for sharp individual cleavage when it came to writing stories, is a severe test of how well two men can get along. When we had any differences, they were superficial, and soon forgotten. In simple, we were friends.

Now, by an unfathomable irony, Rudy Elie has been taken from this circle, and his departure leaves a space that cannot really be filled. His hearty laugh, his lanky figure, his jokes and his so very American, carefree, casual manner were distinctive. His energy was enormous. It was always a source of bafflement to me how he found the minutes, let alone the hours, to engage in private writing, lecturing, to practice his viola da gamba, to compose and to paint.

In his own work, he was perhaps unique, for I never have come across any other person who both reviewed music and conducted a column. Professionally and personally, Rudy Elie's death truly leaves a void. But it is one of Life's compensations that memory is a powerful aid in helping us to retain a vestige of past happy associations. Though we shall see, hear and read Rudy Elie no more, he will live for his friends in that peculiarly vivid shadow life of recollection.

Rudolph Elie: Some Informal Recollections

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The loss of a friend and associate of many years standing is something that you have to realize by degrees. I still feel—and will for many weeks to come—that Rudolph Elie, for 19 years a member of the staff of the music, drama and film department—is just away on a trip, and that at any moment I'll look up from work to hear him say, "Elinor, what's a synonym for recondite?" or whatever word he happened to be interested in at the moment. Habit is strong and memories die hard, especially praise be, those that we want to keep.

The first one: a summer afternoon, quite humid, when Rudy came in to discuss the matter of joining the staff of The Herald as assistant in this department. The usual question and answer period followed, and I greatly liked his candor and lack of pretense. More and more as we talked it seemed that he would be a good man for a job that required patience, adaptability and a willingness to work erratic hours at a great variety of jobs.

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...ches were fair from Arizona ...
An Army helicopter made three flights Friday carrying food and fuel to farm families snowbound in North Kansas. Snows which began Feb. 28 have piled up to a depth of 26 inches in some parts of Smith County, on the northern border.

The shower activity ex... into parts of Nevada ... ern Oregon, but only ... amounts were reported in those areas. There were also a few light snow flurries in the Rockies and western Kansas.

...ne cloudiness characterized much of the nation, the only major area of precipitation outside the snow area in the Northeast was in California, where it already had rained for more than 12 hours. Nearly an inch of rain drenched Point Piedras Blancos, Calif., midway between Los Angeles and San Francisco, during the night.

City Council Pres... Patrick F. McDer... Joseph ... among those present.

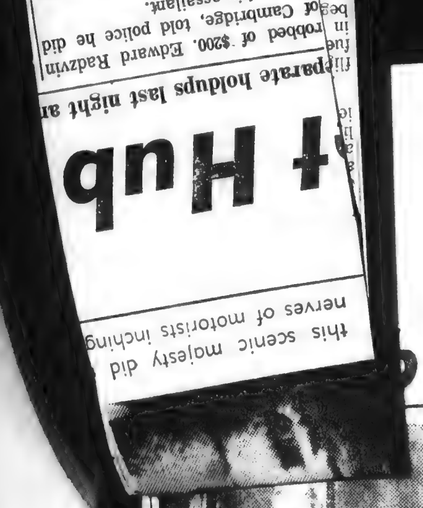
... Herald ... and ... Boston ... James Aiken Bancroft.

Burial ... rites were ... Robert ... Frank Dahl, George ... and Donald Ross all of the Herald, Conrad Dewar of the ... and Robert B. Choate, publisher of The Herald and The Traveler.

Also, Elliot Norton of the Record, Cyrus Durgin of the Globe, Warren Storey Smith, Edwin O'Connor and James Grover.

Ushers were Alden Hoag, Boston Herald ... editorial writer Carl ...teSuze, ... S. Worcester, Nathaniel H. Sperber and John Nott.

Burial was in Mt. Hope Cemetery, ...



...t Hub

...parate holdups last night an...

this scenic majesty did ...
nerves of motorists inching

...robbed of $200. Edward Hadzvin... of Cambridge, told police he did not see his assailant.

In the South End this morning, ... Frederick Sheehan, 32, of Melrose ... men knocked

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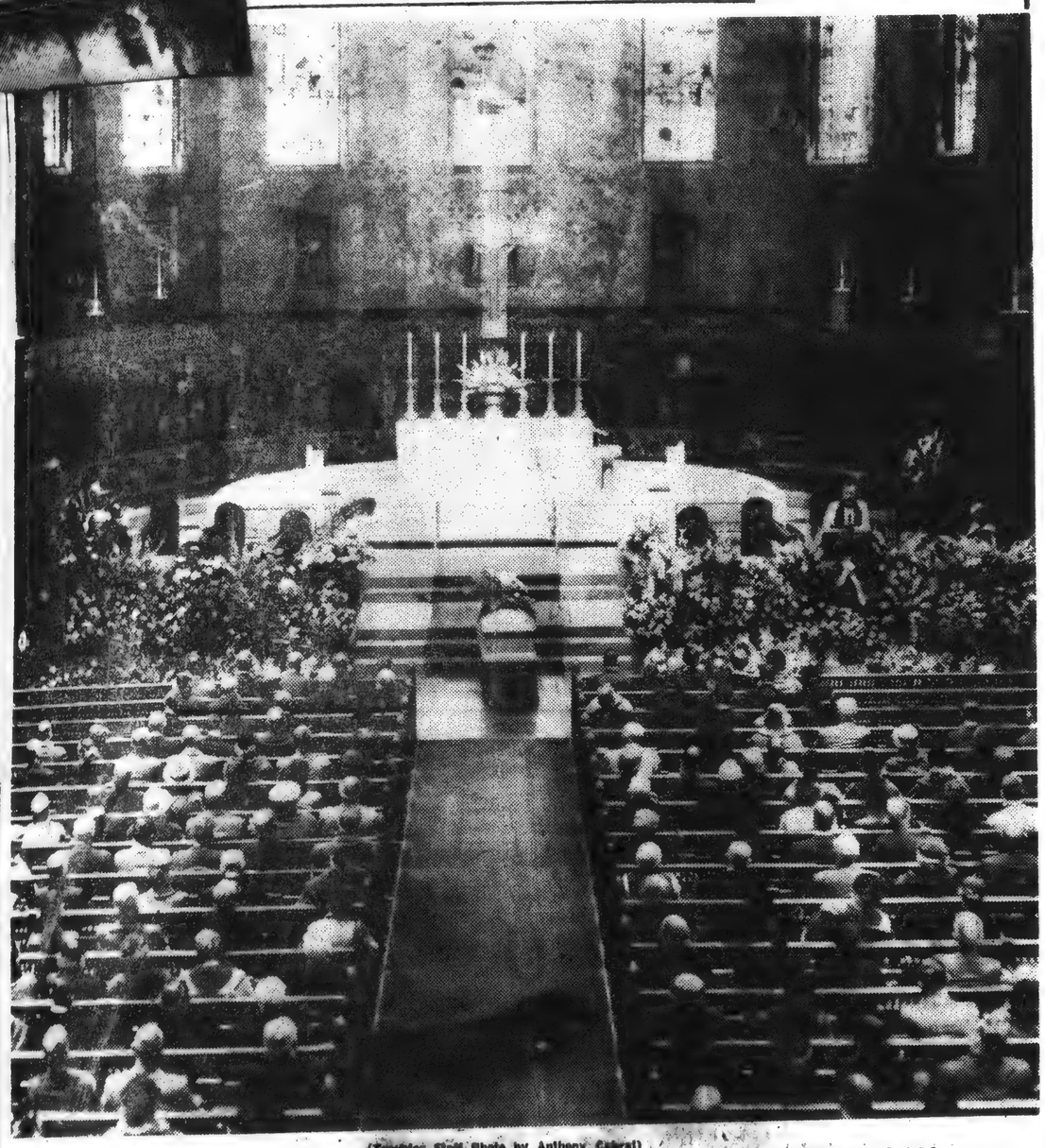

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196

MAR 15 1958

Letters of Tribute to Rudolph Elie

We were discussing the humor of yesterday's column as we sat down to breakfast this morning —when on opening this morning's paper the front page gave me a shock from which I only recovered with difficulty. In the sudden release from life's labors Rudolph Elie, Jr. has left a void that we shall always find hard to fill. Being a person of so varied abilities and acquaintance with such a wide field of knowledge, the warmth of his column touched and appealed to the humble and mighty alike.

Breakfast for us was not the same today—I drank my coffee with difficulty and as one of what must be a host of friends, I extend to his family my most heartfelt sympathy for one long known and loved. May the Lord comfort them in a loss so heavy.

SIDVIN FRANK TUCKER

'Top in Country'

May I add my small word of appreciation for Rudy Elie whose death this week will leave a big hole in the New England journalistic world. He was, in my opinion, one of the very top newspapermen in the country. His column and his criticisms were never disappointing. I count it a privilege to have known him even slightly.

JOHN C. BOND

Rudolph Elie's death is a sad blow to The Herald, Boston, and all who knew him personally or through his writing. He was a talented, intelligent and sensitive person. Having been an avid reader of The Roving Eye for years, I know of no other humorist who could make fun of himself and others in such a completely kind, inoffensive way.

JANE S. MOORE

He wrote of people, of things, of events, of life.

And each line told a story—often witty, sometimes poignant, always interesting.

His genius was displayed each day that his column appeared. And our eyes now will turn in vain toward that right hand column of The Herald's editorial page—regardless of who may be placed in his stead—for there will be not again a Rudolph Elie to fascinate, intrigue and entertain us with his unusual observations of all things and all people.

And up beyond the skies, somewhere, we hope that those great journalists of other days are receiving Rudy with the welcome which only one great man can give another. So long, Rudy Elie, we shall hope to be seeing you. FLOYD L. BELL

Irreplacable

Boston, New England and the United States have suffered one of the greatest losses in centuries in the sudden passing of your one and only — Rudolph Elie. He has endeared himself through his all too short Boston Herald staff career to countless hundreds of thousands, who turned, when their Herald was delivered to his Symphony reviews, his wonderful, original, brilliant columns, first.

There are some men who never can or will be "replaced" and in my humble opinion, Rudolph Elie is in just that category!

HAROLD D. BORNSTEIN.

On our kitchen table this morning a pencilled note said, "The 1 a.m. news announced that Rudolph Elie died."

It was jarring, sad news because I knew Rudy as a warm, urbane, friendly, articulate, gentle person. As a press agent I would knock on the door of the Elie cubicle on The Herald's fifth floor and always look forward to Rudy's "Come on in."

I watched Rudy as he talked to people. He never seemed to be "interviewing" them. He just talked, and let them talk. He would come back with a mine of wonderful quotes. His equipment included a curiosity that is the gift of a great writer and a great newspaperman. He could talk baseball, Brahms, boats. He could listen. And he could write. ROBERT VIANO

Boston

Please accept and convey to his family my sincere sympathy at the premature death of that fine journalist-artist, Rudolph Elie.

ROCQUE DA MOTTA
Consul, Brazil

'Best of Elie' Will Start On Tuesday in Herald

In answer to several suggestions, The Herald will reprint a selection from Rudolph Elie's columns over the past dozen years. "The Best of Elie" will start on Tuesday.

"The Best" will include his reports of the Okinawa campaign in World War II, his swing through Europe in collaboration with Dahl in 1950, and his prize-winning stories written with the Boston Symphony Orchestra on its trip to Russia in 1956, and some of those on Boston scenes and persons that have attracted special attention.

The untimely passing of Rudolph Elie removes from the Boston scene a wonderful human being touched with the breath of genius. Those who knew him intimately could hardly accept the word of the death of this blithe spirit, so full of appreciation of the arts and of knowledge, too.

We know how hard he drove himself to accomplish as much as he did—and what he did roll up in the way of achievement is indeed remarkable. His perception, his humor and his marvellous way of instilling joy into others will never be forgotten by his friends.

LAWRENCE DAME.

Although I never met Mr. Elie, I always enjoyed his writings.

How can I approximate an interpretation of your feelings?

FRANK W. HOWARD.
Lowell.

Versatility Cited

It was with sadness and with deep regret that I read of the sudden passing away of The Herald's brilliant columnist, Rudolph Elie Jr.

For a long time I have turned to Mr. Elie's column, assured that sparkling entertainment would be found in what I would find awaiting me.

His versatility, outstanding and widely depicted, made him one writer in thousands.

It always gave me great pleasure to read Mr. Elie's columns and I express sympathy to The Boston Herald staff over the loss, shocking, of a most remarkable co-worker.

Salem MIRIAM A. TIGH

A few weeks ago Rudolph Elie heard a young man of 28 conduct the Friday afternoon concert of the Boston Symphony Orchestra for the first time here.

He did not need an added hour or a day of reflection to recognize in Mr. Schippers' performance both the potential and the attainment of the great conductor visibly present in sensational measure.

Nor did he hesitate to note the importance of the day in Boston's musical calendar.

With gratitude for his vistas of a merry jest and the aesthetic verities. ARTHUR WILSON

I realized when I read this morning of the death of Mr. Elie that I had lost a dear friend even though I had never met him. All of us who looked for his column—and enjoyed it—no matter what he wrote, will feel his loss and mourn for him. To those who knew him, the loss will be greater still.

It is indeed, a sad day for us all.

ELIZABETH BOOTH

Personal Loss

Please accept my deepest sympathy in your loss of Rudolph Elie.

It was with a sense of personal loss that I heard this on the radio this morning. All New England has enjoyed his column, laughed with him. I have learned much about music from his articles.

My thoughts are with his family. MRS. R. A. MARSHALL

Haverhill

Not Rudie! It can't be, it must not be! Almost anyone else, but not Rudie!

We need him—his versatile genius, his kindly wit, his understanding heart.

The Herald and his world and ours can never be the same. God help us, every one.

F. FRASER.
Hopkinton, N. H.

For many years I have enjoyed the many facets of Rudolph Elie's tremendous writing abilities in many fields.

I have him to thank for introducing me to Mr. Looney's "Shakespeare Identified" — as the 17th Earl of Oxford — he wrote a good number of columns on that absorbing mystery.

Where, oh where, can be found another Elie to balance on the page your own excellent work.

Please collect in book form his best work. ROGER W. GATES

Morning Brightened

Was shocked to hear of the death yesterday in Los Angeles of Rudolph Elie.

I shall miss his writings, as I have read him since he started writing for your paper years ago.

I have clipped some of his columns in the past and have sent them to friends and relatives all over the United States.

His column was almost the first thing I turned to every morning and many a morning for me was brightened by his column. I especially will never forget his two columns on Venetian blinds.

I know that he will be missed by a great many of his readers as well as the executives and workers at The Herald.

Mrs. JAMES J. GOLDRICK,
Everett.

It is with deep regret I read of the untimely death of Rudolph Elie, Jr. I enjoyed reading his most interesting column. In fact he had such a nice way of saying things I followed him over to other pages when he covered music and the opera, neither of which, mean anything to me. It was his sense of humor more than anything else that made me one of his fans.

I shall miss him.

DAN O'CONNOR.

My sincere sympathy is extended to you in the loss of Mr. Elie.

I feel so strongly that we—your host of readers—have lost a beloved friend—a columnist without equal and a critic of great distinction.

May I hope that you will bring out a printing of Mr. Elie's famous columns.

We shall all miss Rudolph Elie's column more than you can know.

JANE E. RAYMOND
Braintree

Welcomed Aid

This old timer, learns with sorrow, the passing of my old friend Rudolph Elie Jr.

I never have had the pleasure of meeting him personally, but for many years, I have been able to comment and make suggestions regarding old Boston days, and he has published many of them. I have many post cards from him, always thanking me, asking for more, at my age of ninety-eight years, I was able to remember events in the past; a kind able generous man loved and respected by all Bostonians.

He was always one great feature in the Boston Herald.

HARRY E. HAYNES
Scituate

My heart goes out to the Elie family and all of you at The HERALD today. I feel as though a window through which the sun always shone had just been walled up.

I never met Rudolph Elie, but always thought of him as a real kindred spirit and friend. Even his obituary contained a chuckle —he was a member of "The Speckled Band of Baker Street Irregulars."

We'll all miss him.

ELEANOR O'CONNOR

This is to thank you, truly and sincerely, for the stirring tribute to Rudolph Elie which was in this morning's Herald. It was authentic, sincere, and beautifully touching.

I am (I suppose) an old lady —20 years the senior of Mr. Elie. In the 15 years of living in Boston (after a long absence) I have never been so fortunate as to see Mr. Elie. To me he has, however, been a newspaper friend—a person whom I respected and loved through his writings.

Perhaps it is strange that I shed tears at his passing . . but I did. He contributed so much, and he was so needed!

DOROTHY TENNEY JAMES

Congenial Attitude

The news of the passing of Rudolph Elie comes as a great shock to us here at this bank. (Institution for Savings in Roxbury). Since I became associated with this firm, I found that his wit and congenial attitude was always appreciated by our thousands of window viewers.

On several occasions, I asked Mr. Elie's permission to use his material in "tying-in" an exhibit and never did he refuse me. His passing will be felt by thousands of us in New England, and those of us who knew him personally, will remember his faithfulness to the youngsters and the oldsters alike.

We, at the Institution For Savings in Roxbury, sincerely offer our condolences to his family and to the Staff of The Boston Herald.

ROLAND H. JOY

I share with you, The Herald staff, the music lovers and general public of Boston the grevious loss of my favorite international columnist, Rudolph Elie Jr.

ROBERT S. TOBIN
Port of Boston Commission

As one who is immeasurably saddened by the loss of Rudolph Elie, Jr., I should like to know whether any of his writings are available to his public in book form—or whether possibly such a volume may now be collected?

I am especially interested in his writings on (1) his family experiences, (2) his Symphony travels, (3) his European jaunt with Dahl. And there undoubtedly are many others worth preserving.

I am sure that many of his admiring readers besides myself would cherish these if they are obtainable.

The day will not start as well without his column, hereafter. And I have never read reviews of musical events that so livingly interpreted them as his have.

His rare spirit will be deeply missed by every Herald reader.

DOROTHY COLE

Style Unique

Mine will be but one of hundreds, or perhaps thousands, of the voices that are raised in lamentation at the loss of Rudolph Elie, Jr. To me his writing was unique. Whether the subject be serious, humorous, or just abstractly amusing, it was always in a style that set it apart from the writing of any other man of whom I have known.

We learned to know the man, his family, his hobbies, his likes and dislikes, and always in a sympathetic way that only he seemed to be able to induce. Yet probably most of his readers, like me, had never met the man except through his writing. I have been reading newspaper writing for close to 70 years, yet in all that time I have never found any that combined many of the facets that his work showed.

Dover, N. H. THE TIFFTS

It is with deep regret that I have read in today's Herald of "Mr. Rudolph Elie's" death. I have enjoyed for many years his excellent articles and keen mind. He will be greatly missed by all readers of The Herald.

On his visit to Scotland during the Edinburgh festival of music he wrote a most interesting article on the town of Elie or "Ely" as I believe it is spelled in Scotland.

I know what a great loss his death is to all of you on The Boston Herald, as well as to us, the readers.

ANNEBELLE MacKENZIE.
Camden, Me.

Rudolph Elie
1909-1958

Rudolph Elie represented the finest qualities of the Bostonian. He had fallen in love with the city as a young writer from Arlington; and he lavished on it the wealth of his talent, the keenness of his mind, and the inexhaustible ardor of his spirit.

For 18 years the readers of The Herald were privileged to observe his craft in the Roving Eye column, as a music critic, as a drama and film commentator. It was a distinguished and honorable craft; and in his hands journalism reached the level of art.

"I love anything funny or witty or amusing or revealing a lightness in whatever form it may occur," he once wrote. Because of this profoundly good-humored attitude toward life he made thousands of friends and his column was the most consistently funny to appear daily in an American newspaper.

Rudolph Elie's success as a humorist—the most difficult of all forms of writing—sometimes made people forget that he was an artist of enormous range. Before he became known as a columnist, he created movie reviews that were models of brevity, wit and insight. In the Pacific during World War II he sent back despatches that indelibly captured the heartbreak and the desolate glory of all war. Whenever he departed from his customary buoyant subject matter he was always sure to assert a command, a sharpness of eye and ear and selective detail, that stamps the born writer.

Thousands of readers, however, turned to the Roving Eye because they sensed the personality behind the words. Rudy was a very clubable man. How much he gave to Boston and how much Boston gave to him we shall never know.

He loved the random alleys and the old bookstores with their quaint and dusty volumes. The silver slant of the wind from the Charles prowled around him in tireless jaunts through the odd corners of his ancient and beloved city. He was a city man but he loved nature, the woods of his New Hampshire farm, the nature he found in the faces of cab drivers, young couples, the majestic strains of Sebastian Bach.

In fact, he was passionately committed to life. Something of music, the art he loved best, was in his make-up, not only in his Symphony reviews where he carried on the great tradition of Philip Hale, but in the sources of his being.

Though they might know him simply through the morning paper, those who listened could sense it in his prose—a melodious and noble strain, the marvelous sound of humanity. For that was the kind of man Rudy Elie was. As long as sun dapples the Public Garden or the red bricks of the Hill, as long as people care for the joy and the wonder of living, Boston will not forget.

The little there was of Boston near when Rudy Elie died was I.

He was so much of Boston that the end should never have come anywhere else. Yet in this alien city of Los Angeles, a continent away from Boston in space and feeling, his time of living ran out.

There were devoted friends by his side—he had them everywhere—but Symphony Hall was not near, nor Beacon Hill, nor Locke-Ober's, nor the family that lived from time to time an extra life in his columns. Only I to be for one dreadful moment the city and all who loved him and all who read him and all who, knowing the artistry of words, knew his genius with them.

Such farewell as I could give was a farewell for all of these.

And so it was in Los Angeles on Tuesday afternoon.

Alden Hoag

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Box 2078. Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 194,784

MAR 14 1958

Symphony Pays Tribute To Elie

The Boston Symphony Orchestra paid tribute to the late Rudolph [illegible] last night with the music of Johann Sebastian Bach.

The orchestra began an open rehearsal at Symphony Hall with the "Passion Chorale" of "St. Matthew Passion" in memory of The Boston Herald music critic and columnist. Elie died of a heart attack Tuesday in Los Angeles.

His body was returned to Boston yesterday.

Visiting hours today at the Waterman Chapel in Kenmore Sq. will be from 2 to 4 and 7 to 9 p.m.

Services will be held at noon tomorrow in Trinity Church, Copley Sq.

New England Newsclip Agency, Inc.
Box 2078. Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

MAR 14 1958

Boston Symphony Plays Bach in Memory of Elie

The Boston Symphony Orchestra played music of Johann Sebastian Bach last night to honor the memory of Rudolph F. Elie, Jr., Herald music critic and columnist, who died Tuesday of a heart attack in Los Angeles.

The orchestra began an open rehearsal with the "Passion Chorale" of the "St. Matthew Passion." Harry Ellis Dickson, speaking for the orchestra, announced that the music will be repeated in tribute to Mr. Elie at concerts tomorrow afternoon and Saturday night.

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Herald (m)
BOSTON, Mass.
Independent Republican
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APR 4 1958

197

Harking Back With Rudolph Elie

In less than 24 hours after returning from six months of writing about the war in the Pacific, Mr. Elie, still in uniform, returned to his role of music critic and covered the opening concert of the Boston Symphony Orchestra's 65th season.

His review of the performance on Oct. 6, 1945, is reprinted by request.

Boston Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first concert of its 65th season in Symphony Hall yesterday afternoon, performing the following program:

Overture to "Leonore" No. 3 Op. 72 — *Beethoven*
Suite from "Appalachian Spring" — *Copland*
Symphony No. 3 in E Flat, Op. 55 — *Beethoven*

"The performance is dedicated to the peace of the world and to the heroism which has made it possible."

I don't know who wrote that small line of type, which appeared on the printed program of the opening concert of the 65th season of the Boston Symphony Orchestra, in Symphony Hall, but I can't think of a simpler, more beautiful or more distinguished dedication attendant on a concert of music, and it lent additional distinction to what was—from any point of view—a most exceptional musical experience.

Gala, Exciting, Warm

The opening concert of the Boston Symphony always is exceptional for that matter. It's as much a social (or rather, sociological) thing as a concert of music. It is gala—in a discrete sort of way—exciting—in a well-bred manner—and warm—in a reserved fashion all its own. It is also a sort of beginning, a renewal, a beckoning to think once again of more mature musical values, a challenge to accept the responsibility of listening with the heart and mind as well as with the viscera.

All these things, with the terrific—if nonetheless inexpressible—sense of relief, of thanksgiving, of joy that peace is at last here that must be felt by everyone contrived to give yesterday's concert a special meaning. For there was, with most of us, I think, the realization that there was the orchestra, untouched intact, perfect.

It had withstood the torments of a world five years at war and had emerged unscathed, more firmly rooted and greater than ever before. Why? Because there were young men (many of whom would have dearly loved to have been there yesterday) who lost their lives to see to it that it—and many other things we hold dear—would hold firm.

While I am afraid that almost anything would have sounded incredibly good to me yesterday, I am quite sure that the music was unimpeachable from the most critical point of view. The Beethoven, both the "Leonore Overture" and the "Eroica" were superb as performances (I still can't believe that an orchestra of living men can sound so wonderful and be so in response to themselves and their conductor) and marvelous as interpretations. It was a performance by Dr. Koussevitzky of great technical virtuosity combined with a depth and a sincerity of approach while the orchestra was just unbelievable.

Rare, Fresh Beauty

Aaron Copland's "Appalachian Spring" is a masterpiece, a thing of rare and fresh beauty and a delight from beginning to end. This is "American" music at its best; beguiling, humorous, gay, powerful, passionate but not voluptuous. No posing, no posturing, no straining for effects, no self-consciousness, no bombast, not Americana for Americana's sake, no tie-in with Sandberg, Walt Whitman or Abe Lincoln, no pretentiousness, no smart alecks; nothing but musicality expressed in an idiom of the utmost ease and freshness without the slightest striving for newness or novelty (which it thereby seems to attain).

I didn't see the ballet that goes along with it: didn't even read the program notes that explain the action, but I had a wonderful time just the same with it, and I think you will, too. It's a really delightful piece and Mr. Copland deserves all the prizes he got for it. He appeared on the stage and got a fine reception from the audience.

As for Dr. Koussevitzky, he never looked younger or better, and certainly never demonstrated more clearly his stupendous musicianship. Moreover, in the Copland, he got the beat of that unequivocably American music as if he had been born in Sioux Falls. He was, in short, superb and so was his concert.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

MAR 23 1958

MUSIC

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL

Conductor, Charles Munch; soloist, Nicole Henriot, pianist. The program:
Symphony No. 3 (first N. Y. performance) ..... Barraud
Concerto for Piano and Orchestra..... Ravel
Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25 ..... D'Indy

The fifth Saturday afternoon concert of the Boston Symphony in Carnegie Hall offered a survey of French orchestral music of the last three quarters of a century, from d'Indy, through Ravel, to Henri Barraud. Though widely separated in style and outlook, all three composers demonstrated the French musician's love for a tidy and nicely worked score and for good orchestral sound.

Mr. Barraud's symphony strikes the listener as an earnest, carefully constructed, but eclectic work. Except in the scherzo-like second movement, the typical blended impressionistic color scheme was absent, the composer using an almost severe symphonic procedure. There is a well-defined subject which is then put through its paces with determination—and skill. But the texture is often heavy, the brasses too much in evidence, and the dynamic scheme prefers ringing masses of sound.

The second movement is a fine and witty scherzo, and here the French tone is unmistakable. The orchestra, too, relaxes, the woodwinds chirping, and the strings racing around, and we know that legitimate parentage is upon the child. But the slow movement once more returns to the lugubrious mood, the melody is almost Slavic in its self-accusing, probing intensity. The last movement brings back the acrid tone of the opening, and this writer felt that by that time the despair was a little too accentuated. Nevertheless, this is a serious and respectable work.

Vincent d'Indy's once popular "Symphony on a French Mountain Song" represents the other pole. It is not eclectic but profoundly indebted to the Wagner - Liszt - Franck circle. Still, d'Indy's Wagnerianism is no imitation; the elegance of the melodic line, the harmonization, and the handling of the orchestra are all French and show through the Wagnerian exterior. However, this

Henri Barraud

pleasant enough symphony also shows a rather deliberate manner of procedure which only a musician of Brahms' stature could afford without becoming dated.

In between we heard Ravel's piano concerto, originally intended for the fiftieth anniversary of the Boston Symphony in 1930; it is one of his last great original orchestral works. Here there can be no question of a highly personal style and of a marked musical individuality. The music is full of *esprit* and charm, the craftsmanship fantastically brilliant, though all this is presented to us with a certain disdain, with a nonchalant coquettry, and with an art full of subtle and cool artifice.

Nicole Henriot played the solo part with remarkable virtuosity and with just the right shade of easy bravura. This young woman sails into a complicated melee with iron rhythm and is at all time in full command without making a spectacle of it. Her tone is big, and at times a little brittle, but everything she does is musicianly to the core.

Mr. Munch and his orchestra were in fine form throughout the evening, and the conductor's interpretations showed judicious discrimination. The Barraud piece was grave, the d'Indy epic (i. e., sprawling), and the Ravel sharp and witty. There was a spot in the Barraud Symphony where the violins just climbed heavenward until they were lost in the clouds. But how beautifully the Bostonians can get lost—all together, not one laggard! It was a fine afternoon for the devotees of French music.

BOSTON SYMPHONY OFFERS PREMIERE

Plays Barraud's Third in Its First Performance Here—Composer a Technician

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Henry Barraud, French composer in the United States as a guest of a State Department program, was present in Carnegie Hall yesterday afternoon to hear the first New York performance of his Symphony No. 3. It was played by the Boston Symphony Orchestra under the direction of Charles Munch.

M. Barraud is a veteran composer and a superb technician. His new symphony, in four movements lasting about twenty-eight minutes, attests to his skill. But it does not especially attest to a strong creative impulse.

It is a neo-Honegger work, rather academic-sounding, with plenty of rhetoric, anguished horn calsl and a grim mood. Melodically, however, it has little so say; and when it is all over, one has heard the music of a craftsman and little more.

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Two works for piano and orchestra were also on the program. They were Ravel's Concerto in G and D'Indy's "Symphony on a French Mountain Air," both with Nicole Henriot as soloist. The lovely D'Indy work was a welcome novelty. It is one of the best works of the French post-romantic school, and certaindy one of the most melodious.

Miss Henriot played in her usual style—efficiently, with a very hard, driving tone, and with little effort to make much of a melodic line. She is one of the most literal pianist around. But surely the Ravel, brittle as it is, could stand more color, just as the tender moments of the second movement of the D'Indy could have been more caressingly outlined. Miss Henriot, too, got a little swamped in the big orchestral flurries of the "French Mountain" Symphony.

Mr. Munch, who seems to like the score more than the Ravel—at least, he brought to it a degree of identification not noticed in the concerto—did some beautiful work with the orchestra. And by stepping up the tempo of the closing pages more than anybody within recent memory, he achieved a hair-raising climax that yet remained well within the spirit of the music.

MUSICAL AMERICA
NEW YORK, N. Y.

APR 1958

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Boston Symphony, Charles Munch, conductor. Nicole Henriot, pianist. Carnegie Hall, March 22, 2:30:

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(First New York performance)
Piano Concerto ..... Ravel
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Although Henry Barraud's music is not widely known on this side of the ocean, he is by no means a stranger. In his native land, he occupies the post of musical director of the Radiodiffusion Française, which is one of considerable power and prestige. The symphony introduced to New York at this concert is put together with supreme competence and couched in a contemporary idiom that is consistent, if not especially striking or individual. Mr. Barraud has overdone the cyclic principle and one tires hearily of his principal ideas long before he has reiterated them for the 20th time. Most compelling is the introspective and darkly foreboding Adagio, in which the composer puts aside his glib intellectualism and really says something. The performance was intensely alive, albeit rather rough.

No one plays the Ravel Concerto more beautifully than Nicole Henriot, who studied with Marguerite Long, to whom Ravel dedicated the work. I have never heard the exquisite Adagio more wonderfully sustained and colored. In the old-fashioned, but somehow touching, D'Indy music Miss Henriot was again completely in the spirit of the composer, although a bit more power would have been welcome in some passages. Mr. Munch conducted both the Ravel and the D'Indy *con amore*.

—R. S.

MUSICAL LEADER
April 1958

Yugoslavia.

Boston Symphony

For the Boston Symphony's final Carnegie Hall appearance of the season, March 22, **Charles Munch** opened with the New York premiere of Barraud's Third Symphony, an appealing contemporary work that well deserved performance. The composer was present, and appeared quite happy with the presentation. **Nicole Henriot** was the accomplished soloist, first in Ravel's exciting Concerto and then in the delightfully charming "Symphony for Orchestra and Pianoforte on a French Mountain Song," by D'Indy. In all, a most pleasant afternoon . . . **Armando Ghitalla,** assistant first trumpet of the Boston Symphony, gave his debut recital at Town Hall, March 23. Playing works by Handel, Enesco, Hindemith, Copland and Hummel, sometimes with piano accompaniment by Paul Ulanowsky and sometimes with the assistance of **Arthur Fiedler** and members of the Boston Symphony, Ghitalla demonstrated that the trumpet is a versatile instrument in technique and tonal color.

Little Orchestra Society

NEW YORK, N. Y. TIMES

MAR 23 1958

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198

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Circ. D. 361,379 - S. 576,176

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BOSTON, Mass.
Non-partisan
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APR 4 - 1958

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 4 - 1958

Bach's St. John Passion Presented by the Boston Symphony

BOSTON SYMPHONY ORCHESTRA

The Bach "St. John" Passion

THE BOSTON SYMPHONY ORCHES- [illegible] performed at Symphony Hall yesterday afternoon, and will repeat Saturday night, the 21st program of the "regular" series. Dr. Charles Munch conducted. The Passion According to St. John by Johann Sebastian Bach. The Chorus Pro Musica, prepared by Alfred Nash Patterson (who also was organist), participated. The soloists were Mattiwilda Dobbs, soprano (Boston debut); Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm and James Joyce, basses. Daniel Pinkham was harpsichordist, and Alfred Zighera played the viola da gamba.

By CYRUS DURGIN

It is the custom of Dr. Charles Munch to present the "St. John" and the "St. Matthew" passions of Bach in alternate years at the Boston Symphony Orchestra concerts just preceding Easter. This year is the turn for the "St. John" Passion, which takes up the entire program of this week. The afternoon performance, as usual, is given on Thursday to avoid Good Friday. The evening performance will be on Saturday.

With this custom has come a certain austerity governed by the wishes of the conductor. He dislikes applause when such music is presented, and accordingly scarcely bowed upon his first appearance yesterday and abruptly left the stage at intermission and at the end, without turning to the audience. Nonetheless, as always, there was a timid but quickly-suppressed flutter of applause.

Since the "St. John" Passion is markedly shorter than the "St. Matthew," it is a much more practical work for inclusion in the regular series. The "St. Matthew" Passion has to be severely cut, but the "St John" is given nearly complete. The concert did not run much over the conventional time, but even so there were a good many persons who left early. There were also numerous empty seats. This, to me, is rather shocking. If Boston is as musical as its reputation indicates, surely there should be a capacity audience for so rare and great a score as the "St. John" Passion.

The performance yesterday bore all the familiar aspects of Bach in the hands of Munch. It was reverent, though not without vigor. Indeed, the "St. John" Passion could not be without vigor, for while smaller in structure than the "St. Matthew," and with less grandeur, it has a great deal more intense drama.

Glowing Beauty

If some things patently went wrong, many more went right, with beauty and splendor of choral singing and orchestral playing. The Chorus Pro Musica sang with spirit and tonal weight, rhythmic dexterity and flexibility, and a balance clear enough among the sections. There was a fine clarity in the orchestra, too, and many pages of glowing transparent beauty from just the right balance between solo voice and the continuo of harpsichord and cello. At its least, which was seldom, this performance was competent; at its finest it had a true glory.

Some of this true glory was in every phrase uttered by bass Donald Gramm, the finest of the soloists. In tone and time, in superb enunciation of the words, and above all in expression of notes and text, his singing was without flaw. Other glorious pages were the chorales, taken faster and louder than Dr. Munch does with those of the "St. Matthew" Passion. Since the "St. John" Passion is more intense, it makes a consistency of style to ask more volume from the chorus.

Miss Dobbs, new to Boston and the possessor of a luxurious voice, and Miss Kopleff sang well; Mr. Stern managed the exacting recitatives of the Evangelist nimbly, and Mr. Joyce sang his brief parts meritoriously.

Next week Dr. Munch will conduct the Suite No. 1 in C major, of Bach; first performances of Alexei Haieff's new Symphony No 2; "Jeux" by Debussy, and Wagner's Prelude to "Die Meistersinger."

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 4 - 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 21st program of the 77th season yesterday afternoon: J. S. Bach's "Passion According to St. John." The soloists were Blake Stern, tenor; Donald Gramm, bass; Mattiwilda Dobbs, soprano; Florence Kopleff, contralto; James Joyce, bass. Assisting were Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba; Alfred Nash Patterson, organist, and the Chorus Pro Musica.

By ROBERT TAYLOR

The drama of Bach's "St. John Passion" is of a different order from the drama of the B Minor Mass and the "St. Matthew Passion." It is the drama of the anguished shout, the swift turn of fate, the vehement emotion. It is the most overtly theatrical of the composer's sublime ecclesiastical works; and yesterday afternoon it held the attention of Symphony Hall in a nearly sacerdotal hush, transfixed by Bach's stormy testament of faith.

Fine Tradition

Only five years ago the "Johannespassion" was a relatively rare experience in Boston. But Dr Munch, who alternates it yearly with the "St. Matthew," has established a Symphony Hall tradition. Approaching the event with an ardor worthy of the awesome beauty of the score, he has made this Holy Week event one of the musical peaks of the season.

In the "St. John Passion" Bach took the narrative form of Passion music to unprecedented heights. The work is his most visual, as it were, consisting of a series of interwoven scenes: of Jesus facing the howling mob, of detailed trial testimony taken from the Gospel, of precise descriptive reportage ("and they filled a sponge with vinegar, and put it upon hyssop and held it to his mouth"), of a steadily mounting crisis of suspense.

Nothing could be more graphic. The shout of "Crucify him!" foams from the chorus, the pent-up hysteria of the mob and the cynicism of the soldiers is underlined with lacerating accuracy. But the concept of the "St. John" Passion is less poignant as a stark and objective drama than as a personal artistic expression. Ultimately it is Bach's conception of the drama as the vehicle for his own profound feeling that lifts the musical narrative onto an unearthly plane.

If Bach had merely set the ageless story to music, that would have been intense enough. The story itself, however—though this runs contrary to the excellent program notes—is perhaps played out in a more external way than, say, the "St. Matthew"; and the commentary and piety of the composer lend it a subtler and pensive dimension.

Of course the work would be impossible to perform without regard to cuts and jettisoning some fidelity to original performance. But yesterday's performance was a judicious blend that preserved the mounting narrative flow of musical ideas along with the discreet suggestion of historic adornment.

For one thing the harpsichord continuo of Daniel Pinkham was surprisingly clear. Occasional imbalances could be noted in the Chorus Pro Musica; yet the attacks and releases were sharp and the texture of tone was generally shimmering. The orchestra, the organ and the viola da gamba of Alfred Zighera—the latter in the "Es ist Volbracht"—added enormous lustre.

Exceptional Soloists

However, the Passion basically fails or succeeds on the merits of its soloists and on this occasion they were exceptionally fine. Mattiwilda Dobbs, who was making her first appearance here in this capacity, was particularly impressive and her tonal warmth, expression and technique could hardly have been bettered. Blake Stern handled the demanding part of the Evangelist with authority and emotion, if occasionally wanting color. Donald Gramm sang Jesus with immense power and restraint. Florence Kopleff brought richness to the contralto role; and James Joyce power and dramatic conviction to Peter and Pilate.

All the singers, in short, were steeped in the Bach style, and together with the several forces involved they forged a memorable afternoon.

Next Friday the program features the first performance of Haieff's Symphony No. 2, Bach's Suite No. 1 in C major, Debussy's "Jeux," and Wagner's "Meistersinger" prelude.

Charles Munch Conducting Pro Musica and Soloists

By Harold Rogers

It is impossible to listen to either Bach's St. Matthew Passion or his St. John Passion without realizing, each time anew, that we are nearing the world's most dramatic sacred music.

We have had masters of descriptive music who are the equal of Bach, or who are—as we find among the impressionists—his superiors; yet Bach had a single motive and aim—that his music bear witness to the glory of God. This was his absorbing conviction, and the afflatus inherent in his notes has made them come alive with pristine power in each new sounding.

They came alive again, as one fully expected, when Charles Munch conducted the St. John Passion yesterday afternoon in Symphony Hall. In this music Bach makes a two-fold impact —the blending of his powers of description with his powers of inspiration.

Debussy may have held the mirror up to the ocean, to the carnival, or to the moon; and Berg, inversely, to the agonizing tangles of human heart and mind; but niether was able to say so much with so little as Bach when he set the words "scourged" and "crucified." Bach, unlike Debussy and Berg, sought to glorify God, and in turn his music has been glorified.

* * *

The performers, of course, are important in each re-creation; for even the greatest music cannot survive churlish playing. Dr. Munch called upon experts to aid him and his Boston Symphony musicians—the Chorus pro Musica, one of Boston's leading choral ensembles (trained by their conductor, Alfred Nash Paterson, who also served at the organ console), and a meritorious set of soloists. These were Blake Stern as the Evangelist, Donald Gramm as Jesus, James Joyce as Peter and Pilate, Mattiwilda Dobbs as the solo soprano, and Florence Kopleff as the solo contralto.

In the St. John Passion it is appropriately the men who hold the stage. The women's voices have but two solos each. Miss Dobbs, making her first appearance with the Boston Symphony, gave us a presentation somewhat shallow, prettily sung, her lyrical voice traversing the notes without making them sufficiently felt. Miss Kopleff again displayed a clear contralto, devoid of somberness and fog, especially poignant in the aria eloquently supported by Alfred Zighera's viola da gamba.

Mr. Stern chooses to handle the role of the Evangelist in a less declamatory manner, with more of a sense of John's tenderness, which is all to the good. In the arioso, "Mein Herz!" Mr. Stern's tenor was touchingly expressive for beauty of phrasing and sincerity of sentiment.

* * *

Mr. Gramm offered the sayings of Jesus with appropriate dignity, his appealing baritone adding weight to the words by simplicity of statement. Although Mr. Joyce had little to do, what he sang was sung in good style. His voice is something of a rarity—a basso in focus.

Of equal importance are the choral singers, and in the Chorus pro Musica Dr. Munch has a group of mature voices with a glorious ring. This ensemble has come a long way since 1950 when they appeared for the first time with the Boston Symphony in the American première of Barraud's "Le Mystère des Saints Innocents." During a rehearsal Serge Koussevitzky told them, "You are crying like animals!" It is only fair to add, however, that the piece was well nigh unsingable.

Today the Chorus pro Musica is a hand picked and beautifully schooled group, as was again evident yesterday in their magnificent work. They could doubtless make something out of the Barraud, too, given another try.

James Abresch

Florence Kopleff will be contralto soloist in Bach's St. John Passion this afternoon and Saturday night with the Boston Symphony Orchestra in Symphony Hall.

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202

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 12 1958

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Symphony No. 2 ..... Haieff
"Jeux," Poème Dansé ..... Debussy
Prelude to "Die Meistersinger von Nürnberg" ..... Wagner

By ROBERT TAYLOR

The Second Symphony of Alexei Haieff, which the Boston Symphony Orchestra presented for the first time yesterday afternoon, is a work of substance. Neat, shapely, impressive in contour, this symphony is rather like a stroll through a well-tended landscape—serpentine walks, trimmed hedgerows, serried flowerbeds—where all the elements are contemporary in character and artfully proportioned, but where, in the final analysis, one remains untouched.

It is difficult to determine why this should be so. The Second Symphony is divided into three movements: Maestoso and Doppio movimento; Andante; and Maestoso. The idiom is modern without relying on the more radical innovations of scoring, and has the effect of pulsating vigor without eccentricity. The harmonic and melodic structure reveals a subtle musical mind, rhythmically complex, bold and lyrical in accent.

Spontaneity Lost

The Symphony, therefore, contains all the ingredients of a powerful statement both in form and content. That it never quite realizes these is due, perhaps, to the same reasons why a carefully-pruned garden fails to achieve the emotive qualities of a helter-skelter of wild flowers. In the process of arrangement the power of spontaneity is lost.

Of the three movements of Mr. Haieff's work the first two are of extreme interest. The introduction with its proliferation of themes arrests the attention, and the polyphonic character of the Doppio Movimento Allegro sustains this interest because of its technical authority.

This promises much; and in the lovely sweep of the grave and troubled andante culminating in a rush of triplets, the promise is fulfilled. Few writers of contemporary music have given us so affecting a slow movement. It is here that the Symphony attains a romantic and personal voice.

In the third movement, alas, the composer returns to the technical elaboration of the opening section again, interweaving contrapuntal elements and underlining a massive assertion from the brass that gradually mounts toward a conclusion. The total effect, however, is rather dry and cerebral; save for a brilliant moment in the center, a moment of pure and startling inner turbulence, the Second Symphony seems more of a triumph of the intellect and of logic than of the emotions. One respects it, but the whole thing is rather detached.

Suite by Bach

Mr. Haieff was in the audience and the concert began with a majestic and noble performapce of Bach's Suite No. 1 which has never before been presented at these concerts. The overtures, in any case, are seldom heard, and Dr. Munch's reading has a solid, masculine contour that seems entirely appropriate to these stately variations on the dance suite form.

Debussy's "Jeux" was a particularly grateful piece of programming in view of the nature of the bill and it illustrated the orchestra in a sphere where it probably has no peer. The delicacy of the tonal coloring, the prismatic strings, the whisper of the cymbal, all these and a dozen other nuances and overtones blend into an utterly ravishing experience.

In contrast, the fervent reading of the "Meistersinger" Prelude, which is practically the Symphony's answer to the Pops' "Stars and Stripes Forever," looms twice as large as life. It was a gorgeous and a gusty treatment and as the crowd emerged from the Hall some of the dazzle still seemed to linger in the damp New England twilight.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

MAR 23 1958

Major Orchestras Set Closing Works

By FRANCIS D. PERKINS

Several major American orchestras are including new or unfamiliar contemporary works in the programs for the closing weeks of their seasons.

In the Philharmonic concerts for Thursday and Friday, Ernest Ansermet will conduct a work by a Swiss compatriot, Frank Martin's "Petite Symphonie Concertante," which was first played at Zurich in 1945 under Paul Sacher's direction. Franco Autori's last Philharmonic concert, on Saturday night, brings the first local professional performance of Peter Mennin's Concertato for Orchestra. The Juilliard School's orchestra first played it here on Nov. 7, 1952.

The Concertato was commissioned by the Erie (Pa.) Philharmonic and first played in Erie, the composer's native city, on Oct. 20, 1952. Mr. Mennin writes that it was motivated by Melville's "Moby Dick," but has an emotional rather than a programmatic relation to that novel.

A later Philharmonic program, on April 10, 11 and 13 under Leonard Bernstein, offers the first American performances of Igor Markevitch's ballet score, "Icare," which was composed in the early 1930s.

• • •

Other Novelties

The Philadelphia Orchestra will introduce three works to New York in its Carnegie Hall concert of Tuesday night, April 1, under Eugene Ormandy's direction. George Rochberg's Symphony No. 1 was composed ten years ago, and Miklos Rozsa's Concerto for String Orchestra was first played by the Los Angeles Philharmonic in December, 1943. The third novelty, Serge Prokofiev's Piano Concerto for the Left Hand, was composed twenty-seven years ago for Paul Wittgenstein, who did not care for it and never played it. It was rediscovered in September, 1956, by Siegfried Rapp, a German pianist who had lost his right arm during World War II.

The Boston Symphony will give three local premieres during its remaining home concerts under Charles Munch, of

Continued on page 6, column 2

Final Works

present his first Easter Eve midnight concert there on Saturday night, April 5. The program will be devoted to Haydn's "The Seven Last Words of Our Savior on the Cross" in its original orchestral version. As in the Christmas events, tickets will cost fifty cents each.

Fortunately, the sum raised through an auction to finance the sold out Christmas concert left a surplus which, if the house is again sold out, should cover the cost of the Easter Eve program.

• • •

Music at Williamsburg

The spring series of candlelight concerts of eighteenth century music at the Governor's Palace in Williamsburg, Va., begins this Thursday night, and will continue on Thursdays through June 5. There will also be Tuesday night concerts during April.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

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Record (m)
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Haieff Symphony in First Performance By Munch

For the concerts of next Friday afternoon and Saturday evening the Boston Symphony Orchestra presents an unusual program. Opening the concert will be Bach's Suite No. 1 in C major, played for the first time by the Orchestra in Boston, although Munch has conducted it at Tanglewood.

Alexei Haieff's Symphony No. 2, a transcription of a piano sonata composed by Haieff in 1955, will have its world premiere at this concert. It is the third of Haieff's works to be performed by the Boston Symphony.

The second half of the concert will include Debussy's music for the ballet "Jeux" ("Play") and Wagner's Prelude to "The Mastersingers of Nuremberg." "Jeux" will receive its first performance under Munch's direction—it was presented for the first time in Boston by Pierre Monteux in 1920.

The final concert of the series at Sanders Theater, Cambridge, will be conducted by Munch on Tuesday, April 8, at 8:30. The program will include Handel's Suite from the "Water Music", arranged by Sir Hamilton Harty, and Mozart's Symphony No. 36 in C major ("Linz"). Gary Graffman will be soloist in Brahms' Piano Concerto No. 2 in B minor.

Morning Globe
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APR 12 1958

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Haieff Piece

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon and will repeat tonight, the 22d program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Suite No. 1, in C major (first time at these concerts); Alexei Haieff: Second Symphony (first performance); Debussy: "Jeux"; Wagner: Prelude to "The Mastersingers of Nuremberg."

By CYRUS DURGIN

It is possible to compose a symphony, these days, that does not sound like vinegar. Alexei Haieff has proved the point with his new Second Symphony which, transcribed a year ago from his Piano Sonata of 1955, yesterday was given first performance by the Boston Symphony Orchestra. I shall not say the work sounds like honey, either, yet it is tonal and but moderately dissonant.

Indeed, on first impressions, Haieff's work is easy listening if not easy comprehension. It does seem to go by fits and starts, from sluggish motion to a fleet pace. To judge by the composer's assurance that all sorts of contrapuntal devices figure in the first and last of the three movements, this piece has to be studied before you get the whole idea.

After the opening motto theme, which promises a dramatic texture that does not materialize, I got lost in the somewhat disjointed and dullish episodes, trying to perceive the counterpoint which does not sound, right away, like counterpoint. It would be easy to claim this is "eye" or "paper" music, but the uneasy notion persists that the Haieff Symphony will yield more substance the better you know it. This is not weaseling, either, for a considerable experience has convinced me of this profound truth.

The important feature of the Symphony is its growth toward a personal style. There is little or none of the Stravinskyan influence which characterized his Divertimento and Piano Concerto, the only previous music by Haieff played by the Boston Symphony. The Symphony shows a trend to conservatism and a manner which is the composer's own. He thoroughly deserved the cordial greeting he received from the Friday audience when he stood up and bowed.

A Pleasant Beginning

Bach's first orchestral Suite, unaccountably, never before had been performed by the orchestra at Symphony Hall. Done by rather large forces, it made a pleasant beginning for a program diversified, agreeably spiced with novelty, and distinguished by able playing and Dr. Munch's characteristically ardent conducting. This Suite, at least superficially, does not boast the variety of the B minor Suite, but it is all Bach and seven substantial movements long.

Nor had Debussy's "Jeux," a comparative rarity of that composer, been conducted here before by Dr. Munch. He made it a blaze of instrumental virtuosity (except for one passage of the violins conspicuous for untidy ensemble), and rhythmic vivacity. "Jeux," with its flavor of "La Mer" and other earlier Debussy, may not be of the finest vintage, but it is a sound tonal wine, and spicy.

Wagner's "Mastersingers" Prelude could have been done with clearer balance, but not with more joyous enthusiasm. Dr. Munch gave it the dynamic works, and it sent us out with glorious resonance—and a very great deal of it!—tingling our ears.

Next week Dr. Munch will present Gluck's Overture to "Iphigenia in Aulis," Essly Blackwood's First Symphony (first performance) and the Brahms Second Symphony.

Herald (m)
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The Symphony, therefore, contains all the ingredients of a powerful statement both in form and content. That it never quite realizes these is due, perhaps, to the same reasons why a carefully-pruned garden fails to achieve the emotive qualities of a helter-skelter of wild flowers. In the process of arrangement the power of spontaneity is lost.

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Orchestras Set Final Works

(Continued from preceding page)

Aaron Copland's Variations for Orchestra, March 28-29; Alexei Haieff's Symphony No. 2, April 11-12, and Easly Blackwood's Symphony No. 1, April 18-19.

An unusual work, Robert Parris' Concerto for Five Kettle Drums, will be introduced by the National Symphony Orchestra in Washington this Tuesday, with its timpanist, Fred Begun, as soloist.

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1957-'58 Plans

George Szell will conduct eighteen of the Cleveland Orchestra's twenty-four subscription pairs of concerts next season. Four will be directed by Robert Shaw, the associate conductor. Two guest conductors, Stanislaw Skrowaczewski, of the Warsaw Philharmonic, and Jean Fournet, from France, will make their American debuts. The choral features will be Haydn's "The Creation" and the Berlioz Requiem, which is new to Cleveland.

The National Symphony Orchestra has scheduled sixteen pairs of programs for Washington in 1958-'59; the Boston Symphony, the Philadelphia Orchestra and the New York City Ballet will also appear in these series. Sir John Barbirolli will be a guest conductor, while Howard Mitchell continues as music director.

The Rochester Philharmonic will have an American-born permanent conductor, Theodore Bloomfield, who begins his engagement in the fall of 1959. Now conductor of the Portland (Ore.) Symphony, he will make several guest appearances in Rochester next season.

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Midnight Concert

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Alexei Haieff's Symphony No. 2, a transcription of a piano sonata composed by Haieff in 1955, will have its world premiere at this concert. It is the third of Haieff's works to be performed by the Boston Symphony.

The second half of the concert will include Debussy's music for the ballet "Jeux" ("Play") and Wagner's Prelude to "The Mastersingers of Nuremberg." "Jeux" will receive its first performance under Munch's direction—it was presented for the first time in Boston by Pierre Monteux in 1920.

The final concert of the series at Sanders Theater, Cambridge, will be conducted by Munch on Tuesday, April 8, at 8:30 [illegible] program will include Ha[illegible] Suite from the "Water Music", arranged by Sir Hamilton Harty, and Mozart's Symphony No. 36 in C major ("Linz"). Gary Graffman will be soloist in Brahms' Piano Concerto No. 2 in D minor.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 12 1958

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Haieff Piece

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon and will repeat tonight, the 22d program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Suite No. 1, in C major (first time at these concerts); Alexei Haieff: Second Symphony (first performance); Debussy: "Jeux"; Wagner: Prelude to "The Mastersingers of Nuremberg."

By CYRUS DURGIN

It is possible to compose a symphony, these days, that does not sound like vinegar. Alexei Haieff has proved the point with his new Second Symphony which, transcribed a year ago from his Piano Sonata of 1955, yesterday was given first performance by the Boston Symphony Orchestra. I shall not say the work sounds like honey, either, yet it is tonal and but moderately dissonant.

Indeed, on first impressions, Haieff's work is easy listening if not easy comprehension. It does seem to go by fits and starts, from sluggish motion to a fleet pace. To judge by the composer's assurance that all sorts of contrapuntal devices figure in the first and last of the three movements, this piece has to be studied before you get the whole idea.

After the opening motto theme, which promises a dramatic texture that does not materialize, I got lost in the somewhat disjointed and dullish episodes, trying to perceive the counterpoint which does not sound, right away, like counterpoint. It would be easy to claim this is "eye" or "paper" music, but the uneasy notion persists that the Haieff Symphony will yield more substance the better you know it. This is not weaseling, either, for a considerable experience has convinced me of this profound truth.

The important feature of the Symphony is its growth toward a personal style. There is little or none of the Stravinskyan influence which characterized his Divertimento and Piano Concerto, the only previous music by Haieff played by the Boston Symphony. The Symphony shows a trend to conservatism and a manner which is the composer's own. He thoroughly deserved the cordial greeting he received from the Friday audience when he stood up and bowed.

A Pleasant Beginning

Bach's first orchestral Suite, unaccountably, never before had been performed by the orchestra at Symphony Hall. Done by rather large forces, it made a pleasant beginning for a program diversified, agreeably spiced with novelty, and distinguished by able playing and Dr. Munch's characteristically ardent conducting. This Suite, at least superficially, does not boast the variety of the B minor Suite, but it is all Bach and seven substantial movements long.

Nor had Debussy's "Jeux," a comparative rarity of that composer, been conducted here before by Dr. Munch. He made it a blaze of instrumental virtuosity (except for one passage of the violins conspicuous for untidy ensemble), and rhythmic vivacity. "Jeux," with its flavor of "La Mer" and other earlier Debussy, may not be of the finest vintage, but it is a sound tonal wine, and spicy.

Wagner's "Mastersingers" Prelude could have been done with clearer balance, but not with more joyous enthusiasm. Dr. Munch gave it the dynamic works, and it sent us out with glorious resonance—and a very great deal of it!—tingling our ears.

Next week Dr. Munch will present Gluck's Overture to "Iphigenia in Aulis," Easly Blackwood's First Symphony (first performance) and the Brahms Second Symphony.

Christian Science Monitor
APRIL 12, 1958

Art—

—Haieff Music in Première

Composer's Second Symphony Presented

By Harold Rogers

It's always a cause for kicking one's heels in the air whenever a young composer has freed himself from the major influences in his earlier works. It's a special cause for rejoicing when a young composer has freed himself from one of the two prevailing influences of our day—Stravinsky.

Not that Stravinsky is to be thought of in any pejorative sense. Not at all. The majority of music lovers would doubtless prefer the Stravinsky influence to the other major influence of our day—Schönberg.

But be the influence Stravinskian or Schönbergian, or, more lately, Orffian, it is still a great day when we hear a talented voice singing its own distinctive song. If we can judge solely on the basis of Alexei Haieff's new Symphony No. 2, the première of which Charles Munch conducted yesterday in Symphony Hall, we can send forth a volley of cheers for Haieff's having surmounted his Stravinsky period.

Not having heard the sum total of Mr. Haieff's works, it would be difficult to say just when he won his freedom; but apparently it came sometime between his Piano Concerto (given its first performance by the Boston Symphony in 1952) and his Piano Sonata (1955). By orchestrating this sonata (in 1957-58) he has produced his Symphony No. 2.

* * *

The difference between the Piano Concerto and the Symphony No. 2 is the difference between the derivative and the original, the contrived and the designed, the sterile and the inspired. In the symphony we find the wedding of musical technique and poetic expression; we find a solid architectural underpinning; we find a masterful overlay of orchestral colors, sparingly used, but for that reason doubly effective.

There is a slight melancholia in the opening Maestoso, a tender mood of remorse that appears to surge forth in waves of self-reproach; but this soon passes with the arrival of a time change, the Doppio movimento, when a delightful interplay of thematic ball tossing is controlled by an inexorable rhythm. At times a string quartet takes over in the manner of a concertino.

The middle Andante movement is truly a poem composed by a man of our day, filled with peaceful contemplation and moments of climactic aspiration. The final Maestoso movement has its majestic moments, but by and large it is peppery and athletic, punctuated by solid chunks of silence.

* * *

According to Mr. Haieff's own explanation of his method, he tried "to preserve the transparency" of his original sonata "by avoiding any unnecessary doublings or introducing any new contrapuntal voices." He calls this a "discipline of restriction," and in this work it gives us the stable feeling of power in reserve. The audience was far more enthusiastic in its response than it usually is to new works, and Mr. Haieff was present to take his bows and give the Boston Symphony and Dr. Munch his thanks.

Dr. Munch has assembled another of his programs which look odd on paper (with Bach, Haieff, Debussy, and Wagner rubbing elbows) but is thoroughly entertaining in performance. The Bach Suite No. 1 in C major, played with the full string orchestra and a complement of woodwinds, was a vibrant evocation of baroque elegance. Debussy's "Jeux" gave Dr. Munch an opportunity to mix the colors with a subtle hand; and in Wagner's Overture to "Die Meistersinger von Nürnberg" he called forth the exuberant music with obvious joy.

It was a triumph in the art of conducting. The triumph that should have a more lasting effect in the world of music belongs to Mr. Haieff. From here on may he continue to speak with command.

203

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

APR 17 1958

Music in Review

BSO Offers 22nd Program

By UZI HABER-SCHAIM

Editor's note: An Israeli, Mr. Haber-Schaim is currently a visiting professor in Nuclear Physics at MIT. His reviews have appeared in this paper before.

For its twenty-second concert of this season the BSO, under the baton of Dr. Munch, offered a short and rather poor program, much of which was very well played. The program consisted of: Bach Suite No. 1; Haieff, Second Symphony; Debussy, "Jeux," Poem Danse and Wagner, Prelude to "Die Meistersingen".

Bach's first Suite is a charming and modest piece of music. It does not lend itself to being played by a big orchestra. Unfortunately, Dr. Munch chose to play it with the full string section which gave the suite a rather alien character. Furthermore, I was disturbed by the lack of care for detail. The big and important lines were presented with precision and vigor but there is more in Bach than that. It is only fair to acknowledge that the trend to consider only the main lines in the interpretation of Bach is becoming increasingly popular, even among connoisseurs. Still, I would like to express myself against it.

Alexei Haieff's Second Symphony was plainly boring in spite of "all kinds of contrapuntal devices" (the quotation is from the composer).

Debussy's dance poem "Jeux" is a very colorful composition. Yet it seems to me that it would be more powerful to hear it with the ballet for which it was written.

"Die Meistersinger" is certainly Wagner's most human opera. Its prelude is lively and entertaining. Both the prelude and Debussy's dance poem were very well played. Yet leaving the concert hall I felt like one getting up hungry from the dinner table.

The notes by John M. Burk in the concert bulletin made excellent reading. I am sure that many concert goers would welcome a collection of these notes in a reference volume.

Chronicle (e)
NORTH ATTLEBORO
Mass.
Independent
Circ. 3,800

APR 22 1958

TO TAKE REST

BOSTON (INS) — Dr. Charles Munch, director of the Boston Symphony Orchestra, ordered by doctors to cancel scheduled concert appearances, today made plans for a vacation visit and rest in France. Physicians were quoted as saying the conductor has "developed some symptoms which indicated the need of rest for a few weeks."

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,701

APR 22 1958

Boston Symphony Leader to Rest

BOSTON, (UP) — Charles Munch will fly to his native France for a rest without conducting the last four Boston Symphony concerts of the season.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton.

Associate Conductor Richard Burgin will pinch-hit for Munch tonight, at the open rehearsal Thursday and the Friday-Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra leader said he had to rest because of "exhaustion" induced by heavy recording commitments.

A joint statement by Drs. White and Withington said: "Earlier this month, Munch developed some symptoms which indicated the need of rest for a few weeks and from which the chance for a satisfactory recovery is favorable. He is ambulatory and plans soon to go to France to continue resting there. His general condition is good otherwise."

Union Leader (m) & (e)
MANCHESTER, N. H.
Independent
Circ. 52,663

APR 22 1958

Munch Returns To France

BOSTON —(UP)—Charles Munch will fly to his native France for a rest without conducting the last four Boston symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate Conductor Richard Burgin will pinch-hit for Munch tonight at the open rehearsal Thursday and the Friday-Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra said he had to rest because of "exhaustion" induced by heavy recording commitments.

Item (e)
LYNN, Mass.
Republican
Circ. 23,603

APR 22 1958

Conductor Munch Must Take Rest

BOSTON — (AP) — Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday concerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 58,758

APR 22 1958

Munch's Health Cuts Concerts

Boston — (AP) — Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week on the advice of doctors, it was announced last night.

Dr. Paul Dudley White, noted Boston Heart specialist, and Dr. Paul Withington of Milton said in a joint statement that Dr. Munch has "developed some symptoms which indicated the need of rest for a few weeks."

The statement said the conductor's general condition is good otherwise and the chance for a satisfactory recovery is favorable.

The orchestra management said that Munch will go to France to rest. He had to withdraw from the last of weekly concerts scheduled for Friday and Saturday.

Dr. Munch, who is 66 and a native of Strasbourg, France, has been conductor of the Boston Symphony for nine years. He also conducts the orchestra at the Berkshire Festival which runs from July 2 to Aug. 10 this year.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

APR 22 1958

Rest Ordered For Dr. Munch

Dr. Charles Munch, director of the Boston Symphony Orchestra, ordered by doctors to cancel his scheduled concert appearances, today made plans for a vacation in France.

Physicians were quoted as saying the conductor has "developed some symptons which indicated the need of rest for a few weeks."

Recorder-Gazette (e)
GREENFIELD, Mass.
Independent
Circ. 12,393

APR 23 1958

MUNCH OF BOSTON SYMPHONY MUST REST

BOSTON (AP)—Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday concerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

APR 18 1958

Symphony in Finale

Charles Munch, music director of the Boston Symphony Orchestra, will close the orchestra's 77th season on next Friday afternoon, at 2:15 and Saturday evening, at 8:30, with a performance of Berlioz's Requiem.

The chorus will that of the New England Conservatory, Lorna Cooke DeVaron, conductor, and the tenor soloist will be Leopold Simoneau. Dr. Munch first performed the Requiem with the Boston Symphony in April, 1951, and has also conducted it at the Berkshire Festival in the seasons of 1952 and 1954.

The New England Conservatory Chorus has appeared a number of times with the Orchestra and is featured in its RCA Victor recordings of Berlioz' "L'Enfance du Christ," Debussy's "Martyrdom of Saint Sebastian" and Ravel's "Daphnis & Chloe."

Leopold Simoneau, who makes his first appearance with the Boston Symphony Orchestra at these concerts, is a native of Montreal.

The final Open Rehearsal will be presented on Thursday evening, and will be devoted to Berlioz' Requiem.

The final concert of the Tuesday evening series on April 22 at 8:30 will be conducted by Dr. Munch who will present the following program. Bach's Suite No. 1 in C major; Debussy's "Jeux" and Brahm's Symphony No. 2.

Record (m)
BOSTON, Mass.
Independent
Circ. 411, 971

APR 18 1958

Munch Closes With Requiem

Charles Munch, music director of the Boston Symphony Orchestra, will close the [illegible] Friday afternoon, April 25, and Saturday evening, April 26, with Berlioz' Requiem. The chorus is that of the New England Conservatory, Lorna Cooke DeVaron, conductor. The tenor soloist is Leopold Simoneau. Dr. Munch first performed the Requiem with the Boston Symphony in April, 1951.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729

APR 22 1958

Munch Ordered to Rest

Charles Munch, ordered by his physicians to rest for several weeks, has cancelled his remaining appearances with the Boston Symphony Orchestra this season and will return to France within a few days. His plans to present the Berlioz Requiem this weekend for the final concerts of the season have been postponed until next year.

For the concerts Friday afternoon and Saturday evening, Richard Burgin, associate conductor, has arranged a program consisting of Haydn's Symphony No. 102, Stravinsky's Divertimento from "Baiser de la Fée," and Beethoven's Fifth Symphony. Mr. Burgin will also rehearse this program at the Open Rehearsal Thursday evening in Symphony Hall at 7:30.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Independent
Circ. 39,717

APR 22 1958

-12 [illegible]

Munch Ordered To Take Rest

BOSTON (AP) — Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday concerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

Enterprise & Times (e)
BROCKTON, Mass.
Independent
Circ. 42,304

APR 22 1958

Hub Symphony Leader Ordered to Take Rest

BOSTON. — (UP) — Charles Munch will fly to his native France for a rest without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate Conductor Richard Burgin will pinch-hit for Munch tonight at the open rehearsal Thursday and the Friday-Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra said he had to rest because of "exhaustion" induced by heavy recording committments.

A joint statement by Drs. White and Withington said: "Earlier this month, Munch developed some symptoms which indicated the need of rest for a few weeks and from which the chance for a satisfactory recovery is favorable. He is ambulatory and plans soon to go to France to continue resting there.

Herald (e)
MANCHESTER, Conn.
Republican
Circ. 11,531

APR 22 1958

Charles Munch, 66, conductor of Boston Symphony Orchestra forced to withdraw from Friday and Saturday concerts on advice of doctors. ... Frederick Konter, 17, of Deep River will face trial May 5 on charge of stealing worthless $10,000 treasury note.

Prime Minister Macmillan tells

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

APR 22 1958

Symphony Conductor Ordered To Rest

BOSTON (AP)—Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week on the advice of doctors, it was announced Monday.

Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington of Milton said in a joint statement that Munch has "developed some symptoms which indicated the need of rest for a few weeks."

The statement said the conductor's general condition is good otherwise and the chance for a satisfactory recovery is favorable.

Munch, who is 66, has been conductor of the Boston Symphony for nine years.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

APR 22 1958

Munch Ordered To Take Rest

Boston, April 21 (AP)—Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week on the advice of doctors, it was announced tonight.

Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington of Milton said in a joint statement that Munch has "developed some symptoms which indicated the need of rest for a few weeks."

The statement said the conductor's general condition is good otherwise and the chance for a satisfactory recovery is favorable.

The orchestra management said that Munch will go to France to rest.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097

APR 22 1958

Boston Conductor Cancels Concerts

By the Associated Press.

BOSTON, April 22.—Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week on the advice of doctors, it was announced last night.

Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington, of Milton, said in a joint statement that Mr. Munch has "developed some symptoms which indicated the need of rest for a few weeks."

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,575

APR 23 1958

CHARLES MUNCH PUT ON REDUCED SCHEDULE

BOSTON AP—Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week

G, APRIL 23, 1958

on the advice of doctors, it was announced Monday.

Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington of Milton said in a joint statement that Munch has "developed some symptoms which indicated the need of rest for a few weeks."

The statement said the conductor's general condition is good otherwise and the chance for a satisfactory recovery is favorable.

Munch, who is 66, has been conducting the Boston Symphony for nine years.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

APR 24 1958

Dr. Munch Sick; Cancels Concert On Orders Of MD

Dr. Charles Munch, director of the world renowned Boston Symphony Orchestra, has been forced for reasons of his health to cancel the rest of his concerts this season. The tremendous Berlioz Requiem, which was to have closed the season here with performances tomorrow and Saturday, has been postponed until next season.

A substitute program planned by Richard Burgin, associate

Continued on Page Fourteen

isfactory recovery are favorable. Dr. Munch is ambulatory and plans to go to France soon to continue resting there. His general condition is otherwise good."

Munch's last conducting of the Boston Symphony was on April 12, when he complained of "feeling awfully tired." He rested last week following a doctor's examination. His concerts last week were conducted by Burgin.

The Friday and Saturday program to be conducted by Burgin is as follows: Haydn Symphony in B flat No. 102; Stravinsky's Divertimento from "La Baiser de la Fee;" Beethoven's Fifth Symphony.

Munch, who is 66, is scheduled to conduct the Boston Symphony at the Berkshire Festival from July 2 to August 10. It is hoped he will be fully recovered in time to direct the great symphonic aggregation at Tanglewood, the nation's most distinguished Summer music festival.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 22 1958

Dr. Munch Forced To End Season By Heart Ailment

The Boston Symphony season is over for Dr. Charles Munch, musical director.

Doctors, including heart specialist Dr. Paul Dudley White, have ordered him to rest.

Dr. Munch will turn over the baton to associate conductor Richard Burgin for the final concert series Friday and Saturday.

Dr. White and Munch's physician, Dr. Paul Withington of Milton, said the 66-year-old conductor has "developed some symptons which indicate the need of rest for a few weeks and for which the chances for a satisfactory recovery are favorable."

Munch plans to go to France and may return in time for the Berkshire festival at Tanglewood July 2.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 22 1958

Dr. Munch, 66, Out Several Weeks

Boston Symphony Leader Must Rest Heart Condition

Doctors yesterday ordered Dr. Charles Munch, director of the world-famed Boston Symphony Orchestra, to cancel his remaining concerts this season and to rest for several weeks.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton, Munch's personal physician, said in a joint statement that the conductor has "developed some symptoms which indicate the need of rest for a few weeks and for which the chances for a satisfactory recovery are favorable.

MUNCH

"He is ambulatory and plans to go to France to continue resting there," the doctors said. "His general condition is good otherwise."

Munch was scheduled to lead the symphony in performances of the magnificent Berlioz Requiem Friday and Saturday to close the concert season.

Instead, Richard Burgin, associate conductor, will conduct and plan a substitute program, Sym-

(Continued on Page Twelve)

mer vacations a[illegible] made a number of guest appearances as conductor.

He is scheduled to conduct the Symphony at the Berkshire Festival which runs from July 2 to Aug. 10. Officials of the orchestra said they were "optimistic" he would be recovered by then.

The conductor suffered a serious illness in the 1951-52 orchestra season. He did not conduct the Symphony from late November until mid-March.

At the time, his ailments were officially described as a virus infection complicated by a circulatory condition.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 22 1958

Munch to Rest in France, Burgin To Lead Last Symphony Concerts

Dr. Charles Munch, music director of the Boston Symphony Orchestra, continues in need of rest and accordingly will not conduct the final concerts of the Boston Symphony Orchestra's 77th season at Symphony Hall Friday afternoon and Saturday evening.

In Dr. Munch's place, Richard Burgin will conduct, and he has chosen the following program: Haydn: Symphony in B-flat, No. 102; Stravinsky: Divertimento from "La Baiser de la Fee"; Beethoven: Fifth Symphony. The Berlioz Requiem, scheduled for these concerts, has been postponed to next season.

The following statement was issued yesterday by Dr. Paul Dudley White, famed cardiac specialist, and Dr. Paul Withington, Dr. Munch's personal physician in Milton:

"Earlier this month, Dr. Munch developed some symptoms which indicated the need of rest for a few weeks, and from which the chances of recovery are favorable. Dr. Munch is ambulatory and plans to go to France soon to continue resting there. His general condition is otherwise good."

News (e)
NEWPORT, R. I.
Independent
Circ. 12,282

APR 22 1958

Hub Symphony Conductor Is Ill

BOSTON (AP)—Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday cocerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

205

For inspiration in solving problems...

Visit a CHRISTIAN SCIENCE READING ROOM

Men and women with many responsibilities and problems come regularly to Christian Science Reading Rooms. Then through prayerful study, they seek spiritual refreshment and scientific solutions to their problems.

Here you will find the Bible, Science and

Herald (e)
MANCHESTER, Conn.
Republican
Circ. 11,531

APR 22 1958

Charles Munch, 66, conductor of Boston Symphony Orchestra d forced to withdraw from Friday o and Saturday concerts on advice of doctors. ... Frederick Kohler, 17, of Deep River will face trial May 5 on charge of stealing worthless $10,000 treasury note.
Prime Minister Macmillan tells

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711

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Symphony Conductor Ordered To Rest

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Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington of Milton said in a joint statement that Munch has "developed some symptoms which indicated the need of rest for a few weeks."

The statement said the conductor's general condition is good otherwise and the chance for a satisfactory recovery is favorable.

Munch, who is 66, has been conductor of the Boston Symphony for nine years.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,366

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The orchestra management said that Munch will go to France to rest.

Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,575

APR 23 1958

CHARLES MUNCH PUT ON REDUCED SCHEDULE

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G, APRIL 23, 1958

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Munch, who is 66, has been conducting the Boston Symphony for nine years.

U.S.

ENGLAND FOOD FA

...from Page One

conduct ... the Orchestra, will be cond... by Mr. Burgin for these tw... concluding concerts.

Both Dr. Paul Withington of Milton, Munch's personal physician, and famed heart specialist, Dr. Paul Dudley White, ordered the conductor to cancel remaining concerts and to rest for the next several weeks. The physicians issued a joint statement:

"Earlier this month Dr. Munch developed some symptoms which indicated the need of rest for a few weeks and from which the chances of satisfactory recovery are favorable. Dr. Munch is ambulatory and plans to go to France soon to continue resting there. His general condition is otherwise good."

Munch's last conducting of the Boston Symphony was on April 12, when he complained of "feeling awfully tired." He rested last week following a doctor's examination. His concerts last week were conducted by Burgin.

The Friday and Saturday program to be conducted by Burgin is as follows: Haydn Symphony in B flat No. 102; Stravinsky's Divertimento from "La Baiser de la Fee;" Beethoven's Fifth Symphony.

Munch, who is 66, is scheduled to conduct the Boston Symphony at the Berkshire Festival from July 2 to August 10. It is hoped he will be fully recovered in time to direct the great symphonic aggregation at Tanglewood, the nation's most distinguished Summer music festival.

Doctors Order Munch to Rest

(Continued from First Page)

phony Manager Thomas D. Perry announced.

Munch last conducted the orchestra April 11 and 12 but complained of "feeling awfully tired" at the close of the performance. Colleagues had noticed he appeared pale and tired.

He was examined by physicians shortly thereafter and rested at his home last week.

EXHAUSTED

Burgin conducted last weekend's concerts and the Symphony explained that Munch had been "ordered to rest because of exhaustion."

Munch is 66 and has conducted the Symphony for the past nine years. He normally spent his summer vacations in Europe where he made a number of guest appearances as conductor.

He is scheduled to conduct the Symphony at the Berkshire Festival which runs from July 2 to Aug. 10. Officials of the orchestra said they were "optimistic" he would be recovered by then.

The conductor suffered a serious illness in the 1951-52 orchestra season. He did not conduct the Symphony from late November until mid-March.

At the time, his ailments were officially described as a virus infection complicated by a circulatory condition.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 22 1958

Munch to Rest in France, Burgin To Lead Last Symphony Concerts

Dr. Charles Munch, music director of the Boston Symphony Orchestra, continues in need of rest and accordingly will not conduct the final concerts of the Boston Symphony Orchestra's 77th season at Symphony Hall Friday afternoon and Saturday evening.

In Dr. Munch's place, Richard Burgin will conduct, and he has chosen the following program: Haydn: Symphony in B-flat, No. 102; Stravinsky: Divertimento from "La Baiser de la Fee"; Beethoven: Fifth Symphony. The Berlioz Requiem, scheduled for these concerts, has been postponed to next season.

The following statement was issued yesterday by Dr. Paul Dudley White, famed cardiac specialist, and Dr. Paul Withington, Dr. Munch's personal physician in Milton:

"Earlier this month, Dr. Munch developed some symptoms which indicated the need of rest for a few weeks, and from which the chances of recovery are favorable. Dr. Munch is ambulatory and plans to go to France soon to continue resting there. His general condition is otherwise good."

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 22 1958

Dr. Munch Forced To End Season By Heart Ailment

The Boston Symphony season is over for Dr. Charles Munch, musical director.

Doctors, including heart specialist Dr. Paul Dudley White, have ordered him to rest.

Dr. Munch will turn over the baton to associate conductor Richard Burgin for the final concert series Friday and Saturday.

Dr. White and Munch's phisician, Dr. Paul Withington of Milton, said the 66-year-old conductor has "developed some symptons which indicate the need of rest for a few weeks and for which the chances for a satisfactory recovery are favorable."

Munch plans to go to France and may return in time for the Berkshire festival at Tanglewood July 2.

News (e)
NEWPORT, R. I.
Independent
Circ. 12,282

APR 22 1958

Hub Symphony Conductor Is Ill

BOSTON (AP)—Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday cocerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 569,290 - Sat. 232,097

APR 22 1958

BostonConductorCancels Concerts

By the Associated Press.

BOSTON, April 22.—Conductor Charles Munch of the Boston Symphony Orchestra has had to withdraw from scheduled concerts this week on the advice of doctors, it was announced last night.

Dr. Paul Dudley White, noted Boston heart specialist, and Dr. Paul Withington, of Milton, said in a joint statement that Mr. Munch has "developed some symptoms which indicated the need of rest for a few weeks."

American (e)
WATERBURY, Conn.
Independent
Circ. 40,017

APR 22 1958

Munch Going To France

Boston, April 22—(UP)—Charles Munch will fly to his native France for a rest without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate Conductor Richard Burgin will pinch-hit for Munch tonight, at the open rehearsal Thursday and the Friday-Saturday final pair of concerts. Burgin substituted for Munch last week end when the orchestra said he had to rest because of "exhaustion" induced by heavy recording committments.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264

APR 22 1958

Munch To Rest In Native France

BOSTON (UP) —Charles Munch will fly to his native France for a rest, without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate conductor Richard Burgin will pinch - hit for Munch tonight at the open rehearsal Thursday and the Friday - Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra said he had to rest because of "exhaustion" inducted by heavy recording commitments.

A joint statement by Drs. White and Withington said: "Earlier this month, Munch developed some symptoms which indicated the need of rest for a few weeks and from the chance for a satisfactory recovery is favorable. He is ambulatory and plans soon to go to France to continue resting there. His general condition is good otherwise."

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937

APR 22 1958

Munch Is Taking Rest In France

BOSTON (UP)—Charles Munch will fly to his native France for a rest, without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate conductor Richard Burgin will pinch-hit for Munch tonight at the open rehearsal Thursday and the Friday - Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra said he had to rest because of "exhaustion" induced by heavy recording commitments.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 24 1958

BURGIN AT SYMPHONY

Richard Burgin, associate conductor and concert master of the Boston Symphony Orchestra, will replace Dr. Charles Munch on the Symphony Hall podium this weekend.

Dr. Munch, ordered to rest by doctors, had planned to present the Berlioz Requiem.

Instead, Burgin will offer works by Haydn, Beethoven and Stravinsky at the weekend concert.

BERKSHIRE EAGLE
4/22/58
Pit

Doctors Order Munch To Rest In France

Expects To Conduct At Tanglewood This Summer

Dr. Charles Munch will fly to his home in France for a rest, without conducting the last four Boston Symphony concerts of the season, "but there is no reason to think his plans for the Berkshire Festival season at Tanglewood will not go ahead as scheduled," Thomas D. Perry Jr., manager of the BSO said today.

Dr. Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White of Boston and Dr. Paul Withington of Milton.

Associate conductor Richard Burgin will pinch-hit for Munch tonight, at the open rehearsal Thursday and the Friday-Saturday final pair of concerts. Burgin substituted for Munch last weekend when the specialist said he had to rest because of "exhaustion," induced by heavy recording commitments.

Doctors' Statement

A joint statement by Dr. White and Dr. Withington said:

"Earlier this month, Dr. Munch developed some symptoms which indicated the need of rest for a few weeks, and the chance for a satisfactory recovery is favorable. He is ambulatory and plans soon to go to France to continue resting there. His general condition is good otherwise."

Mr. Perry said: "We will keep in close touch with Dr. Munch and with his doctors. It appears he needs only rest for a few weeks."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 111,788

APR 27 1958

Dr. Charles Munch, director of Boston Symphony orchestra which each season presents concerts at Tanglewood festival, Lenox, has been ordered by his doctors, Paul Dudley White of Boston, famed heart specialist, and Paul Withington of Milton, to take a rest period from his duties. Dr. Munch has gone to his home in France. Thomas D. Perry, Jr., manager of Berkshire Symphony orchestra, announced that Dr. Munch will be expected to conduct at Tanglewood this season as usual after getting a much-needed rest. Associate conductor, Richard Burgin, has been substituting for Dr. Munch during his absence.

Patriot-Ledger (e)
QUINCY, Mass.
Independent
Circ. 41,945

APR 22 1958

Charles Munch To Visit France For Rest Cure

BOSTON (UP)—Charles Munch will fly to his native France for a rest, without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Specialist Advice

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate conductor Richard Burgin will pinch-hit for Munch tonight at the open rehearsal Thursday and the Friday - Saturday final pair of concerts. Burgin substituted for Munch last weekend when the orchestra said he had to rest because of "exhaustion" inducted by heavy recording commitments.

A joint statement by Drs. White and Withington said: "Earlier this month, Munch developed some symptoms which indicated the need of rest for a few weeks and from the chance for a satisfactory recovery is favorable. He is ambulatory and plans soon to go to France to continue resting there. His general condition is good otherwise."

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 62,179

APR 22 1958

Conductor Munch To Rest in France

BOSTON, April 22 (UP)—Charles Munch will fly to his native France for a rest without conducting the last four Boston Symphony concerts of the season, according to an announcement by the orchestra.

Munch will return to Europe on advice of heart specialist Dr. Paul Dudley White and Dr. Paul Withington of Milton, the orchestra said.

Associate Conductor Richard Burgin will pinch-hit for Munch tonight at the open rehearsal Thursday and the Friday-Saturday final pair of concerts.

A joint statement by White and Withington said: "Earlier this month, Munch developed some symptoms which indicated the need of rest for a few weeks and from which the chance for a satisfactory recovery is favorable.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 25 1958

Burgin to Conduct Today, Tomorrow

The Boston Symphony Orchestra announces that Dr. Charles Munch will not conduct the weekend concerts of April 25-26 when a performance of the Berlioz Requiem had been planned. The performance of the Requiem will be postponed until next season. Richard Burgin, associate conductor of the orchestra, will conduct and plans a program consisting of Haydn Symphony No. 102 in B-flat; Stravinsky Divertimento from "Baiser de la Fee" and Beethoven Fifth Symphony. The open rehearsal on Thursday evening, April 24 at 7:30 will be held and will be devoted to the preparation of Mr. Burgin's weekend program.

Call (e)
WOONSOCKET, R. I.
Independent
Circ. 26,133

APR 22 1958

Munch Quits Concerts To Take France Rest

BOSTON (AP)—Charles Munch, 66, conductor of the Boston Symphony Orchestra, has had to withdraw from the Friday and Saturday concerts this week on advice of doctors. Munch will go to France to rest.

Dr. Paul Dudley White, heart specialist, and Dr. Paul Withington of Milton said Munch "developed some symptoms which indicated the need of rest for a few weeks. His general condition is good otherwise and the chance for a satisfactory recovery is favorable."

The orchestra's season ends this week.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

APR 18 1958

Burgin Conducts, Munch To Rest

Dr. Charles Munch, music director of the Boston Symphony Orchestra, is not conducting the concerts this afternoon, tomorrow night or Tuesday night. He has been ordered by his doctor to take a rest because of exhaustion.

Richard Burgin, associate conductor, will present today and tomorrow the first performance of the Symphony No. 1 by [illegible] Blackwood.

A student of composition at Tanglewood from 1940 to 1[illegible], Mr. Blackwood, who is still in his twenties, has studied with Nadia Boulanger and Paul [illegible].

The program will open with Gluck's Overture to "Iphigenia in Aulis" and close with Brahms' Symphony No. 2.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 18 1958

Burgin Leads For Dr. Munch At Symphony

Richard Burgin, concertmaster and associate conductor of the Boston Symphony Orchestra, will conduct in place of Charles Munch at the concerts in Symphony Hall this afternoon and Saturday night.

Dr. Munch's physician states that the Boston Symphony music director is suffering from exhaustion, and that he has been ordered to rest for the time being.

France-Amérique

"Symphonie"

LES concerts de l'Orchestre symphonique des 18 et 19 avril ont été dirigés par M. Richard Burgin, premier violon et chef d'orchestre adjoint. A la dernière minute, sur l'ordre de son docteur, M. Münch a dû prendre un repos forcé parce que, disent les communiqués, il est *"in a state of exhaustion"*. Nous espérons et souhaitons qu'il se remette rapidement.

Boston Globe
4-28-58
13-A

Admirable and Artistic

Boston Symphony Season Marred by Munch's Illness

By CYRUS DURGIN

The 77th season of the Boston Symphony Orchestra ended last night. It did not end with Berlioz' Requiem, as planned, and music director Charles Munch was not in Symphony Hall. He was in France, to recuperate further from what the official announcement said was a state of exhaustion. Since a medical statement was signed last week by Dr. Paul Dudley White, the eminent heart specialist, it is only logical to assume that the "symptoms" mentioned were of a cardiac nature. Luckily, it seems evident that the illness is not severe, for Dr. Munch was "ambulatory" as the doctors call being up-and-about before he took plane for Paris on Thursday.

DURGIN

DR. MUNCH

★ ★ ★

With Dr. Munch went the hopes of this musical community for a total and an early recovery. The conductor is not only admired here; many of his audience, though not personally acquainted with him, have for Dr. Munch that affection extended to a public figure who occupies a special position in the hearts of his public.

No Artistic Loss

The Boston Symphony season was marred by this occurrence, not in the sense of artistic loss—for Richard Burgin is also most dependable upon the stand—but because Dr. Munch was not permitted to finish what he had so excellently carried forward up to a fortnight ago.

It is said that the Berlioz Requiem has been postponed to next season. Very good, indeed. But what portion of next season? Let us hope that it can be presented well before those tiring last weeks in Spring. Why not give it in February when the chorus should have mastered their parts, and Dr. Munch should be refreshed by his mid-Winter vacation?

The position of music director of the Boston Symphony is not only exacting, but it is, I venture to think, unusually demanding upon a conductor's energy. Between the Winter season here and the Berkshire Festival in Tanglewood, many more concerts are given by this Orchestra than by any other, of comparable rank, in the country. Even with judicious spelling by guest conductors, the position is onerous.

At any rate, as of this writing, Dr. Munch is expected to return for the Tanglewood weeks which begin in July. Surely we all hope that he then will have regained all his happy and familiar vigor.

The Season

This has been otherwise a good season, in certain respects brilliant, for the week-by-week playing of the gentlemen of the Orchestra is in itself brilliance. The programs have been balanced between the standard favorites which the public wants and deserves, and the unfamiliar music, old and new, which a diversified repertory and living composers merit.

To conduct my own "best" selection, the outstanding new pieces were four: Easley Blackwood's First Symphony, the Symphonic Scenes by Gottfried von Einem, Walter Piston's Viola Concerto and Stravinsky's Ballet, "Agon." At the other end of the scale of merit, Roger Sessions' Third Symphony was the music least likely to make friends—or to be heard again.

The D major Symphony by Cherubini, introduced here by guest conductor Thomas Schippers, may as well be termed a "revival", since it is well over a century old. It made no furore, but it impressed this chronicler as a pleasing and even a substantial work. I suspect that a conductor less cool than Mr. Schippers—for cool he was, though enormously talented — might make more of the Symphony. It is no second-rate piece, no imitation of the late 18th century manner, but individual and most interesting music.

Performance of the Bach B minor Mass, at a pension fund concert conducted by G. Wallace Woodworth, was a great event of the season. It was presented as only such a lengthy masterpiece should be given: complete and in two sessions. That in turn brings up the question of the Bach "St. Matthew" and "St. John" Passions which Dr. Munch likes to alternate at Easter. The "St. John," being shorter, does not require much cutting for a concert of conventional length, but the "St. Matthew" does. If this is given next season, would it not be possible to give it whole and never mind how long it takes?

There were but two soloists, among the many admirable ones, who had not before appeared with this Orchestra; Soviet violinist Leonid Kogan and French saxophonist Marcel Mule. Each proved a true master.

WORLD PREMIERE! WED
BOSTON UNIVERSITY

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 24 1958

Dr. Munch Rests

Few men have given more to Boston than Charles Munch through the medium of his art. No one who has heard him conduct the Boston Symphony Orchestra can help but be touched by his scrupulous and spartan discipline, of the qualities of his mind and the demands of his role as the leader of one of the world's finest musical organizations.

To conduct a modern symphony schedule requires a concentrated physical effort as rigorous as that of an athlete. Few people realize the intense strain that a concert imposes from this point of view. Danny Kaye, for example, after conducting the Israeli Philharmonic as a joke (though many professional musicians hold that Mr. Kaye's parody conducting is evidence of a natural gift) remarked wonderingly on his arm-weariness.

The doctor's orders curtailing Dr. Munch's activities for the remainder of the season are full evidence of the pressures that conducting engenders. As a purely physical act it calls on the balletic resources of the body, the resilience of young men. But conducting is far more than this: it is a total dedication demanding the interpretative maturity, the understanding and depth that is the result of years of absolute devotion.

Boston has been fortunate enough to obtain such a man in Charles Munch. He has always served a single cause, that of music. He has represented the artist in the purest and most distilled form. He has not been content to let the orchestra remain a reactionary, stagnant force endlessly repeating banal formulas, but has boldly and uncompromisingly championed the talents of scores of new American composers.

In Full Period

We cannot afford to be long without such artists. May Dr. Munch find ample time to recuperate and return, once again the hale leader of a superb symphony orchestra.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

APR 24 1958

Burgin Will Conduct

The Boston Symphony Orchestra announces that Dr. Charles Munch will not conduct the Friday and Saturday week-end concerts when a performance of the Berlioz Requiem had been planned. The performance of the Requiem will be postponed until next season.

Richard Burgin, associate conductor of the orchestra, will conduct and plans a program consisting of: Haydn Symphony No. 102 in B-flat; Stravinsky Divertimento from "Baiser de la Fee" and Beethoven Fifth Symphony. The open rehearsal tonight at 8:30 will be held and will be devoted to the preparation of Mr. Burgin's weekend program.

Dr. Munch, acting upon the instruction of his physicians, will return to France to rest. Dr. Paul Dudley White and Dr. Paul Withington of Milton have issued the following statement:

"Earlier this month, Dr. Munch developed some symptoms which indicated the need of rest.

"His general condition is good otherwise."

208

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070
APR 30 1958

What Lies Ahead for Dr. Munch?

Boston Specialists Say Heart Ailment Need Not Keep Him From Podium

He May Have to Slow Down, But Is Expected to Conduct At Tanglewood in Summer

By CYRUS DURGIN

Is conducting an orchestra dangerous for anyone who has suffered heart trouble?

It is a general question, to be sure, but it became highly specific when the news came that Charles Munch would have to give up the five concerts which remained in the Boston Symphony Orchestra's 77th season.

DR. MUNCH

At first he was said merely to be suffering from extreme fatigue, later a medical statement was issued which was cosigned by Dr. Paul Dudley White, the eminent cardiac specialist who formerly doctored President Eisenhower.

It then was obvious that Dr. Munch's heart was involved. Thereafter I was told by a most authoritative source that the Symphony's music director had suffered a mild coronary thrombosis, one which, however, had left no scar. Prognosis for return to work, after several weeks of rest, was good, it was said.

★ ★ ★

Until he left for France, Apr. 24, Dr. Munch had been up and around at his home in Milton, what the doctors call in their technical jargon, "ambulatory."

Dr. Munch had suffered a heart attack in November, 1951, and spent most of that season recuperating.

He returned to the Orchestra the following March, picked up where he left off, led the Boston Symphony through its first European tour in May, 1952, and was back for the Berkshire Festival at Tanglewood the following July.

Everything seemingly had been fine since then.

Though Dr. Munch will be 67 next Sept. 26, those high in council at Symphony Hall appear to feel that the conductor will be in shape for Tanglewood next Summer, and also will be able to fill scheduled European engagements in late May and June.

That, of course, is what all of the musical world hopes will come about.

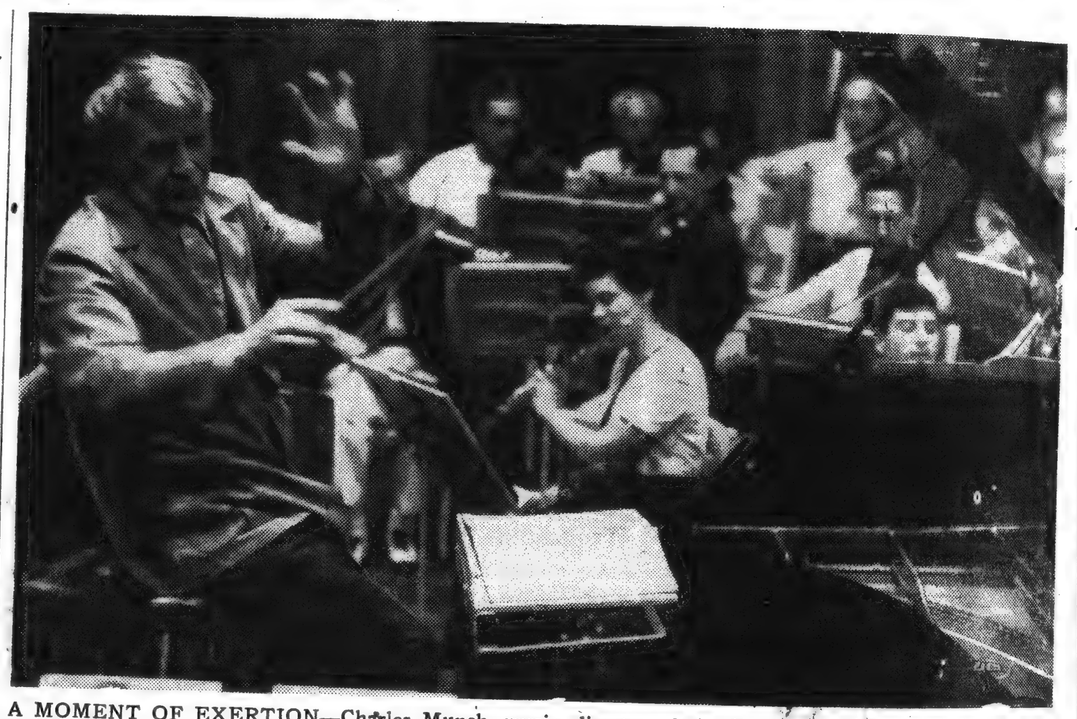
• • •

Meanwhile, the general question persists: Is conducting dangerous for a person who has suffered heart trouble?

It would seem not generally so. Our own Arthur Fiedler had some difficulty that way, but today he is at the peak of his powers.

Ernest Ansermet is another.

Bruno Walter took a year off after a reported heart attack, but conducted in New York this season.



A MOMENT OF EXERTION—Charles Munch, music director of the Boston Symphony Orchestra, strains for perfection during a rehearsal.

It was not generally known at the time, but the late Serge Koussevitzky long contended with a blood condition known as polycythemia, which means too many red cells in the blood, and which accounted for his ruddy complexion. Every so often Koussevitzky was bled, to alleviate the condition. He never was reported to have had a heart attack, though his conducting was extremely strenuous, and he died of leukemia, said to have been inducted by polycythemia.

Many times many people remarked to me how terribly red Koussevitzky's face became as he worked, and how a large vein near his right temple stood out as if it might burst.

Everybody noticed that. I remember once seeing him grasp the music stand, at the end of a work, as if he were dizzy. But he recovered himself in a moment.

• • •

No conductor, so far as I know, ever dropped dead as he waved his stick.

There have been many who conducted into extreme old age, notably Toscanini, who conducted his last concert at the age of 87.

All the same, conducting is a very strenuous business. Some conductors take it harder than others.

Wilhelm Furtwaengler, who died in bed, of pneumonia, used to gyrate all over the place.

Pierre Monteux, now 83 and sound as ever, is the antithesis; his conducting is calm and undoubtedly conserves strength.

Not only is there physical exertion in the use of a baton—though the stick is very light—but there is much expenditure of what used vaguely to be called "nervous energy" in that rapt concentration of mind essential to conducting. A conductor also will expend energy in the form of emotional stress.

Taking all in all, a really good conductor works extremely hard in rehearsal or performance.

Does it follow, then, that all these stresses are dangerous to a person with a weak heart?

Let's ask the experts, some of Boston's noted cardiac specialists.

Dr. Samuel Levine says: "It is not necessarily dangerous. It is a matter of individual reaction. There are some conductors, functioning usefully today and who conduct very well, who have had more than one bout with heart trouble. I could not choose between comparative dangers of physical and emotional exertions.

"There are three factors, really: physical, emotional and—this is rarely talked about—perspiring. The fact of perspiring dries you out, and any loss of fluid from the body is not good for those with heart disease.

Another Boston specialist put it this way:

"Yes and no. I would think strenuous effort upon a weak heart to be bad. There would be no difference between the effects of physical or emotional stress. Each amounts to the same in that each raises the blood pressure and the heart rate.

"I think that if a conductor has conducted violently, he might be able to go on if he moderated the exertions of conducting.

"Some doctors think a certain amount of stress upon a weak heart is all right; others think it very bad. My position is about halfway between the two extremes."

Another doctor: "There can be no general answer. It depends upon the individual. I do not think there would be much difference between the effects of physical or emotional exertion."

In general there are two basic types of heart trouble. Angina pectoris is a spasm of a vessel caused by temporary insufficient blood supply to the heart. Coronary thrombosis, coronary occlusion is a plugging of a vessel. Between the two lies an ill-defined area where a person may have mixed symptoms.

Meanwhile, the fact of Dr. Munch's fatigue has sounded a warning note that those in positions of responsibility with the Boston Symphony Orchestra must bear, however unwillingly.

The sheer reality is that at some future time a successor will have to be found. Not for years, we all hope. But some day.

Has any individual been considered? The Symphony trustees, though always having most informally in mind a number of possibilities, have not made any official consideration. They will doubtless have to do something along this line.

They agree that Dr. Munch's burden must be eased up somewhat next season.

This is not the line of thought that anyone desires to assume. Dr. Munch is not only respected and admired, he retains a definite affection on the part of his public and his associates.

What everyone desires is that he regain full health and continue to give us the joy of his music-making.

Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 158,729
APR 26 1958

Nadia Boulanger in Boston

Music—

Blackwood Symphony Premiere

Dr. Charles Munch will conduct first performances of the Symphony No. 1 by Easly Blackwood at the Boston Symphony Orchestra concerts in Symphony Hall, Friday afternoon at 2:15, and Saturday evening at 8:30. The program will begin with Gluck's Overture to "Iphigenia in Aulis," and will end with the Second Symphony of Brahms.

Mr. Blackwood, still in his 20's, studied composition at the Berkshire Music Center, Tanglewood, 1940-'50, and has been a pupil of Nadia Boulanger and Paul Hindemith. His String Quartet No. 1, commissioned by the Fromm Music Foundation, was performed at Tanglewood last Summer, and it was then that Dr. Munch first saw the score of Blackwood's Symphony.

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
APR 24 1958
Feature Section

Music in Review

BSO Plays Blackwood Work

By ALLAN SLY

The BSO's 23rd program, conducted by Richard Burgin, started circumspectly enough with Gluck's overture to Iphigenia in Aulis, and then pitched us headlong into Easley Blackwood's symphony (1955).

Though Blackwood was but 22 at the time, he named it "Symphony No. 1," so it seems we are to expect more. One cannot but marvel at his ability to create dissonance so extreme as to be almost funny. On the other hand, he shows fertility of invention, so that one recalls a long and interesting piccolo passage, a col legno figure in the lower strings, some guitar strumming by the violas, some shimmering curtains of sound, a long trumpet legato, fugatos, ostinatos, and many more resourceful and interesting features. It was like moving through a fascinating musical landscape. Without losing a sense of motion one had time to observe and assimilate a large diversity of orchestral detail, for his inventive powers include the ability to sustain his thoughts quite spaciously.

Without pretending to have grasped at one hearing all the formal details of this symphony, I find I have retained an impression of four distinct movements, each an identity in itself. The first is extremely dissonant, active and as it were assembled from many disparities. The second is all-of-a-piece, and comparatively persuasive. The third gets itself off the ground by rhythmic devices, and the fourth, the least dissonant, sounds resigned. Thus the over-all effect of the work is in line with what one expects from a modern symphony, while the novelties of the instrumental texture captivate one's attention. That in spite of his ruthless fitting together of notes his manner of speech is essentially highly discriminating is attested to by his use of the percussion instruments — many were used, but so sparingly as to be proportionably telling.

One must acknowledge Mr. Blackwood to be a remarkable musician. What are we to expect from him in the future? Having the good fortune to observe, from his seat in the audience, the BSO laying into his piece with enthusiastic aplomb, under the sure guiding hand of Mr. Burgin, Mr. Blackwood must be planning more surprises for us. I hope he feels he has proved whatever he set out to prove and that we can be communicated with without necessarily having to be startled first.

After intermission Mr. Burgin crowned the evening with a warm-hearted, glowing, tender and yet robust account of the Brahms second. The cheering started even before the final chords had been reached. I feel sure no one got up hungry from this dinner table.

Ex-Students' Works Heard At Symphony

By Harold Rogers
Boston

With Nadia Boulanger now making one of her infrequent visits to the United States, it is interesting to note that the three most recent premières played by the Boston Symphony Orchestra have been works composed by men who have studied with her —Aaron Copland, Alexei Haieff, and Easley Blackwood.

Mlle Boulanger, as a matter of fact, received an invitation from Charles Munch to appear with the Boston Symphony as a guest conductor this spring; but her busy schedule was at odds with his, and Boston audiences are the losers. Yet the community has not been deprived of Mlle Boulanger's extraordinary music-making; she received a standing ovation after conducting the Harvard Glee Club and the Radcliffe Choral Society in a rare program of Italian and French pieces—items by Monteverdi, Charpentier, Debussy, and Lili Boulanger, her gifted sister.

Among Honors

Among the honors heaped upon Mlle Boulanger was a reception held for her in the Isabella Stewart Gardner Museum. Leading musicians and music lovers of Boston were on hand to greet her. On the staircase in the Venetian courtyard—filled with spring flowers and lighted by white paper lanterns—Mlle Boulanger was serenaded by the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth.

It is to be hoped that Dr. Munch has given Mlle Boulanger an opportunity for a later appearance with the Boston Symphony, for it is intriguing to consider what she might do with this polished instrument. Meanwhile, we can go on benefiting from the impressive role she has played in the history of American music—that of being the leading mentor to most of our contemporary composers.

In the final weeks of the Boston Symphony's 77th season, just closing, Dr. Munch programed the Boston première of Copland's Orchestral Variations and the world premières of Haieff's Symphony No. 2 and Blackwood's Symphony No. 1. The first two works were under his guidance; the third was conducted by Richard Burgin, the orchestra's concertmaster and associate conductor.

The youngest of these composers is Mr. Blackwood (he is 24), and in this un-Mozartian era one can be duly impressed when a very young man turns out a symphony of major proportions. Dr. Munch was evidently pleased with Mr. Blackwood's talents, for seldom is an altogether unknown favored so importantly.

Obvious Talent

If some of the listeners were less pleased, it was no fault of Mr. Blackwood's obvious talent and industry. He is in that unfortunate period when growing pains are evident, when influences leave their traces on the rhythmic and harmonic fabric. The traces here were mainly a combination of Hindemith and Debussy, however incredible this may seem, and from some of the explosive patches in his First Symphony one might think of him as a musical counterpart to Britain's "angry young men." When he took his bows, however, his benign appearance would indicate that he wasn't angry about anything, but eminently pleased.

Mr. Haieff's Symphony No. 2 gave this listener the greatest cause for rejoicing, not only because the work in itself is a superb piece of writing but because in it we find that Haieff has thrown off the yoke of Stravinsky. Here is the fusion of musical technique and poetic expression; here is architectonic solidity and a masterful overly of orchestral colors, sparingly used but for that reason more effective.

Copland Variations

Mr. Copland (the most financially successful of our American composers) turned out his Orchestral Variations by orchestrating his Piano Variations of 1930. The difficult diminished and augmented octaves in the piano score—a test for the tympanum, if there ever was one — were mitigated to some extent in the orchestra; yet there is still enough energy, eruption, explosion, and percussive bombast to make this music an uncomfortable experience.

It was from Mr. Copland's lips that I first heard, in one of his Tanglewood lectures, of "the Boulangerie" — that group of composers who placed themselves under Nadia Boulanger's guidance. Yet if Mlle Boulanger employs a recipe, her products have a remarkable variety of style and flavor.

That she has not whipped them all into a consistency is a sign of her greatness as an instructor. The inspired teacher is always the one who helps each pupil to elucidate his own individuality, to find, in short, the best in himself.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162
APR 19 1958

BOSTON SYMPHONY ORCHESTRA

New Young American Talent

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight, the 23d program of the Friday-Saturday series. Richard Burgin conducted in place of Charles Munch, who was indisposed. The program: Gluck: Overture to "Iphigenia in Aulis"; Easley Blackwood: Symphony No. 1 (first performance); Brahms: Symphony No. 2, in major.

By CYRUS DURGIN

Unexpectedly, the Boston Symphoney concerts this week are conducted by Richard Burgin. The Orchestra's excellent concertmaster and associate conductor was asked to take over when Charles Munch, in a state of exhaustion and upon physician's orders, found himself obliged to rest. At short notice, Mr. Burgin rehearsed and presented the program chosen by Dr. Munch, which included first performance of an exacting new Symphony.

The composer of this Symphony —his first—is a native of Indianapolis named Easley Blackwood, who is a new young American talent. The stress is upon the word talent. At the age of 25 (which he will reach next Monday), Blackwood has composed a large score which does not sound like the music of anyone else. Young as he is, he seems already to have gone a distance in developing a style of his own. Yet in his background of musical education Blackwood has been exposed to such powerful influences as that of Hindemith, and that of the French school as represented by Nadia Boulanger and Olivier Messaien. Blackwood studied with all three.

This First Symphony is individual, it has vigor and motion and structure. Probably it is overwritten and over-instrumented, and a bit too long. The lure of a huge orchestra appears to have captivated Blackwood. For this reason it is a little to early to imagine what his first truly mature style will be. But I suspect it will combine elements of the bright abstractions of a thoroughly modern technic with a sort of expression quite personal and emotional.

At heart Mr. Blackwood may be a romantic. Though he has contrived some of the shrillest and grindingest dissonance that ever threatened to strain the roof of Symphony Hall, a romantic instinct stubbornly comes through, and the longer his symphony runs, the nearer it comes to musical poetry. That, and the fact that he evidently is not shackled to the austerities of strict 12-tone style, augurs well for his future. I, for one, shall look forward to other of Blackwood's music. He was on hand yesterday and received a notably cordial reception.

The performance seemed to go very well, so far as one may judge on first acquaintance. That would be a high tribute to the quick perception of Mr. Burgin as conductor. The rest of the afternoon went beautifully, through the grave exaltations of the Gluck Overture and the nice tunes and sentimental exaltations of Brahms' perennial D major Symphony. The Orchestra sounded gorgeous throughout.

It is hoped that Dr. Munch will be able to return for the close of the 77th season next week, the scheduled work to be no less than Berlioz' stupendous Requiem.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,937
APR 21 1958

New Symphony Receives Acclaim

BOSTON (UP) — The Boston Symphony Orchestra performed the world premier of Indiana composer Easley Blackwood's First Symphony to audience acclaim.

The often - reserved Friday afternoon audience gave the Indianapolis composer three curtain calls following the reading by Assistant Conductor Richard Burgin.

Blackwood, 24, studied at the Berkshire Music Festival in Lenox, Mass., under composer Paul Hindemith.

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
APR 19 1958

Blackwood Music in Première

4-58

Composer's First Symphony Conducted by Richard Burgin

By Jules Wolffers

Richard Burgin took over the conducting assignment for the Boston Symphony Orchestra concerts this weekend on relatively short notice when Charles Munch was ordered to rest. It is reassuring to have a musician of Mr. Burgin's capability on hand to step in the breach when needed.

It was pleasant to hear the Gluck Overture to "Iphigenia in Aulis," which has not been played on the Friday-Saturday series since 1940. The conductor gave it deft and considerate treatment with just enough drama for proper emphasis. As nearly always under Mr. Burgin's hand the orchestral tone was suave and round in the opening work and remained so throughout the afternoon.

From a tonal point of view Mr. Burgin is a considerate conductor who gives the players enough latitude to enable the strings to draw a good full bow, and the winds to catch their breath with reasonable comfort. As was noted again yesterday, the orchestra is relaxed under the baton of its concertmaster; and while this may sometimes blunt the fine edge of excitement, it does have compensatory values.

Not often does the Boston Symphony play a work by a young composer who has yet to make his way to public esteem. In presenting the first performance of the Symphony No. 1 by Easley Blackwood, the orchestra opened a handsome credit account which it is hoped the composer may honor with his future achievements.

There is not the slightest doubt that the four-movement work is a distinguished effort for a 22-year-old writer — Mr. Blackwood's age when he wrote it less than three years ago. A native of Indianapolis, he studied there, at Tanglewood, at Yale, and in France, He has gained several awards and commissions, one of the latter resulting in a performance at Tanglewood which paved the way for the present hearing.

The Symphony shows considerable original thought and planning—perhaps almost too much so. One is conscious at all times of the means employed. The little cracks, crevices, devices, and joints become the principal focus of interest. Yet it is natural for a composer with a comparatively limited experience to be self-consciously aware of the means as Mr. Blackwood's detailed analysis for the program notes would tend to disclose.

Yet the work was definitely worth hearing; and the composer, conductor, and players all shared in the generous applause occasioned both by a splendid performance of an exceedingly tricky work and by the value of the composition itself.

After distinguishing himself in the Gluck and in the novelty, Mr. Burgin did not reach the same level for the concluding Brahms Symphony No. 2 in D major, Op. 73. Usually one can depend on this conductor for an approach to time and tempo demanded by the composer and by the practice of the best interpreters.

But in the Brahms, Mr. Burgin first balked and then took the bit for some extraordinary results. Brahms has marked the first movement, "Fast, but not too much so," which Mr. Burgin interpreted to mean "Moderate and measured." This slow speed caused the music almost to fall apart by the sheer weight of sluggishness.

The second movement was changed from "Adagio non troppo" to an "Andante moderato," again not to the music's advantage.

But the Scherzo was charmingly done, and the excitement of the Finale quite brought down the house with cheers, bravos, and hearty applause.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395
APR 19 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 23rd program of the 77th season in Symphony Hall yesterday afternoon. The program:
Overture to "Iphigenia in Aulis" . . . Gluck
Symphony No. 1 . . . Blackwood
Symphony No. 2 in D major, Op. 73 . . . Brahms

By ROBERT TAYLOR

Following yesterday's offering of his Symphony No. 1, there is little question that 25-year-old Easley Blackwood deserves the current title of Composer Most Likely to Succeed. The nomenclature is banal and fraught with cheerless optimism, but one can think of no other phrase that so aptly sums up the situation.

Mr. Blackwood's First is a varied and robust work. At initial hearing it presents inevitable problems to the listener; the form and substance of the symphony are not easily assimilated. And yet the music is quite clearly the product of a brilliant, original musical imagination. The thematic material is logically and dramatically developed, the scoring is inventive without the effect of eccentricity, and the symphony has a kind of angular grace like a neat and rhythmic cubist canvas by, say, Juan Gris.

Derivative Nature

The drawbacks to the music reside chiefly in its derivative character. The shadow of Stravinsky falls across the jagged, percussive swathe of the opening movement; and this is followed in the later sections by Copland, Messaien, Sessions—indeed by almost any notable contemporary who has exploited the resources of the modern orchestra to the point where there seems little to add in terms of color and sonority.

If this kind of technical competence was all that Mr. Blackwood had to manipulate, his symphony might have been written by any one of 50 young academics who are using a contemporary idiom today to gloss old ideas. But in the second movement he has fused technical skill with a luminous and pastoral melodic power. The result is a statement of eloquent personal poignancy rare indeed in the studied cerebral atmosphere of much modern music.

Some of this same power carries over into the third movement scherzo, which has a rather Oriental texture, though it is not sustained and gives way to a forbiddingly complex virtuosity. The symphony is in four movements: the opening Andante maestoso, which virtually grabs the audience with the vehemence of the Ancient Mariner; the delightful andante comodo; the ingenious scherzo, Allegretto grotesco; and the final tenuous Andante sostenuto.

No Pretension

The idiom involves no radical innovation, as the composer indicates, an approach that heightens its derivative aspects, but which is all the more grateful for its lack of pretension. Mr. Blackwood, looking impossibly young and intense, was in the audience to acknowledge the applause. While his Symphony No. 1 may have been a mixed bag, it surely piqued the imagination of the audience whose reception foretold a glittering future for him.

Owing to the indisposition of Charles Munch, Richard Burgin conducted the orchestra and splendidly, too. The overture to Gluck's "Iphigenia" exhibited a sparkle and buoyancy rare in the rather grave architecture of this stately text. It was in the Brahms Second, however, that Mr. Burgin demonstrated a rare affinity for the score.

His conception of the Brahms was lovely from beginning to end. The tempi were on the leisurely side save in the final movement, and the whole gave the effect of a broad and contemplative sweep of flowing lyricism. It was literally a triumph, disclosing fresh meaning in one of the most familiar works in the repertoire.

The final concerts of the season occur next week-end, and Dr. Munch is expected to close the orchestra's 77th year with the Berlioz Requiem.

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Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
MAY 1 - 1958

Music in Review

Burgin Conducts BSO Finale

By GERALD A. BERLIN

When it was announced that due to Dr. Munch's indisposition the scheduled spectacle of Berlioz' Requiem had been cancelled and that Mr. Burgin was to conduct instead a program consisting of Haydn's Symphony No. 102, Stravinsky's Divertimento, "Le Baiser de la Fee" and Beethoven's Fifth Symphony, I assumed that the current symphony season would grind to a halt. For any terminal program featuring two works as weather-beaten as these Haydn and Beethoven ones and a third as light of vein as the "Baiser" would seem well along in transition towards Pops and Esplanade.

As it happened, however, the season drew to a pleasant enough close. The fact is that the Haydn Symphony is a piece of such superb quality that it can stand almost any amount of repetition. And the Stravinsky suite, if you take it on its own terms, namely, a reworking of Tchaikowsky melodies and idiom within a Stravinskian mold, produces that rare and ingratiating phenomenon — a Stravinsky composition that is lyrical, tender and warm. While for one who exercises selection in listening to it, how can a performance of the C minor Symphony, with its compression, energy, dreadful defiance and unequalled litheness, ever be other than a stupefying experience?

If Mr. Burgin's interpretations seldom soar, they consistently remain on a high plateau, where solid musicianship, intelligence, taste, breadth and devotion are the order of the day, and there the men invariably play *con amore*. Such ingredients, applied to the programmed works, could hardly fail. Thus it was that the concluding concert, if not destined to be emblazoned in Symphony Hall annals, held up its end very adequately indeed.

Had it been possible to maintain the scheduled Berlioz program, the season might just have counted as one at least more interesting than average. Failing that, the year '57-58 on balance was rather on the dull side. The high points were to be found in the debut of the Soviet violinist, Leonid Kogan, the biennial presentation of the St. John Passion of Bach and in the complete performance of Bach's B Minor Mass at the Pension Fund Concert last March.

Every season turns up a sleeper to surprise and delight the audience, and this year's was the pianist Byron Janis. Though there was no guest conductor with the unmistakable authority evidenced in past years by the late Guido Cantelli and Igor Markevich, the two young Americans, Robert Shaw and Thomas Schippers, were well received. Of the new works none seems to have overpowered public and critic, not that this circumstance standing alone is of particular significance. I would hazard the prediction that among them perhaps Vaughn Williams' "Die Harmonie der Welt" and Stravinsky's "Agon" Ballet will achieve some permanence in the repertory. As for the level of performance by the musicians, I could descry no marked change from past years. If Dr. Munch made a resolution here and now to refine and refurbish the brass section over the summer he will have taken a long overdue giant step.

So be it till October, then.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,366

APR 22 1958

Boston Symphony Closes 77th Season

With the final concerts of the Berlioz Requiem on Friday afternoon, April 25 and Saturday evening, April 26, at Symphony Hall, Dr. Munch will close the Boston Symphony Orchestra's 77th season, 1957-58.

During this season Dr. Munch has presented an unusual number of first performances including world premieres of Barraud's Symphony No. 3, Easley Blackwood's Symphony No. 1, Einem's Symphonic Scenes, Haieff's Symphony No. 2, Walter Piston's Concerto for Viola and Orchestra (Joseph De Pasquale, soloist) and Session's Symphony No. 3.

First performances in Boston have included Bach-Stravinsky Chorale Variations on "Vom Himmel Hoch"; Hindemith "Die Harmonie der Welt (conducted by Richard Burgin); Hovhaness Mysterious Mountain (conducted by Robert Shaw); Stravinksy "Canticum Sacrum" and "Agon" and Vaughan Williams' Symphony No. 8.

Guest conductors have included Pierre Monteux, Robert Shaw, Thoms Schippers and Richard Burgin and soloists appearing for the first time with the Orchestra were the Russian violinist, Leonid Kogan and the French saxophone virtuoso, Marcel Mule. Other soloists included the pianists Claudio Arrau, Gary Graffman, Nicole Henriot, Byron Janis; the violinists, Zino Francescatti and Ruth Posselt; violinist Joseph De Pasquale, and William Primrose; cellist Pierre Fournier; bassoonist Sherman Walt, and sopranos Eileen Farrell and Patricia Neway.

A study of the programs for 1957/58 reveals that 78 works by 45 composers were performed. The two composers most frequently heard were Brahms, and Debussy, each with five works. Running them a close second were Bach, Beethoven, Mozart and Stravinsky, each with four.

During this season, Dr. Munch continued his custom of presenting notable choral works. For the Christmas season he conducted Chorale Variations on "Vom Himmel Hoch" of Bach, arranged by Stravinsky, and the Christmas Cantata of Honegger. During Easter week, Dr. Munch presented Bach's St. John Passion. Other choral works included Stravinsky's "Canticum Sacrum" and Berlioz' Requiem will close the season.

Bach's B Minor Mass complete was presented by the Orchestra with the Harvard Glee club and Radcliffe Choral society. The concert, presented in celebration of the 100th Anniversary of the Glee club, was conducted by G. Wallace Woodworth and benefited the Orchestra's Pension Fund.

Morning Globe
BOSTON, Mass.
Independent
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APR 26 1958

BOSTON SYMPHONY ORCHESTRA

Last Concerts of Season

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight, the 24th and last program of the Friday-Saturday series. Richard Burgin conducted Haydn's B-flat Symphony, No. 102; Stravinsky's, Divertimento, "The Fairy's Kiss," and the Fifth Symphony of Beethoven.

By CYRUS DURGIN

Charles Munch unfortunately is not with us for the conclusion of the Boston Symphony Orchestra's 77th season, but it is ending brilliantly, nonetheless, with Richard Burgin at the helm. We shall have to wait until next season for the Berlioz Requiem, but Haydn, Stravinsky and Beethoven contribute a most satisfactory final program.

Now is the time to state again just how fortunate are the Orchestra and the Boston musical community that Richard Burgin is concertmaster and associate conductor. In each capacity he is always and completely dependable, a firm anchor and a leader so reliable that any musician would count himself fortunate to follow Mr. Burgin.

Time and again, over the years, Mr. Burgin has saved a situation by stepping in at short notice, learning and preparing scores with amazing rapidity and thoroughness, and presenting them very well. He has done so again this last fortnight, and we all accordingly are indebted to him.

It must not be overlooked, either, to what notable extent Mr. Burgin has grown as conductor. He always had a technic and the gift of leadership. Those attributes have been much developed, together with a fine perception as interpreter.

For example, I never have heard the Stravinsky Divertimento played so well as yesterday. In precision of groups and solo instruments, in clarity, tempo, and in the rich color and vibrant intensity of tone, this performance was a marvel. Perhaps Stravinsky would like it all a little dryer, but this listener prefers Burgin's way. It is much more musical.

Haydn's great Symphony, too, received a reading of beautiful poise, faultless style and luminous sound. The pace was just right, the rhythm of the minuet was firm but not rigid. Style is extremely important with Haydn, and it varies to some extent from period to period in the composer's career. The so-called "London" symphonies, of which the B-flat is one, are of larger scale than those which preceded, and they should be played accordingly. This Mr. Burgin very carefully does, while maintaining what you might call "the period sheen" of the texture and the relaxed and gracious character of the music.

Beethoven's Fifth closed the program in a roar of spontaneous applause which hardly waited for the last chord to end. The playing may have been a little hurried here and there, but it was an enormously good performance.

y Season Ending

Burgin Stirs Enthusiasm With the Beethoven Fifth

By Harold Rogers

"Wasn't it beautiful!" she exclaimed, her face glowing with excitement. "It restored my faith in human nature!"

The lady was a subscriber to the Friday afternoon series of the Boston Symphony concerts, and she had just heard Richard Burgin conduct the Beethoven Fifth. She was not alone in her rapture.

"Well, that's the end of the 77th season!" someone else shouted. "See you next autumn!"

For many years, and with many orchestras, it has been something of a tradition to end a season with either Beethoven's Fifth Symphony or his Ninth. This custom has not been consistently observed by Charles Munch, of course, though in his nine seasons in Boston he has concluded three times with the Ninth and once with the Fifth. As nearly everyone knows, he planned to end this season with the Berlioz Requiem but canceled i ton the advice of his physicians, and two days ago he flew off to Paris in a cheerful mood for a good rest.

So Mr. Burgin stepped in, as he is ever ready to do, and resumed the tradition with the Beethoven Fifth. There were a few groans to be observed when the change in program was announced. "He's playing the Fifth," was the general comment. "Oh, well, you can always leave at the intermission."

And some did leave at the intermission, but not many, to judge by the large number who stayed. Those who remained caught the glow of an exciting performance.

Not a perfect performance, but exciting. Mr. Burgin was in fine fettle, urging his colleagues ever onward, as if he were driving a chariot with streamers flying in the wind. This gave a somewhat headlong aspect to the music—to the opening Allegro and again in the Trio of the third movement when the cellos had to play a little too fast for clarity. But the final Allegro, after the transition, came forth like a sunburst.

In the rest of Mr. Burgin's program he handled the music more spatially, and to good effect. The Haydn Symphony in B-flat, No. 102, took on a splendidly elegant mien; and the Stravinsky Divertimento, drawn from the ballet "Le Baiser de la Fée," reveled in its Tchaikovskian obeisance.

Perhaps Stravinsky himself might have conducted it a bit more drily and thus more Stravinskian. But why should it have been? No one could seriously object to Mr. Burgin's lush reading. One can never seriously object to beauty.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

APR 26 1958

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 24th program of the 77th season yesterday afternoon in Symphony Hall. The program:
Symphony in B flat, No. 102 ..... Haydn
Divertimento, "Le Baiser de la Fee" Stravinsky
Symphony No. 5, in C minor, Op. 67 Beethoven

By ROBERT TAYLOR

The last concert of the regular symphony season is an event of mingled emotions. It is not quite a leavetaking, but it partakes of some of the sadness and the excitement of departure. It is a moment suddenly vibrant with the unseen presence of time, a thousand thronging personal memories and the mystery of music and art.

The absence of Charles Munch symbolized the occasion yesterday: the man who had led the orchestra through its 77th season was not present for the completion of the year's design. But his presence, too, was felt, perhaps in the way the orchestra demonstrated its magnificent qualities under the associate conductor, Richard Burgin.

Poignant Regret

Here was a poignant regret mixed with the orchestra's arrival at full stop in 1957-58; and here was a glad excitement in Richard Burgin's handling of the program, which was fastidious, musical and controlled. The program itself offered no complexities, a renewal of contacts with the grateful works of the standard repertoire. While it did not arrive at the grandeur of a single apocalyptic performance as planned in the Berlioz Requiem—and in the old Koussevitzky tradition of the Beethoven Ninth—it offered music of a surpassing loveliness that restated the vitality of the whole western musical culture.

In particular this was true of Haydn's 102nd, the ninth composed for the orchestra of Salomon during the composer's London visit of 1795. The symphony undoubtedly ranks with the composer's best in melodic invention, in symmetry, in sparkle; and Haydn's best is transcendent, indeed. Although the work was presented at the original Boston Symphony program in 1881 and has been repeated as recently as 1955, it is not really a warhorse, since Haydn's fecund output happily prevents staleness through repetition.

Mr. Burgin's reading was light, dry and shaded with variety of details particularly in the slow melodic unfolding of the adagio where the music projects one rhythmic surprise after another. The exquisite mood was maintained in Stravinsky's delightful ballet suite which finds the composer in his most opulently romantic vein. This music is predominantly of an ornamental character, extremely graceful and as sweet as intricate icing on a cake. Though continuously beguiling, one cannot, however, disassociate it from the world of ballet which, one imagines, is twirling in an offstage chamber.

The approach of Mr. Burgin to the Fifth Symphony is well-known since he was the conductor at the last performance of the Beethoven here. The reading does not sacrifice the intense drama of the piece but emphasizes dramatic contrast by understatement. The tempi are on the leisurely side, the conductor is meticulous with clarity and balance, a painstaking concern lies with arranging everything in its proper place. Rather than being fussy, this ap proach brings out the stormy glory of the score and never impose the shadow of the interprete who remains discreetly in the background. Save for a few lag gard moments in the allegro, Mr Burgin's objective concept wa a triumphantly successful one that let Beethoven speak for him self.

Elie Recalled

To close the season on this note was an aural echo of the shield that surmounts and exemplifies the orchestra on the proscenium arch. May next season find Dr. Munch fully recuperated and in his customary place beneath that coat-of-arms!

Finally—since the last concert is such a uniquely personal occasion—I hope the readers of these reviews will forgive me if I intrude a personal note of my own. The last concert of the season always seemed to me associated with Rudolph Elie, since over the years he employed the occasion to describe his individual impressions of the orchestra at departure. These never ceased to bring the occasion into vivid and compelling focus. He gave thousands a seat on the aisle, S-5, from which music became a reality because it was a part of the personality of a man who never lost his capacity for joy in spite of routine, technical analysis and backstage intimacy with the art. To make music come alfve is a task that is reserved only for a very few to achieve; and Rudolph Elie's achievement was much in my mind yesterday.

BOSTON

■ It might be interesting some time to chart all the elements that go into program-making — the conductor's taste, the activities of musical pressure groups, national and regional considerations, audience likes and dislikes, soloist's choices, etc. But above all is that indefinable something we call the trend of the times. Sometimes this trend reflects a style, a fad, an idiom: sometimes it is indicative of far-reaching changes in taste.

An 18-century listing of German composers ranked Bach only eighth among ten leading composers. Time corrected what seems to us today to be an extraordinary lack of insight. But before we point the finger, who would be bold enough to predict which of our contemporary composers will still be performed two hundred years from now?

Considerations of this sort make a yearly listing of program facts almost an obligation for a reviewer who wants his readers to be well informed, and this year's program record of the Boston Symphony Orchestra has points of interest which may be indicative of a trend, particularly in the matter of soloists.

Numerically, Beethoven, Brahms, Debussy and Stravinsky was right up there with two of the B's was due, of course, to the special observances of the distinguished composer's 75th birthday. Bach and Mozart came next with four performances: those with three inclusions were Haydn, Ravel and Wagner. Composers represented with two works included Handel, Hindemith, Mendelssohn, Prokofieff, Saint-Saens, Sibelius and Tchaikovsky.

In the main the above list is what one might expect, but when one adds the composers represented by one composition, certain significant facts emerge. Charles Munch conducted 16 of the Friday-Saturday concert series with Associate Conductor Richard Burgin taking four, Pierre Monteux two and Robert Shaw and Thomas Schippers one each. Although Mr. Munch's well-known range of taste was thus somewhat balanced by other tastes we still find the programs rather heavily weighted with French music to the total or near exclusion of certain other national schools. American, or rather United States, composers did quite well, but where were compositions by our Western Hemisphere neighbors of the North or South? Where was the significant and vital school of Scandinavian composers? What of the British Isles with only the venerable Vaughan Williams listed? What of Italy with only a dubious Symphony by Cherubini and a Tomasi work for saxophone which owed its inclusion only because Marcel Mule played it. But 18 works, almost a quarter of the 80-work total, were by French composers, and however much one admires the striking and subtle manifestation of French musical art we need a little more universality in our musical bill of fare.

Regional considerations aside, the 20th Century was well represented and much contemporary music was performed. There were six world premieres — Barraud's Symphony No. 3 (hissed in Providence!); Blackwood's Symphony No. 1 (more a promise than an achievement); Einem's "Symphonic Scenes," Op. .2 (interesting); Haieff's Symphony No. 2 (well thought-out, but scarcely convincingly); Piston's Concerto for Viola and Orchestra (performed no less than twelve times in various BSO concerts by the orchestra's first violist, Joseph de Pasquale); and the Sessions Symphony No. 3 (involved, cerebral but compelling).

Other BSO "firsts" were the Stravinsky transcription of Bach's Chorale Variations of "Vom Himmel hoch"; excerpts from Berg's "Wozzek"; the aforementioned Cherubini, Tomasi and Williams; the Copland Variations for Orchestra (alas! again a reworking of an older work. Surely this well has not run dry!); Hindemith's "Die Harmonie der Welt"; the Hovhaness "Mysterious Mountain" (first time on BSO lists for this Boston-born composer); a Mozart Bassoon concerto; and Stravinsky's Canticum and "Agon."

Other composers not mentioned in any of the above listings were Bartok, Berlioz, Bruckner, Dukas, Gluck, Honegger, Ibert, D'Indy, Liadov, Rachmaninoff, Rameau, Roussel, Schonberg, Schubert, Schumann, Shostakovich, and Strauss—a total of 45 composers all told.

The soloist roster showed a welcome departure from the beaten track with four pianists, three violinists, two violists, two singers, a cellist, a saxophonist and a bassoonist. Only two new faces were seen—those of Leonid Kogan and Marcel Mule.

Inevitably the fact that Mr. Munch was forced to turn the last two weeks of concerts over to Richard Burgin gave rise to a flock of rumors regarding the state of his health. However, the eminent heart specialists who attended him made it clear that he would be available in time for Tanglewood.

JULES WOLFFERS

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

APR 27 1958

BSO Programs

A study of Boston Symphony programs for 1957-'58 reveals that 78 works by 45 composers were performed by the orchestra at Symphony Hall and elsewhere.

The two composers most frequently heard were Brahms and Debussy, each with five works. Running them a close second were Bach, Beethoven, Mozart, and Stravinsky, each with four.

During the season Charles Munch presented a number of world premieres - Barraud's Symphony No. 3; Easley Blackwood's Symphony No. 1; Einem's Symphonic Scenes; Haieff's Symphony No. 2; Walter Piston's Concerto for Viola and Orchestra (Joseph De Pasquale, soloist); and Roger Sessions' Symphony No. 3.

MUSICAL LEADER '57-'58 Season

Boston Symphony: During this season, Charles Munch presented an unusual number of first performances including world premieres of Barraud's Symphony No. 3, Easley Blackwood's Symphony No. 1, Einem's Symphonic Scenes, Haieff's Symphony No. 2, Walter Piston's Concerto for Viola and Orchestra and Session's Symphony No. 3. Guest conductors included Pierre Monteux, Robert Shaw, Thomas Schippers and Richard Burgin. Appearing with the orchestra for the first time were Russian violinist Leonid Kogan and French saxophone virtuoso, Marcel Mule. The programs included 78 works by 45 composers, with Brahms and Debussy heard most frequently.

214

BOSTON

■ It might be interesting some time to chart all the elements that go into program-making — the conductor's taste, the activities of musical pressure groups, national and regional considerations, audience likes and dislikes, soloist's choices, etc. But above all is that indefinable something we call the trend of the times. Sometimes this trend reflects a style, a fad, an idiom: sometimes it is indicative of far-reaching changes in taste.

An 18-century listing of German composers ranked Bach only eighth among ten leading composers. Time corrected what seems to us today to be an extraordinary lack of insight. But before we point the finger, who would be bold enough to predict which of our contemporary composers will still be performed two hundred years from now?

Considerations of this sort make a yearly listing of program facts almost an obligation for a reviewer who wants his readers to be well informed, and this year's program record of the Boston Symphony Orchestra has points of interest which may be indicative of a trend, particularly in the matter of soloists and of the Composers represented.

Numerically, Beethoven, Brahms, Debussy and Stravinsky was right up there with two of the B's was due, of course, to the special observances of the distinguished composer's 75th birthday. Bach and Mozart came next with four performances: those with three inclusions were Haydn, Ravel and Wagner. Composers represented with two works included Handel, Hindemith, Mendelssohn, Prokofieff, Saint-Saens, Sibelius and Tchaikovsky.

In the main the above list is what one might expect, but when one adds the composers represented by one composition, certain significant facts emerge. Charles Munch conducted 16 of the Friday-Saturday concert series with Associate Conductor Richard Burgin taking four, Pierre Monteux two and Robert Shaw and Thomas Schippers one each. Although Mr. Munch's well-known range of tastes was thus somewhat balanced by other tastes we still find the programs rather heavily weighted with French music to the total or near exclusion of certain other national schools. American, or rather United States, composers did quite well, but where were compositions by our Western Hemisphere neighbors of the North or South? Where was the significant and vital school of Scandinavian composers? What of the British Isles with only the venerable Vaughan Williams listed? What of Italy with only a dubious Symphony by Cherubini and a Tomasi work for saxophone which owed its inclusion only because Marcel Mule played it. But 18 works, almost a quarter of the 80-work total, were by French composers, and however much one admires the striking and subtle manifestation of French musical art we need a little more universality in our musical bill of fare.

Regional considerations aside, the 20th Century was well represented and much contemporary music was performed. There were six world premieres — Barraud's Symphony No. 3 (hissed in Providence!); Blackwood's Symphony No. 1 (more a promise than an achievement); Einem's "Symphonic Scenes," Op. .2 (interesting); Haieff's Symphony No. 2 (well thought-out, but scarcely convincingly); Piston's Concerto for Viola and Orchestra (performed no less than twelve times in various BSO concerts by the orchestra's first violist, Joseph de Pasquale); and the Sessions Symphony No. 3 (involved, cerebral but compelling).

Other BSO "firsts" were the Stravinsky transcription of Bach's Chorale Variations of "Vom Himmel hoch"; excerpts from Berg's "Wozzek"; the aforementioned Cherubini, Tomasi and Williams; the Copland Variations for Orchestra (alas! again a reworking of an older work. Surely this well has not run dry!); Hindemith's "Die Harmonie der Welt"; the Hovhaness "Mysterious Mountain" (first time on BSO lists for this Boston-born composer); a Mozart Bassoon concerto; and Stravinsky's Canticum and "Agon."

Other composers not mentioned in any of the above listings were Bartok, Berlioz, Bruckner, Dukas, Gluck, Honegger, Ibert, D'Indy, Liadov, Rachmaninoff, Rameau, Roussel, Schonberg, Schubert, Schumann, Shostakovich, and Strauss—a total of 45 composers all told.

The soloist roster showed a welcome departure from the beaten track with four pianists, three violinists, two violists, two singers, a cellist, a saxophonist and a bassoonist. Only two new faces were seen—those of Leonid Kogan and Marcel Mule.

Inevitably the fact that Mr. Munch was forced to turn the last two weeks of concerts over to Richard Burgin gave rise to a flock of rumors regarding the state of his health. However, the eminent heart specialists who attended him made it clear that he would be available in time for Tanglewood.

JULES WOLFFERS

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 106,047

APR 27 1958

BSO Programs

A study of Boston Symphony programs for 1957-58 reveals that 78 works by 45 composers were performed by the orchestra at Symphony Hall and elsewhere.

The two composers most frequently heard were Brahms and Debussy, each with five works. Running them a close second were Bach, Beethoven, Mozart, and Stravinsky, each with four.

During the season Charles Munch presented a number of world premieres - Barraud's Symphony No. 3; Easley Blackwood's Symphony No. 1; Einem's Symphonic Scenes; Haieff's Symphony No. 2; Walter Piston's Concerto for Viola and Orchestra (Joseph De Pasquale, soloist); and Roger Sessions' Symphony No. 3.

MUSICAL LEADER '57-'58 Season

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 15,541
JUL 30 1957

Rector Will Leave Boston Symphony Post

Gail W. Rector, assistant manager of the Boston Symphony Orchestra, will leave the orchestra at the close of the present Tanglewood season on Aug. 11 to take up new duties as executive director of the University Musical Society of the University of Michigan, Ann Arbor.

Mr. Rector has been assistant manager and executive secretary of the Berkshire Music Center at Tanglewood for the past three years. For several years prior to joining the permanent staff of the orchestra he held an administrative position at Tanglewood during the summer. Mr. Rector's wife and three children will accompany him to Ann Arbor in late August.

Standard
ROCKLAND, Mass.
Weekly Republican
Comb. Circ. 1,890
OCT 31 1957

Abington Advertiser
ROCKLAND, Mass.
Weekly
Comb. Circ. 2,200
OCT 31 1957

Norwell News
ROCKLAND, Mass.
Weekly
Comb. Circ. 2,200
OCT 31 1957

Hanover Branch
ROCKLAND, Mass.
Weekly Independent
Comb. Circ. 1,850
OCT 31 1957

Herald
SCITUATE, Mass.
Weekly
Comb. Circ. 3,100
OCT 31 1957

South Weymouth Sun
ROCKLAND, Mass.
Weekly
Comb. Circ. 1,850
OCT 31 1957

Pembroke Colonist
ROCKLAND, Mass.
Weekly Independent
Combined Circ. 3620
OCT 31 1957

Receptive A… Boston Sym…

Violinist Einar Hansen su… it up nicely at Cohasset … School Sunday afternoon … he smiled and said: "No co… is good without small ha… ings."

Mr. Hanson had beat a hu… retreat backstage to recove… music for Mozart's Clarinet … tet in A Major which was n… his music stand when the m… ians assembled for the final … ber on a splendid program.

Mr. Hanson was right. An… do not mean such small happen… ings as the dropped violin mute recovered nicely without interruption, or the music stand that wouldn't remain at the proper level, or the air-conditioning system that went awry.

We mean the musical happenings that resulted when a small group of six talented artists performed for an appreciative audience of fair size in Cohasset's comfortable high school auditorium. The acoustics of the hall, incidentally, were admirable for this type of chamber concert.

The musicianship was as good as one had a right to expect from five of the Boston Symphony's leading members. Miss Alice McDowell's presence at the piano keyboard added much to the occasion. Her playing in the Beethoven Trio which opened the second half of the program was brilliant.

For this auditor and one-time Symphony goer it was a treat once more to hear Samuel Mayes and his singing cello. Mr. Mayes who occupies the first desk during the Symphony season is undoubtedly one of the leading cellists of the country.

… Series was the program making, in which, we understand, Miss McDowell and Mrs. John C. Vosoff had a major hand.

The second concert will be presented in the same auditorium Sunday, Nov. 24. It will feature the brass ensemble of the Boston Symphony and Collette Rushford, harpist.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 9 - 1957

Rector to Leave

Gail W. Rector, assistant manager of the Boston Symphony Orchestra, will leave the orchestra at the close of the Tanglewood season to become executive director of the University Musical Society of the University of Michigan at Ann Arbor.

Mr. Rector has been assistant manager and executive secretary of the Berkshire Music Center for the past three years.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 7 - 1957

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 30 1957

BSO Aide Leaving for Michigan Post

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Mr. Rector has been assistant manager and executive secretary of the Berkshire Music Center for the past three years. For several years prior to joining the permanent staff of the orchestra he held an administrative position at Tanglewood during the summer. Mr. Rector's wife and three children will accompany him to Ann Arbor in late August.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
AUG 7 - 1957

Good Neighbor Tour Set for Sinfonietta

Lenox, Mass. — The Zimbler Sinfonietta, Josef Zimbler, Music Director, returns to Tanglewood to present a program of chamber music in the Theater-Concert Hall tonight at 8:30.

The chamber ensemble, members of the Boston Symphony Orchestra, will play works by Boyce, Tansman, Boccherini, Mozart and Shostakovitch.

James Pappoutsakis, flute, will be soloist in a performance of Boccherini's Concerto for Flute and Strings. Menahem Pressler, piano, and Roger Voisin, principal trumpet of the Boston Symphony Orchestra, are soloists in a performance of Shostakovitch's Concerto for Piano and Strings, with Trumpet Obbligato.

THE BOSTON SUNDAY GLOBE—JULY 14, 1957

Zimbler Sinfonietta Plans Summer Tour Of South America

Boston's chamber ensemble, the Zimbler Sinfonietta, composed of members of the Boston Symphony Orchestra, will make a tour of the West Indies, South America and Central America this Summer. The ensemble will leave by plane Aug. 18, and will return Sept. 29.

The group will visit 15 countries, and give concerts in 24 cities. It will be the first American Chamber Orchestra to visit these countries. The tour will be sponsored by the U.S. State Department in cooperation with the President's Special International Program.

At least one work by an American composer will be performed at each concert. The American composers are Samuel Barber, Aaron Copland, Quincy Porter, Henry Cowell and Walter Piston. The repertoire, besides these composers, will consist of music by Tansman, Shostakovich, Bach, Vivaldi, Paganini, Mozart, Boyce, Boccherini, Telemann, Corelli, Tchaikovsky and Rossini.

THE ZIMBLER SINFONIETTA will present the final concert tonight at 8:30 in the Wednesday evening series at Tanglewood. Made up of Boston Symphony Orchestra members under the direction of Josef Zimbler, the group will present a program previewing their forthcoming trip to South America. Assisting as soloist tonight will be pianist Menahem Pressler who will perform the Shostakovitch Piano Concerto. Members of the group are: Left to right, front row: George Zazofsky, Joseph Silverstein, Josef Zimbler, Robert Ripley, Jerome Lipson, John Fiasca; second row: William Marshall, Jesse Ceci, Bernard Kadinoff, Winifred Winograd, Leonard Moss, Fredy Ostrovsky; third row: Herman Silberman, William Waterhouse, Roger Shermont, Stanley Benson, Eugen Lehner; back row: Alfred Kishkis.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,541
JUL 30 1957

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Standard
ROCKLAND, Mass.
Weekly Republican
Comb. Circ. 1,890
OCT 31 1957

Receptive Audience Hears Boston Symphony Players

Violinist Einar Hansen summed it up nicely at Cohasset High School Sunday afternoon when he smiled and said: "No concert is good without small happenings."

Mr. Hanson had beat a hurried retreat backstage to recover the music for Mozart's Clarinet Quintet in A Major which was not on his music stand when the musicians assembled for the final number on a splendid program.

Mr. Hanson was right. And we do not mean such small happenings as the dropped violin mute recovered nicely without interruption, or the music stand that wouldn't remain at the proper level, or the air-conditioning system that went awry.

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The musicianship was as good as one had a right to expect from five of the Boston Symphony's leading members. Miss Alice McDowell's presence at the piano keyboard added much to the occasion. Her playing in the Beethoven Trio which opened the second half of the program was brilliant.

For this auditor and one-time Symphony goer it was a treat once more to hear Samuel Mayes and his singing cello. Mr. Mayes who occupies the first desk during the Symphony season is undoubtedly one of the leading cellists of the country.

A highlight for many in the audience was the familiar melodious Introduction and Rondo Capricioso of Saint Saens played by Mr. Hanson and Miss McDowell.

Others contributiing to the success of the musical venture were Cino Cioffi, clarinet; Clarence Knudson, violinist; and Joseph dePasquale, viola.

One secret to the success of this first of the South Shore Playhouse Associates' Symphony Series was the program making, in which, we understand, Miss McDowell and Mrs. John C. Vosoff had a major hand.

The second concert will be presented in the same auditorium Sunday, Nov. 24. It will feature the brass ensemble of the Boston Symphony and Collette Rushford, harpist.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
AUG 9 - 1957

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
AUG 7 - 1957

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JUL 30 1957

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215

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

APR 21 1958

TEN YEARS' SERVICE—Rolland Tapley (left), conductor of North Shore Philharmonic since its inception 10 years ago, receives Paul Revere Bowl from Edward Rhodes, president of the Philharmonic, at ceremony at Lynn City Hall Memorial Auditorium. Rhodes and Helen Craig, secretary-treasurer, received plaques for their 10 years with the Philharmonic.

North Shore Philharmonic Ends Decade

OTHER THEATER NEWS ON PAGE 6

LYNN, Apr. 20—The North Shore Philharmonic Orchestra conducted by Rolland Tapley of the Boston Symphony, this afternoon ended the first decade of its existence. The concert was given in Lynn City Hall Auditorium, and Boston Symphony trumpeter Armando Chitalla was soloist in a Hummel Concerto and other works, which included a cute "Marionette Waltz" by Freedom Estes, who plays trumpet in the North Shore Philharmonic.

The afternoon began with a serious portion which opened with Meyerbeer's March from "The Prophet," Rimsky-Korsakoff's "Russian Easter" Overture, and the Hummel Concerto.

Then Mr. Tapley and his players set out to have some fun, and that fun brought a pair of rhythmic South American pieces—"Tamboo" and "Brazilian Sleigh Bells," together with Serly's Symphonic Variations for Audience and Orchestra. This last ultimately counterpoints "Oh, Susannah" with "Old Black Joe," the audience, divided in two sections, singing the tunes as the trumpets and the orchestra play them. Last came Tchaikovsky's "1812 Overture" with the sound of firearms added to the tumult.

As this chronicler had occasion to learn, when he guest conducted the orchestra upon Mr. Tapley's invitation last Fall, the North Shore Philharmonic is a notably proficient semi-professional ensemble. Not only do they play well, but for 10 years they have given time and energy devotedly. The results show plainly. This is a real love and a real support of music, and any community which possesses such an orchestra has reason to be proud. Mr. Tapley has been just as devoted in his leadership, and his capable direction has brought this happy state of musical affairs.

There were other festivities yesterday. Mr. Tapley was presented with a replica of the Paul Revere bowl, and bronze plaques were received by Edward W. Rhodes, president of the orchestra, and Helen M. Craig, secretary. Several of the soloists and guest conductors of the North Shore Philharmonic—all were invited—were on hand to congratulate conductor and players. In all the generous amount of applause, much was for the brilliant solo work of Mr. Chitalla.

—C.W.D.

American (e)
BOSTON, Mass.
Independent
Circ. 176,318

MAY 23 1958

Blind Service Honors to 2

A Catholic priest and a sightless tuner of concert pianos will be honored Monday by the Massachusetts Council of Organizations for the Blind.

Rev. Thomas J. Carroll, director of the Catholic Guild for the Blind in Boston and founder of St. Paul's Rehabilitation Center for the Blind in Newton, will receive the Bay State Award for outstanding service to the blind.

Roger "Zeke" Walker of Hyde Park will be presented the Founder's Award in recognition of his exceptional effort to rise above his handicap. Boston Pops Conductor Arthur Fiedler will make the presentation to Walker who is responsible for pianos at Symphony Hall and other concert halls.

The presentations will be made at the annual meeting of the Council at Perkins School for the Blind in Watertown.

1/23/58

THE CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESD

News of Concerts — New

The Boston Fine Arts Quartet will present a concert of contemporary chamber music at the Institute of Contemporary Art Thursday evening, Jan. 30. Left to right: Joseph Silverstein, first violin; Gottfried Wilfinger, violin; Eugen Lehner, viola; Richard Kapuscinski, cello.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411

MAR 11 1958

QUARTET OF SPECIAL PLANNERS for a very special occasion—the David Mittells, Wallace Flynn, and Roger Voisin talk about Friday's Harvard Band Concert at Symphony Hall, for which Boston Symphony Orchestra trumpeter Voisin will be guest conductor. The concert will be the sixth for the band, and will benefit the scholarship fund of the Harvard Club of Boston Foundation.

Herald
DANVERS, Mass.
Weekly Non-Partisan
Circ. 3,245

APR 17 1958

Chitalla, Danversites To Perform Sun. At Philharmonic Concert

On Sunday afternoon, April 20, the North Shore Philharmonic Orchestra, Rolland Tapley conducting, will feature Armando Chitalla, trumpet virtuoso, who only two weeks ago presented an outstandingly successful recital at Town Hall in New York, with members of the Boston Symphony Orchestra accompanying him.

Chitalla is the soloist and first trumpet of the Boston Pops Orchestra, assistant first trumpet with Boston Symphony Orchestra and a faculty member at bost Boston University and the Berklee School of Music.

The membership of this orchestra is made up of musicians living on the North Shore. Danvers, is represented by John Finnegan, string bass; Mrs. Mary Kobialka, violinist and Howard Huemmler, trombonist.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162

MAR 22 195

SHERMAN WALT, solo bassoonist of the Boston Symphony Orchestra, will perform Vivaldi's Concerto for Bassoon, Strings and Cembalo tomorrow afternoon at the final concert by the Zimbler Sinfonietta at Jordan Hall.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
MAR 31 1958

Lyman W. Fisher, Staff Photographer

These Three, and 101 Men, and You Have the Boston Symphony Orchestra

Of the 104 members of the Boston Symphony Orchestra, now in its 77th season and under the direction of Charles Munch, three are women. Left to right, Mrs. Olivia Luetcke, harp; Mrs. Doriot Anthony Dwyer, flute; and Mrs. Winifred Winograd, cello.

Sentinel (e)
FITCHBURG, Mass.
Republican
Circ. 16,607
APR 21 1958

SYMPHONY ARTISTS ENTERTAIN—A quartet from the Boston Symphony Orchestra entertained at a benefit program for the new Leominster synagogue at the Jewish Community Center here yesterday. Left to right are Samuel Mayes, cello; Joseph DePasquale, violinist; Mrs. Jacob S. Chatkis, chairman of the program of Leominster; Doriot Anthony Dwyer, flutist, and George Zazofsky, violinist. The program was one of many planned to raise funds for the new synagogue..

220

Monitor
Art—Music—Theater **5

Violinist in Recital

Joseph Silverstein Heard In Program at Jordan Hall

By F. Burns Langworthy

Joseph Silverstein's violin recital last night was in the mood of an expert performer playing before a large group of friends. Fine music-making fell on receptive and favorably appraising ears at Jordan Hall. The atmosphere of the occasion was not surprising, since Mr. Silverstein is a member of the Boston Symphony Orchestra, and much of his audience was made up of his fellow musicians, their families, and friends. The feeling was informal, but always in the best of listening taste.

Mr. Silverstein has a sure bow arm, a vibrant tone, and a certain assurance that does not need to measure out the meaning of the music in any academic sense. This feeling of confidence, shared by the audience, is a significant feature in the success of any recital. If this spark of persuasion be lacking, the emotions of the listeners fail to be kindled.

♪ ♪ ♪

The first half of his program, made up of music of the Baroque and contemporary schools, gave us a glimpse of the depth of musical understanding this young artist has. He played effortlessly the many trills and graceful turns of the Vivaldi Sonata in A major.

The unaccompanied Sonata in A minor of Bach may be without piano support, but when the bow and strings of Mr. Silverstein's violin met, he became at once his own background and soloist. Seldom is a sonata punctuated by applause between movements, but after the second movement, the fugue, the audience expressed its approval.

The Sonata (1942) by Harold Shapero for violin and piano is an intriguing piece of music, provocative to hear. It is held together neatly through its rhythmic structure. One has subliminal hints of many present-day composers in the work's derivation; a glimpse of Prokofiev in the opening, or of Bartók, Walton, or Copland. But it is not primarily an eclectic piece, although its affinity with many of our contemporary works is very apparent. Martin Boykan, at the piano, contributed substantially to the success of the performance.

♪ ♪ ♪

The program closed with the Three Caprices, Op. 1, of Paganini, Improvisation by Jacobus Langendöen, and Concerto No. 5 by Vieuxtemps. The technical requirements of Paganini are, of course, proverbial. That these were more than adequately met was suggested by the tumultuous applause following the C major Caprice. All the tricks of the trade of Paganini's period were lavished on this piece, and when its many intricacies are played with such fire and feeling as they were last evening, the work is as effective today as ever.

Mr. Langendöen's Improvisation is an impassioned soliloquy without words. Its rise and fall, its inflection, are the essence of its emotion. It becomes articulate at the point where mere words become barren. Both Mr. Shapero and Mr. Langendöen were present to receive the generous applause.

The closing selection of Vieuxtemps was a bit anticlimactic—a conservative work following technical brilliance. But again it demonstrated the impressive range of Mr. Silverstein.

MUSIC

Joseph Silverstein

Joseph Silverstein, violinist, gave a recital in Jordan Hall last night. He was accompanied by Martin Boykan in the following program:

Sonata in A Major ..... Vivaldi
Sonata in G Minor ..... Bach
Sonata (1942) ..... Shapero
Three Caprices Op. 1: A Major, E Major, C Major ..... Paganini
Improvisation ..... Langendoen
Concerto No. 5 ..... Vieuxtemps

By RUDOLPH ELIE

Although one of the newest members of the Boston Symphony Orchestra's violin section, Joseph Silverstein has already distinguished himself as soloist with the orchestra and as a young man going places with the violin.

Last night he gave his first solo recital in Jordan Hall and displayed additional evidence that he is one to be reckoned with as an important new virtuoso. At the moment his technical capacities are particularly to be noticed, for he plays brilliantly with a fluent, a fleet and an easily produced style indicating both a formidable background and a natural capacity for the instrument. His intonation is clean and exact, his tone big and vital, his bowing flexible yet fully controlled in everything.

Where he is less effective, is as an interpretative artist. He is inclined to make everything sound the same, stylistically, and he still needs a more fervent approach to the music at hand, for he appears to be preoccupied with the mere details (and they aren't so mere, at that!) of performance rather than the more inward problems of the communicating artist.

There were two novel works on the program last night, one of them Harold Shapero's Sonata, a restless essay reflecting a mingling of the styles of Copland and Stravinsky—the last and best movement was almost pure Stravinsky—with a strong flavor of a bold new step. It was an effective, if not a very grateful piece, that held the attention throughout and it displayed a fine grasp of the character of the violin as well as the piano.

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MUSICAL AMERICA
NEW YORK, N. Y.
APR 1958

Armando Ghitalla In Trumpet Program

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Apparently there is nothing Mr. Ghitalla cannot do with the trumpet. His breath control is admirable. His playing in the Handel suite was elegant. The brilliant double- and triple-tonguing passages in the Enesco piece were effortlessly executed, and the finale of the Hummel concerto was so stylish and melodic the audience, orchestra members and Mr. Fiedler were caught up in the excitement. An extraordinary performance all round. —W. L.

Town Hall

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Der große Händel, dem das Opus zugeschrieben wird (ohne schlüssigen Beweis, aber Stil und Charakter der Musik lassen seine Urheberschaft stark vermuten), weiß, welchen Glanz das Metallinstrument auch tonal entfalten kann und Ghitalla, ein seiner Sache und seines Instruments, bald auch des Publikums sicherer Virtuose, ließ sich die Gelegenheit zu glanzvoller Klangentfaltung nicht entgehen.

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R. P.

NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019
MAR 24 1958

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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
FEB 25 1958

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First Rate Young Violinist

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But this, his first solo concert in the city, revealed a good deal more of Mr. Silverstein's manifold abilities. Five unaccompanied numbers, in addition to Harold Shapero's exacting Sonata and the wonderful old warhorse which is the Vieuxtemps Concerto, served to test in all directions the abundant talent of this young musician.

First, Mr. Silverstein plays—and very naturally, without forcing—with a large and expansive style. His use of the bow is prodigal in its long, sweeping strokes, and his management of it virtually without flaw. His tone, again quite naturally, is large and rich and unforced. His sense of rhythm is miraculously exact, a facet of his art which showed gloriously amid the complications of the unaccompanied Bach Sonata. Nor was it ever mechanical.

The Bach fugue sounded with a fine resonance and a superlative musicianship. To play such music so well pre-supposes high musical intelligence, and of that Mr. Silverstein has plenty. The displayful side of bowing and fingerwork came notably in the three Caprices of Paganini, and in Jacobus Langendoen's austere and demanding Improvisation. Not least pleasurable was the opening Sonata by Vivaldi, a brief but very characteristic work which lacked nothing of crisoness and a glittering, jeweled style.

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Whitestone

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NEW YORK, N. Y. TIMES
MAR 23 1958

Impact Photo

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220

Monitor
Art—Music—Theater ★★5

Violinist in Recital

Joseph Silverstein Heard In Program at Jordan Hall

By F. Burns Langworthy

Joseph Silverstein's violin recital last night was in the mood of an expert performer playing before a large group of friends. Fine music-making fell on receptive and favorably appraising ears at Jordan Hall. The atmosphere of the occasion was not surprising, since Mr. Silverstein is a member of the Boston Symphony Orchestra, and much of his audience was made up of his fellow musicians, their families, and friends. The feeling was informal, but always in the best of listening taste.

Mr. Silverstein has a sure bow arm, a vibrant tone, and a certain assurance that does not need to measure out the meaning of the music in any academic sense. This feeling of confidence, shared by the audience, is a significant feature in the success of any recital. If this spark of persuasion be lacking, the emotions of the listeners fail to be kindled.

★ ★ ★

The first half of his program, made up of music of the Baroque and contemporary schools, gave us a glimpse of the depth of musical understanding this young artist has. He played effortlessly the many trills and graceful turns of the Vivaldi Sonata in A major.

The unaccompanied Sonata in A minor of Bach may be without piano support, but when the bow and strings of Mr. Silverstein's violin met, he became at once his own background and soloist. Seldom is a sonata punctuated by applause between movements, but after the second movement, the fugue, the audience expressed its approval.

The Sonata (1942) by Harold Shapero for violin and piano is an intriguing piece of music, provocative to hear. It is held together neatly through its rhythmic structure. One has subliminal hints of many present-day composers in the work's derivation; a glimpse of Prokofiev in the opening, or of Bartók, Walton, or Copland. But it is not primarily an eclectic piece, although its affinity with many of our contemporary works is very apparent. Martin Boykan, at the piano, contributed substantially to the success of the performance.

★ ★ ★

The program closed with the Three Caprices, Op. 1, of Paganini, Improvisation by Jacobus Langendöen, and Concerto No. 5 by Vieuxtemps. The technical requirements of Paganini are, of course, proverbial. That these were more than adequately met was suggested by the tumultuous applause following the C major Caprice. All the tricks of the trade of Paganini's period were lavished on this piece, and when its many intricacies are played with such fire and feeling as they were last evening, the work is as effective today as ever.

Mr. Langendöen's Improvisation is an impassioned soliloquy without words. Its rise and fall, its inflection, are the essence of its emotion. It becomes articulate at the point where mere words become barren. Both Mr. Shapero and Mr. Langendöen were present to receive the generous applause.

The closing selection of Vieuxtemps was a bit anticlimactic—a conservative work following technical brilliance. But again it demonstrated the impressive range of Mr. Silverstein.

MUSIC

Joseph Silverstein

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Improvisation ..... Langendoen
Concerto ..... Vieuxtemps

By RUDOLPH ELIE

Although one of the newest members of the Boston Symphony Orchestra's violin section, Joseph Silverstein has already distinguished himself as soloist with the orchestra and as a young man going places with the violin.

Last night he gave his first solo recital in Jordan Hall and displayed additional evidence that he is one to be reckoned with as an important new virtuoso. At the moment his technical capacities are particularly to be noticed, for he plays brilliantly with a fluent, a fleet and an easily produced style indicating both a formidable background and a natural capacity for the instrument. His intonation is clean and exact, his tone big and vital, his bowing flexible yet fully controlled in everything.

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MUSICAL AMERICA
NEW YORK, N. Y.
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NEW YORK, N. Y.
POST
Circ. D. 408,150 - Sat. 271,019
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Morning Globe
BOSTON, Mass.
Independent
Circ. 225,411
FEB 25 1958

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NEW YORK, N. Y. TIMES
MAR 23 1958

Impact Photo
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Advocate
PROVINCETOWN, Mass.
Weekly Independent
Circ. 2,432
MAY 15 1958

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By Steve Barrie

A Mighty Musical Man And His Horn: Tall, good-looking **Armando Ghitalla** is trumpet soloist with the **Boston "Pops" Orchestra** and the assistant first trumpet player with the **Boston Symphony.** He recently made musical history in New York's **Town Hall** when he gave the second solo trumpet concert ever heard in Manhattan. He was accompanied by twenty-eight fellow members of the Boston "Pops" Orchestra conducted by **Arthur Fiedler** with **Paul Ulanovsky** at the piano. The first trumpet recital ever given in New York City was presented by a lady, **Edna White,** at **Carnegie Hall** in 1949, with **Conrad Bos** at the piano. 32-year-old Ghitalla did not hear the tremendous ovation he received at the end of the recital. "I was so keyed up," he said, "and put all of my concentration into my work that I was only aware of Mr. Fiedler's presence. I'm very grateful that he conducted my first New York concert. It certainly was a thrill to learn that I was accepted so generously." The enthusiastic audience was certainly thrilled with **Armando's superb artistry on the horn. The wild applause and cheers that hit the rafters of the hallowed hall,** when the final sweet note Ghitalla played ended a memorable musical program, **had the ear-cracking impact of thunder!** Born in Alpha, Illinois, Ghitalla considers himself a Bostonian, having lived on The Fenway for the past seven years. "To prepare for a concert," volunteered Mr. Ghitalla, "one must practice from three to six hours a day. At least, I had to. Endurance is the key note in mastering the trumpet, and of course, strong lips." Ghitalla has recorded for RCA-Victor and Columbia Records. For a very special musical treat, treat yourself to his records!

MUSICAL LEADER
CHICAGO, ILL.
APR 1958

Boston Symphony

For the Boston Symphony's final Carnegie Hall appearance of the season, March 22, **Charles Munch** opened with the New York premiere of Barraud's Third Symphony, an appealing contemporary work that well deserved performance. The composer was present, and appeared quite happy with the presentation. **Nicole Henriot** was the accomplished soloist, first in Ravel's exciting Concerto and then in the delightfully charming "Symphony for Orchestra and Pianoforte on a French Mountain Song," by D'Indy. In all, a most pleasant afternoon . . . **Armando Ghitalla,** assistant first trumpet of the Boston Symphony, gave his debut recital at Town Hall, March 23. Playing works by Handel, Enesco, Hindemith, Copland and Hummel, sometimes with piano accompaniment by Paul Ulanowsky and sometimes with the assistance of **Arthur Fiedler** and members of the Boston Symphony, Mr. Ghitalla demonstrated that the trumpet is a versatile instrument in technique and tonal color.

Little Orchestra Society

The final program of Young People's Concerts of The Little Orchestra Society, March 8, was devoted to **"The Thirteen Clocks,"** by Mary Johnson, based on the story by James Thurber. What could be more appealing to the youngsters than a fairy tale with a handsome prince, a lovely, bewitched princess, a wicked duke, and all the assorted creatures of fairyland, plus Thurber's clever slyness? The performance was engaging, and the costumes and sets entrancing.

NEW YORK, N. Y. TIMES
MAR 24 1958

GHITALLA IS SOLOIST IN TRUMPET WORKS

If anyone at yesterday afternoon's Town Hall concert wondered who was the gentleman with silver hair, mustache and an unmistakable Boston aura who conducted the ensembles so efficiently, he was Arthur Fiedler, longtime conductor of the Boston "Pops" Concerts. Mr. Fiedler's name was inadvertently left off the program.

Top billing went to Armando Ghitalla, assistant first trumpet of the Boston Symphony Orchestra, who performed both to the piano accompaniment of Paul Ulanowsky and as soloist with twenty-nine fellow members of the Boston Symphony.

As solos with piano Mr. Ghitalla played Hindemith's Trumpet Sonata and Enesco's "Légende." Concerted pieces were Aaron Copland's "Quiet City," Handel's Trumpet Suite and Hummel's Concerto for Trumpet. Both the Handel and Hummel works were listed as first New York performances.

To concertgoers accustomed to the sound of the trumpet as fortissimo triple-tongueing in a big orchestral tutti, yesterday's performance was a demonstration of what the instrument is capable of in tonal variety and expressiveness.

A firm-lipped technician, Mr. Ghitalla played with assurance and imagination. He showed himself at home in the varied musical styles that made up the afternoon's program. His performance yesterday made it clear that the standard of trumpet-playing in the Boston Symphony is up to the high standard set by other choirs of that orchestra. J. B.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 24 1958

Recital Given On Trumpet By Ghitalla

By Francis D. Perkins

Complete programs of trumpet music are very infrequent events in our concert auditoriums, and the one given by Armando Ghitalla, of the Boston Symphony Orchestra, late yesterday afternoon was believed to be the first in Town Hall's thirty-seven-year history. His choice of works, however, ranging from the eighteenth century to the present, showed that the trumpet does not lack a solo literature..

For a Trumpet Suite attributed to Handel, Aaron Copland's "Quiet City" and a 155-year-old Trumpet Concerto by Johann Nepomuk Hummel, he was accompanied by a chamber orchestra of his Boston Symphony colleagues under Arthur Fiedler's direction. Paul Ulanowsky was his partner in two works for trumpet and piano, Georges Enesco's "Legende" and a sonata by Paul Hindemith.

In all this, Mr. Ghitalla proved that he is a remarkably talented instrumentalist. His thorough command of his technique was evident, not only in music featuring virtuosity but also in the consistently laudable quality of a tone which was always firm and fluent throughout its range. There were no weak spots or hints of fatigue; nothing went awry. His phrasing and his understanding of the style of what he played testified to his discerning musicianship.

Ascribing the opening suite to Handel seems to be a matter of belief rather than actual proof, but its style suggested that this is a possibility. The trumpet part has a pervasive brilliance that was vividly realized. Enesco's "Legende" had a late nineteenth-century romanticism and sentiment. The Hindemith sonata moved from energy to a lighter vein and then to an elegaic mood. Mr. Copland's "Quiet City," in which Louis Speyer played the English horn solos, was the best known work in the program, and again was expressively evocative.

The Hummel work, while short, is a full-dress concerto; its melodic appeal is accompanied by an engaging formality. The orchestral accompaniments were expertly played and deftly balanced; Mr. Ulanowsky's skilled and sympathetic playing was justly proportioned. A possibly debatable point in the program

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MAR 24 1958

GHITALLA IS SOLOIST IN TRUMPET WORKS

If anyone at yesterday afternoon's Town Hall concert wondered who was the gentleman with silver hair, mustache and an unmistakable Boston aura who conducted the ensembles so efficiently, he was Arthur Fiedler, longtime conductor of the Boston "Pops" Concerts. Mr. Fiedler's name was inadvertently left off the program.

Top billing went to Armando Ghitalla, assistant first trumpet of the Boston Symphony Orchestra, who performed [illegible] to the piano accompaniment of Paul Ulanowsky and as soloist with twenty-nine fellow members of the Boston Symphony.

As solos with piano Mr. Ghitalla played Hindemith's Trumpet Sonata and Enesco's "Légende." Concerted pieces were Aaron Copland's "Quiet City," Handel's Trumpet Suite and Hummel's Concerto for Trumpet. Both the Handel and Hummel works were listed as first New York performances.

To concertgoers accustomed to the sound of the trumpet as fortissimo triple-tonguing in a big orchestral tutti, yesterday's performance was a demonstration of what the instrument is capable of in tonal variety and expressiveness.

A firm-lipped technician, Mr. Ghitalla played with assurance and imagination. He showed himself at home in the varied musical styles that made up the afternoon's program. His performance yesterday made it clear that the standard of trumpet-playing in the Boston Symphony is up to the high standard set by other choirs of that orchestra. J. B.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 24 1958

Recital Given On Trumpet By Ghitalla

By Francis D. Perkins

Complete programs of trumpet music are very infrequent events in our concert auditoriums, and the one given by Armando Ghitalla, of the Boston Symphony Orchestra, late yesterday afternoon was believed to be the first in Town Hall's thirty-seven-year history. His choice of works, however, ranging from the eighteenth century to the present, showed that the trumpet does not lack a solo literature.

For a Trumpet Suite attributed to Handel, Aaron Copland's "Quiet City" and a 155-year-old Trumpet Concerto by Johann Nepomuk Hummel, he was accompanied by a chamber orchestra of his Boston Symphony colleagues under Arthur Fiedler's direction. Paul Ulanowsky was his partner in two works for trumpet and piano, Georges Enesco's "Legende" and a sonata by Paul Hindemith.

In all this, Mr. Ghitalla proved that he is a remarkably talented instrumentalist. His thorough command of his technique was evident, not only in music featuring virtuosity but also in the consistently laudable quality of a tone which was always firm and fluent throughout its range. There were no weak spots or hints of fatigue; nothing went awry. His phrasing and his understanding of the style of what he played testified to his discerning musicianship.

Ascribing the opening suite to Handel seems to be a matter of belief rather than actual proof, but its style suggested that this is a possibility. The trumpet part has a pervasive brilliance that was vividly realized. Enesco's "Legende" had a late nineteenth-century romanticism and sentiment. The Hindemith sonata moved from energy to a lighter vein and then to an elegaic mood. Mr. Copland's "Quiet City," in which Louis Speyer played the English horn solos, was the best known work in the program and again was expressively evocative.

The Hummel work, while short, is a full-dress concerto; its melodic appeal is accompanied by an engaging formality. The orchestral accompaniments were expertly played and deftly balanced; Mr. Ulanowsky's skilled and sympathetic playing was justly proportioned. A possibly debatable point in the program

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 44,806

APR 25 1958

Auditions Set For Berkshire Music Center

Final New York auditions will be held next Friday from 1 to 4 p.m. in Carnegie Recital hall for instrumentalists who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center this summer.

* * *

THE AUDITION committee will include William Kroll, associate head of the Chamber Music Division and leader of the Kroll Quartet, and Ralph Berkowitz, pianist and dean of the Berkshire center.

The Berkshire Music Center is the Boston Symphony Orchestra's summer school at Tanglewood, Lenox, Mass., whose 16th session will be held from June 30 to August 10, concurrently with the Berkshire festival of the orchestra. Dr. Charles Munch, music director of the Boston Symphony Orchestra, is also the director of the Berkshire Music Center. The instrumental faculty includes 22 orchestra members.

* * *

APPLICANTS should be 18 years of age or older. Students accepted in the Berkshire Music Center Orchestra are eligible for tuition grants from the Tanglewood revolving scholarship fund. There are also prize awards offered in the names of such artists interested in the center as Jascha Heifetz, Gregor Piatigorsky and Albert Spalding.

Those planning to attend the auditions should, if possible, notify the registrar of the Berkshire Music Center, Symphony hall, Boston 15, Mass.

HACKENSACK, N. J.
BERGEN RECORD
Circ. D. 67,605

MAR 15 1958

Boston Symphony First

A new yardstick for measuring the acceptance of symphony orchestras in their own communities has been produced by the American Symphony Orchestra League, which collects data of all sorts relating to orchestras. This is a tabulation of the percentage of season-ticket holders to the city's population among major symphony orchestras (those with a budget of more than $175,000 a year). It shows the Boston Symphony in first place, followed by the orchestras of San Antonio, Seattle, Cincinnati, Houston, Atlanta, Washington, Indianapolis, Buffalo, and San Francisco. It is the purpose of this tabulation to show that American conductors are good box office, inasmuch as all of these, save the Boston, Houston, Buffalo, and San Francisco orchestras, have native conductors. A more realistic view would be that in communities the size of San Antonio, Seattle, Atlanta, and Indianapolis civic pride is invoked in the sale of season tickets to an extent unthinkable in New York or Philadelphia—both of which, incidentally, are conspicuously absent from the first 10.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951

MAR 14 1958

Symphony Friends In Annual Meeting

The Society of Friends of the Boston Symphony Orchestra held its annual meeting at Symphony Hall yesterday afternoon. The members were addressed by Henry Laughlin, new chairman, who spoke of the campaign to raise funds, and by Henry B. Cabot, president of the Orchestra's board of trustees.

While the Orchestra's revenues for the current season are expected to be slightly higher than a year ago, and the expenses not much greater, said Cabot, it is estimated that about $265,000 will have to be raised to meet the deficit for the present season.

Cabot also paid tribute to the late Rudolph F. Elie Jr., Boston music critic. "Mr. Elie was a true friend of the Boston Symphony Orchestra," he stated.

Cabot announced the retirement of Mrs. Augustus Putnam as secretary of the Friends, and presented her with a bouquet of roses.

The meeting began with a private rehearsal, for the Friends, of d'Indy's Symphony on a French Mountain Air, with pianist Nicole Henriot as soloist. Dr. Charles Munch conducted. Refreshments were served in the exhibition gallery.

WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 26,884

APR 28 1958

Audition Set For Berkshire Music Center

Instrumentalists from Westchester who wish to apply for instruction in orchestral and chamber music performance at the Berkshire Music Center this summer must audition for the committee at Carnegie Recital Hall in New York Friday from 1 to 4 p.m. In charge of the auditions are William Kroll, associate head of the Chamber Music Division and leader of the Kroll quartet; and Ralph Berkowitz, pianist, and dean of the Berkshire Music Center.

The Music Center is the Boston Symphony Orchestra's summer school at Tanglewood, Mass., whose 16th session will be held from June 30 to Aug. 10.

Applicants should be eighteen years of ago or older. Students accepted in the Center Orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. There are also prize awards offered in the names of such distinguished artists as Jascha Heifetz, Gregor Piatigorsky, and Albert Spalding.

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Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JAN 17 1958

Fund for Symphony

The Friends of the Boston Symphony are launching a fund-raising drive, with emphasis on individual contributions.

Despite a ratio of earnings to expenses more favorable than that of most orchestras, the Boston Symphony raises only about 83 per cent of its budget needs through sale of tickets and records.

There are about 4,000 Friends of the Boston Symphony, who belong through voluntary contributions. This year it is hoped that the number may be doubled, since the days when a relatively few individuals could meet deficits are past.

Those who have enjoyed the orchestra and wish to express their appreciation may send donations to Friends of the Boston Symphony, Symphony Hall, Boston 15.

Tuesday Symphony Letdown

To the Editor of The Herald:

In support of the letter criticizing the Tuesday evening Boston Symphony concerts, I would like to add my own comments.

For many years I have been a regular subscriber to the Tuesday evening Symphony concerts. For the last few years and particularly this past season, I have been disappointed about the programming and guest artists. I don't feel we receive the same consideration regarding renowned guest artists that the Friday and Saturday series receive.

The soloists this year were competent, of course, but since soloists such as Francescatti and Primrose did appear at the Friday and Saturday concerts, it would seem as if the Tuesday night programs could have been planned in such a manner that these artists would have been able to perform for us, too.

The anticipation and excitement of listening to world famous virtuosi cannot be minimized and when this expectation is not fulfilled, there is a definite letdown.

I hope that next season we, of the Tuesday night audience, will be rewarded with soloists such as I have mentioned, so that we will again feel the magic excitement of listening to great music performed by great artists.

FRANCES S. FORMAN

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 295,512

APR 20 1958

Symphony Program Hit

To the Editor of The Herald:

Desegregation is the cry. Everyone should be a first class citizen.

We of the Tuesday evening Boston Symphony audience also wish to be first class citizens, but it is obvious that we are not so considered by the management. We have had one memorable concert this season. It was conducted by Pierre Monteux. Famous soloists, Francescotti, Primrose, etc., came and went, but we saw them not. Our soloists, Graffman, Posselt, Pasquale, admirable as they are, do not replace world renowned virtuosi.

There did seem to be an inordinate amount of modern music. At any rate, scores requiring five and even six percussionists, dashing madly back and forth among the cow bells and tambourines, were very much to the fore. Pity poor Beethoven whose meager resources could not muster one percussionist for his Seventh Symphony.

FREDERIC HERTZMARK

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107

DEC 13 1957

It Was Murder!

To the Editor of The Herald:

I saw somewhere that a certain piece played last Saturday by the Boston Symphony Orchestra was magnificently executed. In my humble opinion, the composer should have been magnificently executed first.

F. P. ABBOT

Harvard, Mass.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 204,395

MAY 21 1958

Snubs Tuesday Concert

To the Editor of The Herald:

Recently you have printed several letters expressing objections to the programming of the concerts played for the Tuesday night subscribers. I have been disturbed about this for some time, and as a matter of fact, protested to Symphony Hall about it a year or so ago. Since the past season has shown what I would term a further decline I have seen myself forced to take what I consider to be the only remaining step, I have not renewed my subscription.

C. E. KNEUERTZ.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 134,866

FEB 11 1958

Some Very Nice People

To the Editor of The Herald:

I'd like to have somebody besides me know that in spite of "what you read in the paper" there are some very nice people in the world.

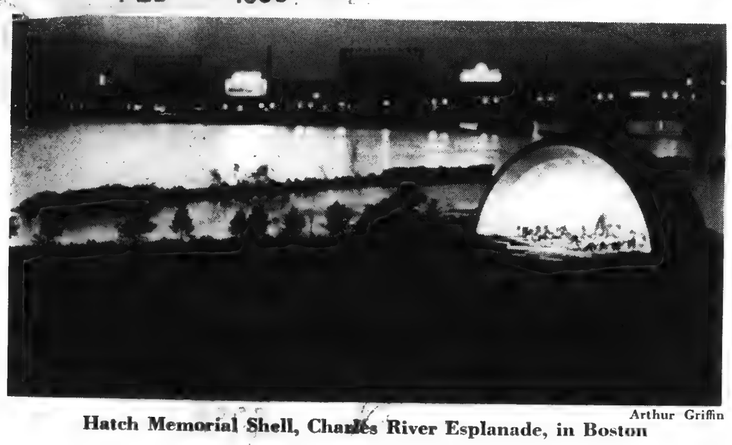
I had just come from an open rehearsal at Symphony Hall. I grabbed my coat and left as soon as Mr. Munch was finished, and when I put my coat on in the corridor discovered that my wallet had slipped out of the pocket. I retraced my steps, but found no wallet.

With no guarantee at all that he will ever see it again, the custodian loaned me a quarter to get home. I had just got into the house when the doorbell rang, and there were a young man and woman in a small car who wanted to know if anyone by my name had lost a wallet in Symphony Hall. I was so delighted I hadn't even the presence of mind to ask their names. But I hope they are regular readers of your letters department and that the custodian of Symphony Hall is, too.

AGNES WATKINS

Brookline

MUSICAL AMERICA
NEW YORK, N. Y.
FEB 1958



Arthur Griffin

Hatch Memorial Shell, Charles River Esplanade, in Boston

Boston

By CYRUS DURGIN

Boston Symphony, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,631. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theatre (Harvard University), Cambridge, on Tuesday evenings; one concert at Kresge Auditorium, 1,238, Massachusetts Institute of Technology, Cambridge, Nov. 20; one week tour of cities in midwest; five tours of one week each to New York and other cities.

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TOLEDO, OHIO
TIMES
Circ. D. 48,355
APR 8 1958

Boston Orchestra Keeps Traditional Seaboard Role

By FREDERICK J. KOUNTZ

There is, I believe, general doubt that the Boston Orchestra, as it is presently constituted, is anywhere near the equal of the old Koussevitzky orchestra. One hears a great deal of talk about the reverence with which the players regard Mr. Munch. What is probably more to the point is a statement I heard in Boston last week. Said an observing gentleman—Koussevitzky built up an enormous artistic bank account and Munch has been drawing on it ever since.

But whether the orchestra is led by Munch or Koussevitzky or somebody else, it occupies an unusual place among American seaboard orchestras. In New York there are not many people comparatively who are much concerned whether school keeps with the orchestra or not.

Philadelphia Prouder

The Philadelphia Orchestra is a more integral part of the cultural life of that city and there is a general care that the orchestra's material troubles should not be allowed to affect its artistic worthiness.

In Boston there is something more. Boston is a city of intellectual and cultural traditions. They are traditions that are at once both elegant and robust. And the orchestra is a part of those traditions just as certainly as is Harvard University. And, like Harvard University which has not had to dispense with any of its elegant refinement while it has grown larger and more powerful, the orchestra has, in the eyes of the people who are aware of Boston traditions, never been capable of less than an enlargement of its artistic position.

And it is surprising in what circumstances and from what people these sentiments are made known. I had not been in Boston at this season for several years. And this trip was not like any other that I have made in that direction.

Went To Retrieve Rowboat

The purpose this time was to get out of the cold depths of a Gloucester cellar one small rowboat, fasten it on the top of the car, and drive the whole package back to Toledo. The most direct route from Toledo to Gloucester is not through New York. But a passing visit in that amazing city is good for the blood at this time of year.

There was still a good bit of music getting played and sung in New York. There were a lot of the commercial concerts of which I spoke last week, a substantial number of benefits for one cause and another, and the magnificent concert by Alexander Schneider's group which I heard.

In Boston there were in view a few semiprivate, religiously inclined musical proposals. The Boston Orchestra was scheduled to be joined by a chorus and a number of soloists in a performance of the Passion according to St. John. Everything else was pretty quiet.

Other Concerts Not Far Off

But Symphony Hall was where it has been and where, presumably, it will be for many years to come. If the orchestra has largely completed its winter season, there are not far off the Boston Pops, the Esplanade Concerts, and Tanglewood.

One of the reasons for going into Boston from Gloucester was to look into some business of my own with Dr. Nathan Pusey, president of Harvard University. In the course of our conversation there was mention of music in Boston induced perhaps by Dr. Pusey's awareness of the feeling that Harvard might be a leading force beyond the work of Walter Piston and Mr. Woodworth's Glee Club.

Said Dr. Pusey, "We work very closely with the Boston Orchestra." And that, I expect, is another way of saying that considerable is being done in the most active and important way that Boston recognizes. And recall that Dr. Pusey was never a student in the school of which he is now president, that for at least a dozen years he was as far away from Boston as Appleton, Wis.

One need not be a native to ascertain that the Boston Orchestra is not simply an assemblage that operates in and out of Boston. It is a part of the city; a part of the tradition of the place; as much innate in the city as the bean and the cod were said to be for a few centuries. And in that respect the Boston Orchestra is different from all other orchestras in the country.

Saratoga Springs, N. Y.
SARATOGIAN
Circ. D. 12,085
MAY 7 1958

223

Mrs. Blanchard Elected Practice Club President

Mrs. Robert D. Blanchard

MRS. Robert D. Blanchard, a former member of the music faculty of Skidmore, was elected president of the Practice Club at the annual meeting held Monday afternoon at the home of Mrs. Thomas F. Luther, R. D. 1, Saratoga Springs.

Other officers chosen are: Mrs. James E. Cudney, first vicepresident; Mrs. Marjory Akenhead, second vicepresident; Mrs. James Ketchum Jr., recording secretary; Mrs. Willard E. Grande, corresponding secretary: Mrs. Rita H. Knapp, treasurer, and Mrs. Peter Vasilieff, historian. Mrs. J. Blaine Towne, chairman, announced the slate for the nominating committee which also included Mrs. Albert J. Pettis and Mrs. Alec H. Sahlberg.

Plans were made for the picnic which will be held June 2 at the home of Mrs. W. Bryar White, long a member of the club, in Dorset, Vt. Reservations and transportation will be arranged by Mrs. Blanchard who should be contacted by members by May 26. Luncheon is to be served at 1 p.m.

Mrs. Vasilieff gave an interesting resume of the year's activities and Mrs. H. Dunham Hunt, retiring president, expressed her appreciation for cooperation during her term, in verse.

The Fall luncheon in October will mark the 47th year of the club's existence.

Current events were given by Mrs. Towne.

HIGHLIGHTS of the life and musical accomplishments of Charles Munch, conductor of the Boston Symphony Orchestra, were given by Mrs. Henry C. Foote, from his book, "I Am a Conductor." The director was born in Strasbourg, Germany, in 1891, and grew up in a family of ministers, teachers and musicians. An uncle, Eugene Munch, was one of the organ teachers of Albert Schweitzer.

As a youth, Munch studied the violin, piano and other instruments but felt drawn to the leadership of other musicians. Before coming to this country, he directed the Paris Orchestra from 1937 to 1945. During the war, while prevented from coming to America, he did important work with the Resistance.

Following tours of the United States, Munch was chosen conductor of the Boston Symphony in 1949 when Serge Koussevitsky retired after holding the post for 25 years. Munch has been daring in the introduction of contemporary works the repertoire and in the quality of performances both in Boston and at the Berkshire Festival. It has been said of him, "In an exacting profession and a world of complexity, he has remained modest, simple, gentle and warm."

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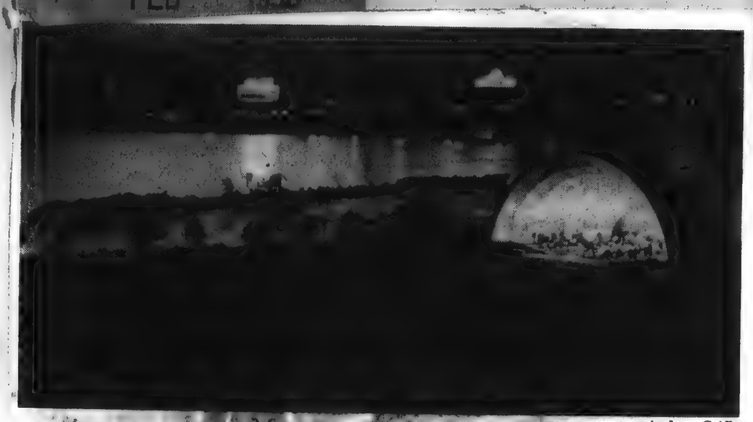
MUSICAL AMERICA
NEW YORK, N. Y.
FEB 1958



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TOLEDO, OHIO
TIMES
Circ. D. 48,3[illegible]
APR 8 [illegible]

Boston Orchestra Keeps Traditional Seaboard Role

By FREDERICK J. KOUNTZ

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Saratoga Springs, N. Y.
SARATOGIAN
Circ. D. 12,085
MAY 7 [illegible]

223

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NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
DEC 22 1957

224

WITH FRESH EARS

Listener Who Wants to Give New Music A Chance Must Set Aside Prejudice

By HOWARD TAUBMAN

IT does not require much penetrating thought to lay down a pair of first principles about the problem of contemporary music. It must get itself played. It must get itself understood and appreciated, assuming that there is something to understand and appreciate.

Consult many shades of opinion and you will find a large measure of agreement on these basic propositions. The difficulties begin when principle is translated into action. They lay in wait for performer and listener. They can turn a performance, which should be gratifying to interpreter and audience, into a trial.

Why should the musician persist in offering music that he knows is resisted and resented by many in his public? Why should the listener trouble himself with something that sounds strange, forbidding and downright disagreeable?

Let us see how an enlightened performer explains his approach. Charles Munch, musical director of the Boston Symphony Orchestra, has introduced two exacting works to New York thus far this season: Igor Stravinsky's "Canticum Sacrum" and Roger Sessions' Third Symphony. He has, of course, conducted these pieces, as well as other contemporary compositions, in Boston and has heard from some of his subscribers. Here is how he replied in part to a letter of protest:

You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement and distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to, especially at first encounter.

Responsibility

I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligations to history.

Well said, Mr. Munch, and well done.

What of the listener? Will such an eloquent statement of responsibility mollify him, or will he mutter that he feels no obligation to history and that he does not come to concerts to be irritated or bored?

It depends, of course, on his attitude. If he is dead set against anything different or unfamiliar, no plea or persuasion can touch him. But let us assume that he starts with goodwill. He is prepared to give a new work a fair chance. But he quickly gets lost in the strangeness of its sound and intricacies of its construction. Is there some way to help him?

Technical discussion will not be of much use to him, unless he has considerable musical training. Writing in the Boston Symphony program book, Mr. Sessions declares that he does "not believe much in the efficacy of technical description of new music. These matters are essentially the affair of the composers themselves, and I find that much misunderstanding has been created by the indiscriminate tossing around of technical terms."

He is right. One recalls a concert including a work that employed the variation form for a movement. The program notes analyzed in detail the structure of each variation. But the composer had not provided for a pause between variants, and some members of the audience could be seen wildly alternating between studying their program books and listening. Not only did they lose track of the individual variations but they also forfeited the chance to obtain an impression of the music as a whole.

A word like atonal sets up waves of antagonism. It may connote all sorts of compositional approaches from a strict conformance with the system of a twelve-tone row to many divergent personal adaptations. The musical results will differ as widely as the mental and emotional make-up of the composers themselves.

Mr. Sessions' Third Symphony functions within the conventional symphonic framework. If he uses atonal devices, it is not because he is doctrinaire. They enable him to give his music a special texture and expressive content.

Mr. Stravinsky's "Canticum," which uses serial technique, is a modern evocation of fourteenth century style. His "Agon," which may be heard here in the theatre as part of the ballet performance for which it was created, is also available on a Columbia record and can be examined with care. The composer's point of departure was a seventeenth-century manual of dances but his score leaves no doubt that he has been stimulated by Webern's music. And yet it is all Stravinsky, not an idle exercise in following Webern but a wonderfully delicate and ironic comment on an antique dance style and a lost way of life.

The student and advocate of Sessions and Stravinsky may find these virtues in the symphony or the "Canticum" and "Agon," but what about the listener who reports that he has heard only a meaningless jumble of sounds?

Attitude

He must listen with fresh ears. If he demands that all new music must resemble some familiar school or tradition like the classic, romantic or impressionistic, he will be alienated by a markedly different style. He will look for certain kinds of melodies and harmonies and timbres. He will not listen with eagerness and without preconceptions to novel and perhaps expressive arrangements of sounds.

The listener must remember that we live in a time when every kind of style from the most conservative to the most advanced is in use. He must bear in mind that what seems accessible at first hearing may turn out to be empty upon familiarity and what at first seems repellent may prove to be rewarding. He must find the perspective to see that the great works we now admire were a tiny percentage of the music written in their epoch, and that masterpieces are rarer than the whooping crane.

The listener must be patient and attentive. He must try to stretch his ears and mind. He must, if you will, be long-suffering and game. In the end he may draw some pleasure or provocation even from a difficult new piece. And as he becomes more discriminating, he will be able to contend reasonably, out of sympathy and appreciation, that on the composer rests the heaviest obligation—to say something no matter what his style.

AT TOWN HALL

Stanger Unit Has Vitality

By MILES KASTENDIECK

SOME EXCEPTIONALLY fine music-making took place in Town Hall yesterday afternoon. The concert served to introduce the Stanger Chamber Orchestra, made up of 25 string members of the Boston Symphony Orchestra and led by Russell Stanger. Young Stanger proved himself an outstanding talent in the conductoral field.

This young man addressed himself to a challenging program with a sincerity of purpose and an ability to conduct that made the concert thoroughly enjoyable. The performances had vitality and finesse. They reflected his solid musicianship and his musical sensitivity as well as the accomplished playing of the group.

The program paid respects to classical background with works by Marcelle and Mozart, then turned to such moderns as Schoenberg, Hovhaness, and Honegger. Schoenberg's "Transfigured Night" and Honegger's Second Symphony qualified as the works of most substance. Hovhaness's "Alleluia and Fugue" was given its first N.Y. performance, with the composer present.

Stanger was in musical command of this music as well as the players. He may have indulged in too much stick-waving at times, especially in slow movements. He may not have drawn out all the intensity concentrated in the Schoenberg, but he knew how to accentuate the moods of the Honegger and to fashion its finale brilliantly. The texture of the playing and the musicians' attention to phrasing gave the concert its quality.

In recent years several Italian string orchestras have come to Town Hall and aroused enthusiasm. The Stanger Chamber Orchestra might qualify as America's spearhead in competition.

Leonid Kogan's Carnegie Hall debut made the Boston Symphony's Saturday matinee concert especially newsworthy. He played the Brahms violin concerto as only a first-class violinist could: impressively and artistically. He was fortunate to have Pierre Monteux conducting, for the orchestral performance undoubtedly enhanced his playing.

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ENJOYED CONCERT

To the Editor:

This afternoon I substituted for you at the Concert at the Cohasset High School given by the Brass Ensemble of the Boston Symphony under the direction of Roger Voisin, first trumpeter of that organization.

I hope you didn't stay home because you thought you wouldn't like it. If you did, well, we all make the wrong move once in a while.

If these boys ever play in this vicinity again DON'T MISS IT!

I used to play in the old Norwell Band with Al Howes and I remember when some of us came up against a particularly hard piece of music in, say, "Over the Waves" we trombones would solemnly agree that nobody could play it "Not even the guys in the Boston Symphony."

I'll take it back. They can play anything. I don't recognize all the good notes but I can smell a bum one and there weren't any this afternoon.

I would strongly advise any parents with children suffering through trumpet, horn, or trombone lessons to take them to hear this ensemble when it next comes 'round and give them something to shoot at.

It is an inspiration to absolutely anyone. Precision, technique, pitch and down right enjoyment—all there.

By the way, the accompanist was excellent, Miss MacDowell, who gives lessons in these parts. Thanks again for the afternoon.

EVAN BAILEY
North Scituate

Boston Brass Ensemble, organized in 1952 by Roger Voisin, solo trumpet of the Boston Symphony Orchestra. Standing, left to right: Paul Keaney, horn; Harold Meek, horn; Kilbon Vinal Smith, tuba; Kenko Kohito, trombone; William Moyer, trombone. Seated, left to right: Roger Voisin, leader and trumpet; and Armando Ghitalla, trumpet.

Brass Ensembles —

Twentieth Century Specialty

● Where once Chicago and New York were the only cities in the United States boasting even impromptu brass ensembles, now the country-wide music calendar is dotted each season with concerts by such groups. On February 18, the Atlanta Symphony Brass Ensemble will play a concert with the organist E. Power Biggs at All Saints Episcopal Church in that city. This program of concerted music for brass and organ is being sponsored jointly by the Atlanta Chapter of the American Guild of Organists and the Music Performance Trust Funds of the Recording Industries. The Minneapolis Symphony Brass Quintet in augmented form was the featured group at the January 10 Minneapolis Symphony concert, performing under the baton of Antal Dorati the Sonata *Pian e Forte* (for double brass choir) by Giovanni Gabrieli. The Houston Symphony Brass Ensemble has scheduled fifteen concerts this season in that vicinity, including one at Sam Houston State Teachers College in Huntsville. The Kansas City Philharmonic Brass Quartet was the performing unit at a recent "Coffee Concert" in that city. They plan a mid-west tour in the Fall.

The Philadelphia Brass Ensemble, made up of first chair men of the Philadelphia Orchestra, gave its debut concert on November 17, 1957, in a concert at the Jewish Community Center in Reading, Pennsylvania. The Los Angeles Brass Ensemble plays in musically progressive churches as well as in hospitals of the region. Its members are planning a tour up and down the California coast. The Boston Brass Ensemble, an eight-man group of Boston Symphony men led by Roger Voisin, plays in conjunction with famous choral groups and makes appearances at festivals—the Edinburgh Festival abroad and the Berkshire Festival at home.

New York and Chicago, of course, have kept their places as possessors of brass ensembles of note. The New York Philharmonic Brass Ensemble, made up of first-desk members of that orchestra, made their first public appearance last June in Sioux City, Iowa, at the workshop clinic of the American Symphony Orchestra League. Prospective concerts include one at Peabody Conservatory of Music at Baltimore, and, if their schedule permits, some in South America during the Philharmonic's forthcoming Spring tour. The New York Brass Ensemble, formed in 1946, presented a Canzoni for Brass Instruments by Gabrieli over New York's station WQXR on December 29. This was written, incidentally, for performance at St. Marks Cathedral in Venice in the sixteenth century. In emulative fashion the New York Brass Ensemble during a previous December played carols in the lobby of Carnegie Hall "to put concert goers in the right frame of mind for the program." The New York Brass Quintet, an offshoot of the New York Brass Ensemble, has given many chamber music recitals and also performed with the Robert Shaw Chorale and the Dessoff Choirs. On January 4 at Carnegie Recital Hall in New York, another group, the Chamber Brass Players, opened a program with "Suite for Brass" by Natalie Tillotson.

The Chicago Symphony Brass Ensemble plays chamber concerts in the home city and on tour.

For Educational Purposes

The most fruitful field of endeavor of all of these brass ensembles, however, is in schools and colleges. The Chicago Symphony Brass Ensemble, for instance, gives regular clinical demonstrations in the schools of that city, in collaboration with the various music departments: informal sessions during which the student brings his instrument for consultation, instruction and personal advice from the members. The programs are aimed especially at elementary school children in the fourth to the seventh grades and the expenses are paid partly by the Junior League and partly by the Music Performance Trust Funds of the Recording Industries.

Highly successful are the concert clinic programs of the Minneapolis Symphony, in which students discuss their own individual problems with the experts. The Los Angeles Brass Ensemble has given demonstrations at Claremont College. The Philadelphia Brass Ensemble is planning to hold clinic demonstrations at nearby colleges and schools. The New York Brass Quintet, besides playing for countless youth concerts and music clinics and on college campuses, has made a TV film for children under sponsorship of the Ford Foundation. The American Brass Ensemble of New York has been engaged by Young Audiences, Inc., to give a series of concerts and demonstrations in the New York public schools. The Boston Brass Ensemble conducts educational brass clinics and coaching classes in the universities and conservatories of the nation.

Then there are the brass ensembles that are part and parcel of educational institutions, recognized training units in their respective schools. The Cincinnati College-Conservatory Brass Choir, the North Texas State Brass Choir, the Sam Houston State Brass Choir, the University of Texas Brass Choir, the Louisiana State University Brass Ensemble, the Indiana University Brass Choir, the Oberlin Conservatory Brass Choir, the Otterbein College Brass Choir (Westerville, Ohio) and Northwestern University Brass Choir are just a few of the many brass groups flourishing on our campuses.

The Chicago Symphony Brass Ensemble, a photograph of which appears on the cover, is a quintet of distinguished musicians who have become authorities in the field of brass literature, interpretation and instruction. They are, left to right: Arnold Jacobs, tuba; Adolph S. Herseth, trumpet; Wayne Barrington, horn; Frank Crisafulli, trombone; and Renold Schilke, trumpet.

town engagements: at the annual Texas Mu-

Philadelphia Brass Ensemble. Standing, left to right: Seymour Rosenfeld, second trumpet; Abe Torchinsky, tuba; Henry C. Smith, solo trombone; Mason Jones, solo horn. Seated, Samuel Krauss, solo trumpet.

New! Modern Harmony on the Market!

Modern Harmony

. . . for pianists, organists, arrangers and composers

This column is intended as an inspiration for pianists, organists, arrangers and composers who are searching for new and unconventional harmonic devices to use in their work. Some knowledge of harmony will help in the understanding of the music illustrations shown here. However, it has been proven that many musicians have developed a harmonic technique "by ear" and that they are able to learn through imitation, analysis of music and listening rather than by academic training in harmony, counterpoint and arranging.

It is for this reason that this column will feature a minimum of technical terminology and a maximum of practical music illustrations. These will speak for themselves.

Add to this data the fact that recently two magazines devoted exclusively to brass players' their problems—*Brass Quarterly* and *Southwestern Brass Journal*—have come into circulation, and one begins to realize the significance of this new development in music.

New Phenomenon

This rising prominence of brass ensembles is a phenomenon of the past two decades.

In early times brass instruments, since they were used, much as the bagpipe is used today, primarily as instruments for the out-of-doors or for vast enclosures, were valuable chiefly because their sound carried to great distances. Thus in the seventeenth century *Stadtpfeifers* in Germany played from municipal towers twice daily. Weddings held on the green had the services of brass ensembles. In fact, this was a particularly lucrative aspect of brass players' professional careers, since townsfolk judged the importance of a wedding by the fee the men received. In England the fourteen trumpets and ten trombones which Henry VIII is said to have maintained were played from parapets and in courtyards, for fanfares and official welcomings.

This tendency for out-of-door use of brass continued into modern times. The 20,000 brass bands that Britain had acquired by the turn of this century (the number now has sunk to around 3,000!) were employed chiefly to lead processions, to play at outdoor meetings and to be present at flower shows, sports events, and for such occasions as required forceful projection of sound.

Then, with the late nineteenth century, the brass began to be used as indoor instruments. This widening in scope was caused in some part by the instruments' widened tonal possibilities. With the invention of the piston valve and improvements in mouthpieces, mutes and other gadgets, brass instruments began to be capable not only of powerful dynamic sonorities but also of subtle differentiations in tonal effects, of dynamic gradations down to the lightest pianissimos, and of an individualization on a par with stringed instruments. Even the heavy-treading tuba has latterly stood revealed as capable of great ability and subtle shades of coloring.

Other forces were at work. In the present era indoor music has more decibel content than our forebears found palatable. Our concert halls are larger, and the sound is expected to fill every corner of them. Symphonies written with opulent scoring for brass, by such great composers are Wagner, Brahms, Tchaikovsky, Dvórák, Rimsky-Korsakov, Sibelius, Richard Strauss, Berlioz and Mahler, gave these instruments dignified entree into the concert world. Berlioz, for instance, intrusted the Funeral Oration in *Symphonie funebre et triomphale* to the solo trombone and employed the trombone's difficult pedal notes for special effects in his *Requiem*. Strauss was one of the first to write chromatically for the trumpet, and in *Till Eulenspiegel's Merry Pranks* he utilized the nasal quality of the muted French horn. He had the tuba do a glissando in *Don Quixote*. Wagner gave solo force to the tuba in his *Faust* Overture.

Training Medium

When in the 1930's and 1940's school bands began to multiply, educators pondered how best to channel all this energy into preparing the gifted young for future membership in the brass sections of symphony orchestras. Student musicians with an orchestral career in mind needed, they knew, besides the training on their instruments, actual practice in ensemble playing. But membership in huge bands did not really offer such experience. What the students needed was work in smaller ensembles in which each instrument was "exposed," and each player accountable for his share in the total effect. Educators figured that the forming of wind choirs by students in conservatories and high schools would be the answer. It would afford study comparable to that made available to string students in the chamber music groups already functioning in string music departments in music schools the world over.

One of the pioneer educators in this field, Ernest N. Glover, was, besides faculty member of the Cincinnati Conservatory of Music, trombonist in the Cincinnati Symphony and the Cincinnati Summer Opera Orchestra. His early background, moreover, was ideal for a promoter of brass ensemble enterprise. Born of English parents in Perth, Australia, he travelled with his Salvation Army missionary parents to three continents, ears open to the daily outpourings of the gospel via brass band music. He received his early training in England when that country was a bandsman's paradise and made many trips to the Crystal Palace in London to sit in on the magnificent playing of brass bands in the national competitions. After he moved to Canada he was successively solo trombonist with the Imperial Concert Band of Toronto under Walter M. Murdoch, and a member of the Anglo-Canadian Concert Band of Huntsville under Herbert L. Clarke. Then for many years he was manager, assistant conductor and trombone soloist of the ARMCO Band of NBC fame. He became affiliated with the Cincinnati Conservatory of Music as teacher of trombone in 1933.

It was not until 1946, however, when he had gathered about him student talent of a high order, that he began to carry out his plan for an ensemble course on brass instruments. His idea caught on. From the very first rehearsal of the brass ensemble, the interest of the brass playing students of the Conservatory was aroused. The following year the registration for this ensemble course so increased that four such groups had to be formed.

These "brass choirs" number each around eighteen or twenty members. The groups are

(Continued on page forty-two)

Cincinnati College-Conservatory Brass Choir, Ernest N. Glover, conductor.

Philadelphia Brass Ensemble. Standing, left to right: Seymour Rosenfeld, second trumpet; Abe Torchinsky, tuba; Henry C. Smith, solo trombone; Mason Jones, solo horn. Seated, Samuel Krauss, solo trumpet.

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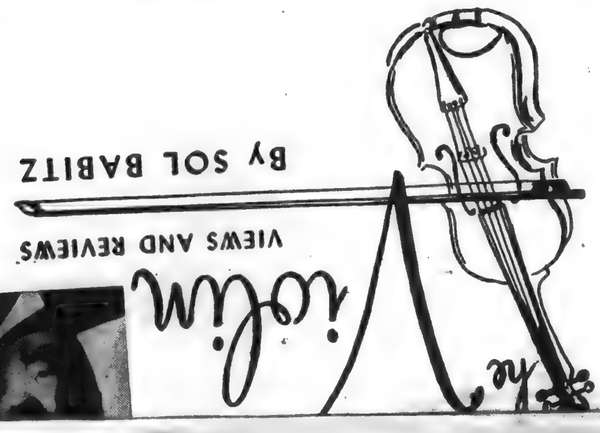

By SOL BABITZ

NEW FACTORS IN EVALUATING SCALE FINGERINGS

For some reason, probably habit, scale fingerings lag far behind the general trend of technical development. Scale fingerings should be examined critically from time to time to see if they are up to date, because they are of little value for practicing unless they help to prepare the player to solve the problems he will confront in contemporary music as well as the music of the past.

In playing atonal music, for example, it is not always possible to *hear* if one is playing in tune—the fingers must function in such a way that they will play in tune automatically with very little assistance from the ear. It is for this reason, as well as those of physical convenience that I introduced some years ago the principle of hand forms which shows that the distance between two fingers should be maintained unchanged wherever possible in order to prevent errors of intonation—particularly in fast passages.

The New York Philharmonic Brass Ensemble. Standing, [illegible] Louis Van Haney, Nathan Prager and [illegible]. Seated: William Bell.

BRASS ENSEMBLES — *twenty century specialty*

(Continued from page twenty-three)

graded. Each year, as some members of the top group ("A") graduate from the Conservatory, Glover immediately replaces them by equally well-trained players from the other groups. In determining new placements, he has wisely seen to it that musical merit shall always supercede seniority of students. Under no circumstances, however, is a change made in Group A if the student has served proficiently and faithfully.

Having several groups intensely interested in this work makes for fine discipline. The A group is indeed completely self-disciplined, being composed of students who play like professionals and take pride in conducting themselves as such. The other groups follow suit because of the ambitions of the individual members to be eventually chosen for the top group. Rehearsals, the test-place for any ensemble, proves this point. "Conducting young musicians who have such a high regard for deportment that you can hear a pin drop between numbers," says Glover, "is an inspiration to any conductor."

From the first Glover's work at the Cincinnati Conservatory was watched by educators all over the land. In the 1948 school year Leon F. Brown, assistant professor of music at North Texas State College (Denton), organized a brass choir on that campus. The ensemble made up of some twenty-five players schedules two full concert programs each year, and in addition performs many out-of-town engagements: at the annual Texas Music Educators' Conventions of 1951, '55 and '56; the Oklahoma State Band Clinic, 1953; Music Teachers' National Association Convention, 1952; Texas State Baptist Music Festival, 1957. Proposed for 1958 are appearances at the Southwestern Baptist Seminary Annual Church Music Workshop, Ft. Worth, where the Brass Choir will combine with the massed chorus in rendering a sacred program. In May, 1958, the Choir will be on hand at the opening session of the Southern Baptist Convention in Houston.

The Sam Houston State Brass Choir of this State Teachers College in Huntsville, Texas, has been directed for the last two of its ten years of existence by W. F. Lee, Chairman of the Department of Music in that college. Mr. Lee established the instrumentation now used: four trumpets, three French horns, four trombones, two baritones, two tubas, a harp and two percussion. In December, 1957, the group toured south Texas. The Choir will be the official unit at the Texas Music Educators Association annual convention held in Galveston February 20, 21 and 22.

The brass choir, as exemplified in these and other conservatory and college groups, is to be differentiated from the brass band. In the brass band line-up the French horn is replaced by the E-flat alto or mellophone. Also used in the brass band are the E-flat soprano cornet, the fluegelhorn, the small-bore baritones and the E-flat tuba. The choir, on the other hand, might any night go en-masse to substitute for an ailing brass section of a symphony orchestra, since its trumpets, French horns, tenor trombones, bass trombone, tuba, timpani and percussion are in the exact pattern of the brass choir of a symphony orchestra. The only addition is the euphonium (baritone).

The brass choir differs from the brass band also in having a wider repertoire. The brass choir literature goes back to the fifteenth century—medieval tower music is a natural for it—and extends to the most advanced compositional techniques of the present day.

The brass choir was not always so blessed in scores. Twenty years ago its library was

Philadelphia Brass Ensemble. Standing, left to right: Seymour Rosenfeld, second trumpet; Abe Torchinsky, tuba; Henry C. Smith, solo trombone; Mason Jones, solo horn. Seated, Samuel Krauss, solo trumpet.

limited to a few transcriptions of Palestrina, Gabrieli, Bach and Handel. It took research to unearth the old works and ingenuity to fit them for modern usage. As for the modern works—they did not exist. Here again Mr. Glover has been pioneer—was forced, indeed, into the role. After one season of playing with his new brass ensemble at the Cincinnati Conservatory of Music and after developing the group into a promising organization of young brass players, he realized to his consternation that he had almost exhausted the supply of good contemporary literature needed for balanced programs. He knew that, to retain the respect and interest of his musicians, he must somehow make up the lack. He spent many restless nights in fruitless thought. Then, as he relates it, "the talented first horn player of my *A* group, Verne Reynolds, the most reserved but one of the finest musicians I have ever known, brought a composition to rehearsal with the ink hardly dry. Imagine my feelings when, upon reading it through, it turned out to be a brilliant piece of writing that was not only playable but, once I put it into the repertoire, created tremendous enthusiasm among the members of the ensemble. I felt like the man of the fable who looked all over the world for diamonds only to find them ultimately in his own back yard."

Thor Johnson Award

To arouse further interest in brass compositions, Mr. Glover in 1950 suggested a contest among the students of the Cincinnati Conservatory. As sponsor he found a ready enthusiast in Thor Johnson, conductor of the Cincinnati Symphony. The Thor Johnson Awards for Brass Composition, an annual contest for the past eight years, offers three cash prizes, and the works have the added honor of being published by the Robert King Music Publishing Company. In more recent years the Thor Johnson Brass Compositions Awards have grown into an international event, open to students of an invited group of leading music schools here and abroad. Every spring after a careful screening of the scores submitted by talented students throughout the country, the ten best compositions are carefully rehearsed by the Cincinnati College-Conservatory Brass Choir and are played off before three nationally known judges. The winning compositions are not only worthy contributions to the brass repertoire but also a tribute to the creative talent of our American music schools. Last year the prizes went to Cardon V. Burnham of the Eastman School of Music, Robert Schaffer of the College-Conservatory of Music of Cincinnati and Stanworth Beckler of the College of the Pacific.

Contemporary literature for the brass choir also includes works by Paul Hindemith, Ulysses Kay, Rudolph Ganz, Wallingford Riegger, Gardner Read, Ingolf Dahl, Jaromir Weinberger, Percy Grainger, Marcel D. Dupre, Henri Tomasi and Don Gillis.

The instrumentation which Glover finds most practical and which he encourages composers to score for is the following: three trumpets; four French horns; three or four trombones; one or two baritones; one or two tubas; timpani and percussion. Other authorities come forward with a variety of suggestions. Leon F. Brown gives three scoring possibilities: a small brass choir—four trumpets, four horns, three trombones, one baritone, one tuba; a medium-sized brass choir—six trumpets, six horns, four or five trombones,

Above: Los Angeles Brass Ensemble. Standing, left to right: Irving Rosenthal, French horn; Tommy Johnson, tuba. Seated, left to right: Lloyd Ulyate, trombone; Lester Remsen, trumpet; Wesley Lindskoog, trumpet.

Below: New York Brass Quintet. Standing, left to right: Erwin Price, trombone; Frederick Schmitt, French horn; John Glassl, second trumpet; Robert Nagel, first trumpet. Seated: Harvey Phillips, tuba.

FOR SALE—Three superb concert violins; Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—Dance library of standard and top hits, musical show numbers, etc. A priceless opportunity for any dance band with an eye on success. C. Roberts, 1580 West Third St., Brooklyn 4, N. Y.

FOR SALE—Premier 76 N. amplifier; 8 tubes, 12 inch speaker, 4 inputs for instruments; contact or voice mikes. Call after 5:00 P. M.: FLushing 3-6198. Ludwig Weiss, 19-03 147th St., Whitestone 57, L. I.

FOR SALE—Barry (English) 5-string banjo, Leedy (Apollo) plectrum banjo and Bacon & Day (Sultana No. 1) tenor banjo. Will sell for cash or swap for Gibson, Epiphone, Paramount tenor banjo. Allen, 15 Amber Lane, Levittown, L. I., N. Y.

FOR SALE—Gibson Grand Console steel guitar with case and legs. Like new; originally $340.00, must sacrifice for $160.00. George Neubauer, 6831 South Green St., Chicago, Ill. AB 4-7051.

FOR SALE—Buffet Crampon Paris A♭ bass clarinet; practically new, used for symphony orchestra to facilitate passage like an A♭ clarinet; in perfect international pitch; will send for trial. $250.00 C. O. D. Louis Nobile, 12711 Caswell Ave., Los Angeles 66, Calif.

FOR SALE—String bass, ¾ round-back, Czechoslovakian; good condition, excellent tone, used in N.A.B.C. many years; $325.00. Louis Zinn, 1031 19th St., Miami Beach, Fla.

FOR SALE—Fender stringmaster three neck steel guitar with case and legs. Must sell, brand new; original price. $443.00, will sell for $295.00. Donald Aston, 365 North Everett Ave., Scranton 4, Pennsylvania.

FOR SALE—Three B♭ clarinets; 17 keys, six rings, Boehm system. Wood, $40.00; metal double tube, $40.00; metal single tube, $30.00; each has case and in good condition; trial. Felix Marinelli, 65 Gesler St., Providence 9, R. I.

FOR SALE—Contra C double bass machine. Alex F. Horst, 1025 St. Paul St., Denver 6, Colo.

FOR SALE—One B♭ Leblanc symphony clarinet with leather case; two years old, like new, one owner. Lyle Stevens, Route 3, Box 209; Wisconsin Dells, Wisconsin.

FOR SALE—Challenger, Danelectro accordion amplifier; two channels, w/vibrato circuit; $130.00. John Kotch, 9 Coeyman St., Newark, N. J. HU 3-6519.

for trumpet, baritone sax doubling alto sax, tenor sax, trombone, piano, bass and drums. Bob Eberhart, P. O. Box 323, East Lansing, Mich.

FOR SALE—Used dance orchestrations, some over 40 years old. A. Corotis, 4725 North Camac St., Philadelphia 41, Pa.

FOR SALE—King trumpet, like new, with case; a bargain, $75.00 C.O.D. Also Conn saxophone, new model, in good condition; with case, $125.00 C.O.D. William Ibs, 1612 Kentucky Ave., Sheboygan, Wis.

FOR SALE—Large lot of piano music, American and foreign, classical and popular; left by professional musician and teacher; Beethoven, Strauss, Mozart, Bach; sacrifice. P. F. Houpert, Clinton, Connecticut.

FOR SALE—Exhibition model marimba by Musser; 4½ octaves, built-in tuner and metronome, five metal-tipped cases; $1,000; in storage four years. Vida Chenoweth, % Giesen & Boomer, Steinway Hall, New York, N. Y.

FOR SALE—String bass trunk, Central Trunk Co., Phila.; inside dimensions, 77¾" long 30" wide at largest part; good condition, $50.00. L. Blide, 644 West Hollywood, Detroit 3, Mich. TU 3-0259.

FOR SALE—Conn 70-H red brass bass trombone with case, $200.00. Also Conn 80-H trombone with case, $225.00. Both excellent instruments. Allen Ostrander, Bass Trombonist, N. Y. Philharmonic, Carnegie Hall, New York, N. Y.

FOR SALE — Hammond organ, model B, and J. R. 20 speaker; excellent condition, $1,875.00. R. Hark, 97-15 97th Ave., Ozone Park 16, N. Y. Phone: VI 6-0003.

FOR SALE—Old cello purchased from Wm. Lewis & Son; made by Francois Breton, Mirecourt, France. Beautiful tone, excellent condition; with fine bow, $300.00. P. K. Oltman, 916 West Charles, Champaign, Ill.

FOR SALE—Italo American (Chicago), 120 bass, four shift, Gloria model. Retail price $850.00; used only five months, must sacrifice. Excellent condition, very good tone, grey mother of pearl; no reasonable offer refused. Jim Young, 108 South Lakeview, Youngstown, Ohio. SWeetbriar 9-9614.

HELP WANTED

WANTED—Tenor sax, piano, guitar, for top entertaining group; sing parts, young, must travel, neat, reliable. Good steady pay, write, send photo. Thunderbirds, P. O. Box 331, Orange, N. J.

AT LIBERTY — Trumpet player, 28 years old, available for June, July, August. Read, fake, experienced in jazz, shows, old time, symphony, Dixieland. Location or will travel. Don Strohbeen, Oxford, Wisconsin.

AT LIBERTY — Experienced ten-piece orchestra desiring bookings in Florida next August as part of a tour through the south. Write for information to Gene Gabbard, 1317 Hanover St., Hamilton, Ohio.

AT LIBERTY—Experienced bass player desires work in Miami or Jacksonville, Florida, with small group or combo. Play shows, Latin and stroll. Sober, reliable. Jay Dale, 199 Loring Rd., Levittown, L. I., N. Y. PErshing 5-0169.

AT LIBERTY—Club entertainer; play piano and sing; have Spinet Hammond, Leslie speakers, celeste. Work single or with small combo; location. Billy Jones, P. O. Box 341, Freewater, Ore.

AT LIBERTY—Arranger, any style including vocal groups. Vince Bourquin, 1145 S. W. 13th Ct., Miami 45, Fla.

AT LIBERTY—Tenor sax, doubles clarinet and flute. Desires club dates work in New York area. Myron Schechter, 108-10 65th Ave., Forest Hills, N. Y. Phone: TW 7-1064—TW 7-2855.

AT LIBERTY—Vocal group arranger, baritone. Formerly with Modernaires, also was guitarist with Glenn Miller and Ray Anthony. All inquiries answered. Bill Conway, 242 Ashland Ave., Buffalo, N. Y.

AT LIBERTY—Tommy Morris Trio; drums, piano, guitar and clarinet; all style music. Phone YU 7-0517 or GI 8-7477 (Day) or PE 6-7700 (Nite); ask for 4500 group, control card 4583 TSC; Tommy Morris, leader.

AT LIBERTY—Tenor sax, doubles clarinet; desires work with society style combo working in Detroit and vicinity; Local 5 card. Bob Roels, 12939 East Canfield, Detroit 15, Mich. VA 4-4006.

AT LIBERTY—Drummer, open for all engagements; colored, read and fake, good reference; Local 802 card. George Petty, 502 West 151st St., New York 31, N. Y. Phone: TOmpkins 2-0047.

AT LIBERTY—Tenor sax, clarinet, vocal. Big band experience, combos, TV; read, fake; have lib. jkts., stands; sober, pleasant, single, age 35; will travel. Terry Slater, 54 Alvarado, San Francisco, Calif. MI 8-1619.

AT LIBERTY—Experienced guitar player, lead or bass; colored, sing or play rock 'n' roll; will travel. Would like to contact agent or promoter. Tommy Bankhead, 2250 Cass, Apt. 1001, St. Louis, Missouri.

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements. Cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Electric guitarist and singer; desires work in New York area; young, personable, experienced. A. J. Campo, phone TA 7-2899.

AT LIBERTY—Organist; has own full size Hammond; will travel, relocate. 36 years old, plays organ and piano simultaneously, solo; does not sing or entertain. Harry Strat, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. YE 2-6554.

AT LIBERTY—Pianist, composer, arranger. Very experienced, show, dance; fast sight reader, transposer; large repertoire; arrange any style, including choral. Work around N. Y. C. Phil Foote, 705 Carnegie Hall, New York 19, N. Y. JUdson 6-3043.

AT LIBERTY — Experienced modern drummer; neat, young, dependable; desires work with commercial jazz group; few vocals; will travel or relocate. Pierre Langlois, 2096 Addison, Chicago, Ill. IR 8-1361.

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North Texas State College Brass Choir, Leon F. Brown, conductor.

two baritones and two tubas; a large brass choir—eight trumpets, eight horns, six trombones, three baritones, three tubas. In each case the scoring should include necessary percussion. Mr. Brown thinks larger groups offer "diminishing returns."

Robert King, publisher of brass music and formerly leader of the brass choir at Boston University, believes it is better if the instrumentation remain in semi-standardized form. But he describes the typical brass choir as comprising three to six trumpets playing two to three parts; two to six horns, playing two to four parts; three to six trombones, playing two to three parts; two baritones, playing one part and two tubas playing one part.

Ideally, Mr. King says, the brass choir would have about thirty-two players: twelve trumpets; eight horns; six trombones; four baritones and two tubas.

In all of the above suggestions, the cornet may be substituted for the trumpet.

A word about doubling in the brass choir. The very concept of the brass choir demands a full sonority the secret of which is multiple doubling. This is achieved in one of two ways. First, and most usually resorted to, is the writing of a large number of parts with a considerable amount of doubling at the unison and the octave as well as at other intervals (fifths, for instance). A second method involves writing for a small number of parts (four or five) presupposing that the music will be rendered by many players on each part.

Double Trouble

Another interesting item re doubling in the brass choir: Mr. King considers it not only quite ethical to double on brass instruments but suggests that more than two play the same part: "When two are on one part they fight as far as intonation is concerned. However, when three or more play the same music there is a sort of 'mean intonation' established. Deviations from the mean, if not too wide, merely give perspective to the tone quality." Another advantage, he says, of having many players on each part, is apparent in soft playing. Each player can grade his tone down beyond the point where it would be safe if he were playing alone. Brass sections can be made to play an unbelievable *piano* under such conditions. It is therefore actually true that three trumpets or three French horns can play more softly than one.

The brass choir is not only winning a place as an integral unit among the major musical organizations of many of our leading music schools but it is also featured in many summer band camps, with a separate conductor employed to lead it. It is in demand at commencement exercises and for other campus activities. As Clifton Williams points out in the *Southwestern Brass Journal*, by building a small but versatile performing group from a limited student body, the administrator of a small college music department may hope to compete successfully with larger institutions.

Moreover, such a group, being more portable, requires a relatively low operating budget when travelling. A gifted faculty member who desires conducting experience but who is hired in another capacity, can form a brass choir to complete and round out his musical life.

Ideal Workshop

The most telling reason for the popularity of the brass choir lies in the fact, however, that the young performer finds in it an opportunity to develop his playing facility to a higher degree than would be possible through participation in a school band program.

Interest in the brass choir has recently spread to Canada, a country where brassbanding after the style of the British contesting bands has long been a dominant feature. During the Spring of 1955 Mr. Glover was invited to lecture and conduct a brass choir clinic for the annual convention of the Canadian Bandmasters' Association in Waterloo, Ontario. His vehicle was the brass section of the Royal Canadian Air Force Band of Aldershot, and this unit after two days of rehearsal under Glover's baton gave a conception in brass entirely new to the Dominion.

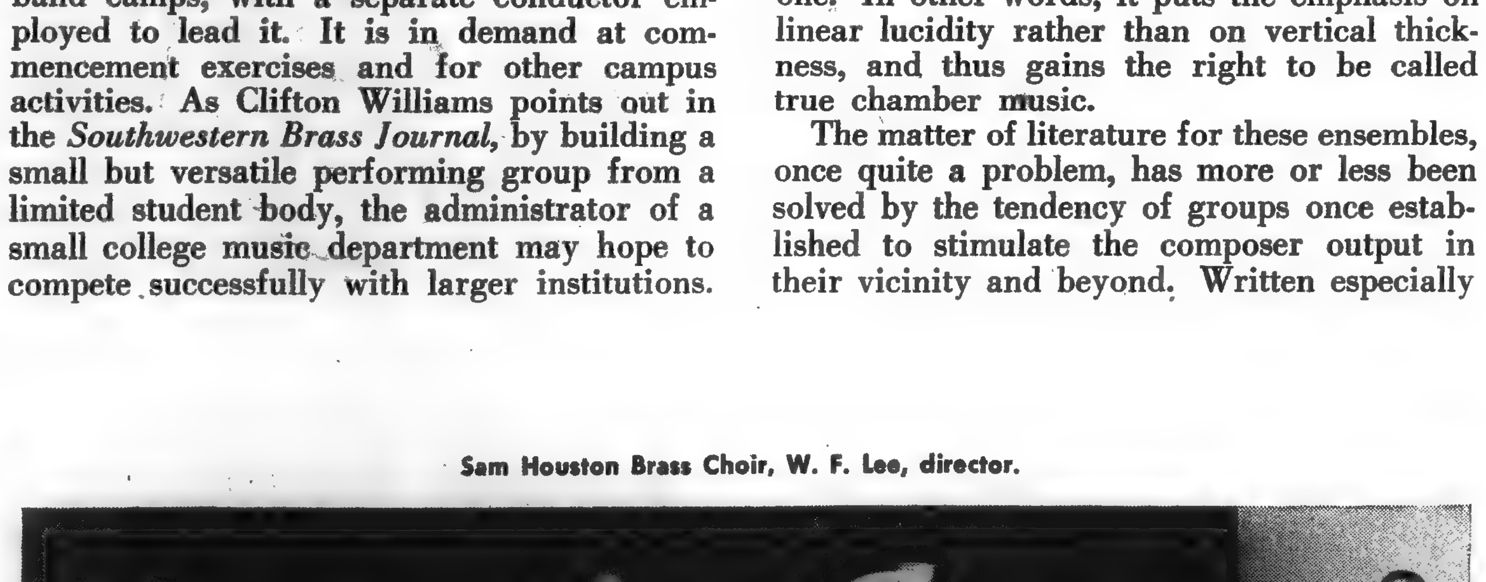
Among the enthusiastic Canadian bandmasters for this new brass medium was Flight-Officer Clifford Hunt, conductor of this band. The Royal Canadian Air Force Band now has a permanently organized brass choir unit which is effectively spreading keen interest throughout Canada.

Ensemble and Choir

The brass ensemble is a still smaller unit than the brass choir, but the number of players is not the distinguishing feature. The real difference lies in that matter of doubling. The brass ensemble requires but one player for each part. It avoids doubling the various parts either by an extra player or by indicating on the score the possibility of using one. In other words, it puts the emphasis on linear lucidity rather than on vertical thickness, and thus gains the right to be called true chamber music.

The matter of literature for these ensembles, once quite a problem, has more or less been solved by the tendency of groups once established to stimulate the composer output in their vicinity and beyond. Written especially

Sam Houston Brass Choir, W. F. Lee, director.



for the New York Brass Quintet, for instance, have been Alan Hovhaness's *Tower Music;* William Mayer's *Essay for Brass and Winds;* Alec Wilder Harris's *Music for Brass;* Frank Wigglesworth's *Brass Quintet;* and Hal Overton's *Fantasy for Brass and Percussion.* The Chicago Symphony Brass Ensemble boasts music written especially for it by Florian Mueller, Robert Sanders, Leonard Bernstein, Richard Dunham, Nicholas Berezowsky, Francis Poulenc, Homer Keller, Wilfred Roberts and Leonard Lebow. To balance its programs, the old against the new, the group goes back several hundred years, choosing works by Gottfried Reiche, Orlande de Lassus, Antonio Vivaldi, Giovanni Gabrieli, Henry Purcell, G. Handel, and J. Haydn.

Irving Rosenthal, French horn in the Los Angeles Brass Ensemble, has made for this group special arrangements of Bach organ preludes and fugues, a work by Debussy and a whole suite made up of excerpts from the piano pieces of Béla Bartók's *Mikrokosmos.*

Many other composers living in the Los Angeles area— Ingolf Dahl, Fred Steiner, Matt Doran, Peter Jona Korn and Normand Lockwood among them—have written special works for the ensemble. The library of the American Brass Quintet consists of the personal collection of Arnold Fromme—some 250 pieces, mostly baroque and contemporary. The group encourages American composers to write for it.

The following quotation from a letter from Samuel Baron, conductor of the New York Brass Ensemble, shows how seriously brass groups take their responsibilities. "I began to get interested in the canzonas of Giovanni Gabrieli and adapted some of them for our use," he writes. "These are masterpieces of polyphonic writing, and sound utterly magnificent in brass choirs. The most striking of all his compositions in this style are antiphonal, which means that the players should be divided into two (or more) groups situated in different parts of the hall and that the audience should hear the music coming at them from different directions. Gabrieli was a master of antiphonal effects and had a true innovator's ear for sound and brilliance. Very often one is put in mind of answering choirs of seraphim and cherubim when listening to this music.

"The antiphonal concept presented a problem for concerts, but still we tried whenever possible to separate our choirs and to give our audiences the impact of being in the middle of the music. This generally meant a lot of extra rehearsal in a given concert setting to find out where to place the second (and sometimes third) choir and to arrange for all sections of the ensemble to play together without time lag. But we always did it cheerfully because we knew the wonderful effect it would have."

Whether one hears brass choirs playing in concert hall, in lobby, in church, or over the radio, it is this exhuberance which tells. A product of our age, its very voice, in fact, brass music is welcomed by hearers of every category and in all parts of the country.

—Hope Stoddard

The Houston Symphony Brass Ensemble photographed with Leopold Stokowski, conductor of the orchestra, and Beatrice Schroeder Rose, who plays with the group for some of the concerts. The instrumentalists, left to right: William Rose, tuba; John Moyes, French horn; Ralph Liese, business manager and trombone; Jack Holland, first trumpet; and Kittrell Reid, second trumpet.

The Cleveland Brass Ensemble. Standing, left to right: Chester Roberts, tuba; Warren Burkhart, baritone; Robert Boyd, trombone; Marvin Ditzert, trombone. Seated, left to right: Charles Hals, trumpet; Harry Mayfarth, trumpet and director; Ray Wass, French horn; Martin Morris, French horn.

MEMBERSHIP OF ENSEMBLES NOT REPRESENTED BY PHOTOGRAPHS

AMERICAN BRASS ENSEMBLE: James Burke, cornet; Carmen Fornarata, trumpet; Joseph Golden, horn; Gilbert Cohen, bass trombone; William Barber, tuba; and Arnold Fromme, trombone.

THE ATLANTA SYMPHONY BRASS ENSEMBLE: John Boer, leader and principal trumpet; James Taylor, second trumpet; Donald Johnson, third trumpet; Herbert Kraft, fourth trumpet; Richard Hansbery, principal trombone; William Hughes, bass trombone; and Eugene A. Rehm, Jr., timpani.

MINNEAPOLIS SYMPHONY BRASS QUINTET: Bernard Adelstein and James Greco, trumpets; Frank Winsor, French horn; Steven Zellmer, trombone; and Paul Walton, tuba.

NEW ORLEANS BRASS ENSEMBLE: Gilbert Johnson and Albert Couf, trumpets; Ned Meredith, trombone; Robert Elworthy, French horn; and Bruce Butler, tuba.

LOUISIANA STATE UNIVERSITY BRASS ENSEMBLE, Paul Louis Abel director: four trumpets, four horns, four trombones, one baritone, and one tuba.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 20 1958

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By JOHN WM. RILEY

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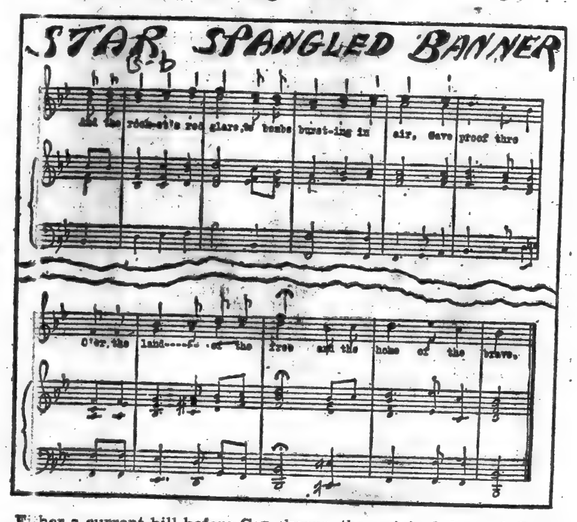

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NEW LEADER
NEW YORK, N. Y.

FEB 24 1958

JAMES

MUSIC

By Hibbard James

Bernstein Plans; Bach Recordings

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NEWPORT, R. I.
Independent
Circ. 12,400

226

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970

APR 20 1958

ART A-9

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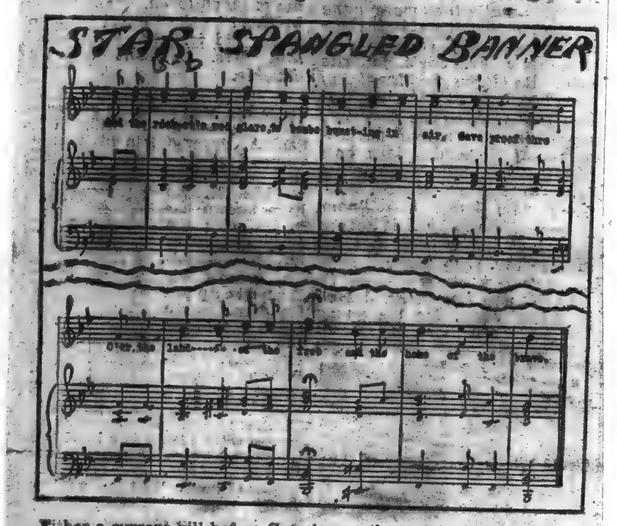

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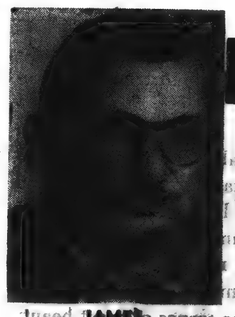

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 16 1958

People to People

"Music hath charms," wrote Congreve, "to soothe the savage breast, to soften rocks, or bend a knotted oak." It may also have the warmth to melt holes in the Iron Curtain.

In Moscow a tall, lanky young Texan, Van Cliburn, has won a tremendous popular ovation, a medal presented by Composer Shostakovitch, and congratulations from Premier Khruahchev for his performance of a Tchaikovsky concerto and other works in an international piano competition.

In New York a company of 106 folk dancers from the Soviet Union, under leadership of Igor Moiseyev, is giving American theatergoers a brilliant program of colorful, vigorous, and tuneful Russian dances which will be seen also in nine other United States and Canadian cities.

These are parts of a formal and informal program of cultural and informational contacts between American and Soviet peoples which promises great good.

The Philadelphia Symphony Orchestra will tour the Soviet Union soon, following a tour two years ago by the Boston Symphony. The chairman of the jury which made the award to Mr. Cliburn was Emil Gilels, Soviet pianist, who recently played for American audiences.

Besides musical contacts, many exchanges of students, researchers, lecturers, and professors are being arranged by American and Soviet institutions of learning. State Department and Foreign Office staffs are at work on possible exchanges of motion-picture films, magazines, and radio broadcasts.

In all these efforts the fact is not to be ignored that a great gulf separates the political tenets and practices of the Communist totalitarian state from those of Western self-governing societies. Marxist bureaucracy undoubtedly tries to project its ideology through the arts; but its hold is bound to be affected in turn by any exposure of Soviet-bloc peoples to capitalistic freedom.

Human beings are such many-sided creatures that they have much to learn from each other and find much to appreciate in each other even if differences of political conviction must be left to one side. American specialists on Russia who have gone to the U.S.S.R. under grants from the Carnegie Corporation report an immense diversity of impressions in contrast to the supposition of a monolithic state.

Possibly the greatest benefit is to be expected from the work of these somewhat matured research students. This summer 20 Soviet youths will come to America in return, and will have the experience of living in American families. In addition, there have been exchanges of industrial, technical, and agricultural groups.

All this may not soothe the acerbities of psychological warfare and it should not lull free men into complacency toward the Communist system. But it should help Western and Soviet-bloc peoples to understand each other better and to submit their differences eventually to the tests of experience and intelligent discussion. "If willingness to enter into exchanges means a strenuous and arduous intellectual wrestling match," said Prof. Henry L. Roberts of Columbia University recently, "that is what as free men we ought to be doing anyway."

News (e)
NEWPORT, R. I.
Independent
Circ. 12,400
MAY 21 1958

Music And 'Music'

Millions of Americans, by no means "long-hairs," "big-domes" or "eggheads," as intellectuals are described by some critics nowadays, are disgusted and all but appalled by much of the "music" currently heard on radio and television.

Rock and roll, and similar cacophony is served up drearily and shrilly, almost to the exclusion of real music. Why? Because, some assert, the big radio and television networks are also in the music and song publishing business, and "plug" the inferior stuff because they believe that is what Young America wants. The networks deny this, and say that the American Society of Composers, Authors and Publishers, which is suing the networks for alleged monopolistic practices in music publishing, is a monopoly, and that the networks have had to fight ASCAP so as to be free to offer the kind of music it asserts the public wants.

The public is magnificently disinterested in fights among the titans, and is concerned only with the fare it can get on its screens and through its radios. This is, as a rule, pretty dreary trash just now. Many declare there has been a steady deterioration of music on the air waves for at least a half dozen years. For whatever the reason, the noises heard these days from radio and TV sets are loud, discordant and at times degrading, and bear about as much relation to real music as a wornout hand organ bears to the Boston Symphony Orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,354
APR 14 1958

There's No Musical Curtain in Russia

It is gratifying to read of the triumph of Van Cliburn, the 23-year-old American pianist who wowed the Russians in the Soviet Union's international Tchaikovsky piano competition. We can take satisfaction in the fact that a product of United States musical education can outplay the best of the young Russians on their home grounds and in their own musical literature. It is a feat as remarkable in its way as would be the victory of an American over a Russian in chess.

Beyond the pride his countrymen can take in young Cliburn's achievement, there are several even more hopeful signs. One lies, first of all, in the fact that the American's success was possible at all. It is an indication that cultural freedom in the Soviet Union is somewhat greater than it has been in the past. If all art were bent into the service of the state, as was the unvarying custom in the days of Stalin, then Cliburn would not have stood a chance. The judges would have selected a contestant with unimpeachable Communist credentials—possibly the representative from Red China if the diplomatic objective of the moment was to woo the satellites.

Another hopeful sign was that Cliburn was an enormous popular success. After his first public appearance he was taken into Muscovites' hearts, called "Malchik from the South," and mobbed by fans, autograph-seekers, and flower-bearing Soviet bobby-soxers. That he is an out-and-out representative of the capitalistic system, being the son of an oil company official and the recipient of aid from a Rockefeller fund, evidently makes not the slightest difference to the Soviet citizenry. They appreciate musical talent, wherever it may be found.

This, of course, is not a new discovery. The success of the Boston Symphony Orchestra and of the "Porgy and Bess" troupe in Moscow, to name two recent examples, has already attested to the power of music as a language that transcends national boundaries and warring ideologies. And happily, both the State Department and the Kremlin have agreed to a stepped-up cultural exchange that will send more and more BSOs and Bob Hopes to Moscow, more Russian violinists and ballet companies to this country.

With the ordinary citizens of both countries baffled by each others' language, with statesmen of both countries working at cross-purposes, unsure of each others' intentions (and distrusting them in any case), it is fortunate that there is this other avenue of communication leading directly from one people to another. The real significance of Van Cliburn's achievement is as a reminder that we should keep it open.

Morning Globe
BOSTON, Mass.
Independent
Circ. 225,162
MAY 7 1958

Fuller Will Disposes of $10-$12 Million

An estate estimated between $10 and $12 million was left by former Gov. Alvan T. Fuller, it was disclosed yesterday with the filing of his will in Suffolk Probate Court. The 80-year-old philanthropist died suddenly Apr. 30.

Included in the will and designated through the Fuller Foundation were charitable gifts in excess of $575,000.

Residue of the estate after bequests was divided equally between his widow, the former Viola Davenport, and their grandchildren.

The stock owned by Fuller in the Cadillac Automobile Co. of Boston went to his son, Peter.

The bequests included $50,000 each to Boston College, Holy Cross, Boston University, Tufts College, Bates College, the Boston Symphony Orchestra, Massachusetts General Hospital, Museum of Fine Arts, Children's Hospital, and New England Baptist Hospital.

Other bequests were: $5,000 to St. Theresa's Church, Rye Beach, N.H.; $15,000 to Our Lady of the Miraculous Medal [illegible], Hampton, N.H.; $10,000 each to the Morse Class of the First Baptist Church of Malden, Dartmouth College and Tuskegee Institute; $5000 to the Union Chapel, Rye Beach, N.H.

Provides for Mrs. Fuller

The will, filed by Atty. Gaynor K. Rutherford, stipulated that the ex-governor's widow receive all the jewelry, household effects and furnishings, and have the use for life of the estate at Rye Beach.

After her death, the estate will go to the Fuller Foundation.

His daughter, Mrs. Lydia Fuller Bottomley, and his son, Peter, also receive part of the New Hampshire property.

Bequests of $25,000 each were provided for Martha Fuller Talbot, Samuel Spring Talbot 2d, Alicia Talbot, Margaret Harrington and Theresa McDonald.

A $10,000 bequest was provided for Manola Richardson of Wakefield; $5000 for Constance Cram of Newton, and $2500 each to Charlotte Fuller Eastman and Louise Fuller of Norwich, Ct.

Employees receiving bequests included LaVina Dickson of Boston, $10,000; Robert Taylor of Boston, $5000; William Godfrey and Viola Gilman of Rye Beach, Bridget McGrath of Boston and Stanley Troy of Arlington, $2500 each; Mary Rooney and Constance Fields, both of Boston, $1000 each.

Named as executors and trustees were his wife and sons, Peter and Alvan Jr.

227

SAN ANTONIO, TEX.
LIGHT
Circ. D. 106,194 - S. 134,721
MAR 6 1958

Around the Plaza

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The league report also made much of the fact that six of the eight top box office leaders, including the San Antonio Symphony, have American-born conductors. Along with Munch and the Boston, the other exception is Leopold Stokowski and the Houston Symphony. Houston ranked fifth in the season ticket percentage tally.

Arthur A. Bain, the assistant cashier, rounding out 30 years with the National Bank of Commerce.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,988
MAR 18 1958

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"The foundation's new recording of the Star Spangled Banner will fill a serious vacuum," said Superintendent Heath. "Although high - fidelity was introduced 1947, this is the first high-fidelity rendition of the Star - Spangled Banner to appear on a single disc."

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Grand Junction, Colo.
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Circ. D. 15,964 - S. 15,820
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Although foreign born conductors outnumber Americans almost two to one among the nation's 26 major orchestras, a comparison of season ticket sales for the 1956-57 concert season shows that six of the 10 leading orchestras had American conductors. Nine of the orchestras have American born and trained leaders; the other 17 are foreign born and trained, although some are citizens long identified with American musical life.

Boston Symphony, with Charles Munch as conductor, led the first in ticket sales according to percentage of population. Other foreign-born conductors on the list are Leopold Stokowski of the Houston Symphony, fifth; Joseph Krips of the Buffalo Philharmonic, ninth, and Enrique Jorda of the San Francisco Symphony, tenth.

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NEW YORK, N. Y. TIMES
MAR 9 1958

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Danny Kaye Conducts Without a Stick. Just Like Stokowski and Ormandy

By HAROLD C. SCHONBERG

THE New York Philharmonic, never the one to pass up genius, has captured the services, for half of tomorrow night's Pension Fund concert, of a guest conductor of the Israel Symphony, the Stockholm Radio Symphony Orchestra, the Philadelphia Orchestra, the Boston Symphony and the Dallas Symphony. This is a conductor whose press notices have burned a hole in any newsprint in which they have appeared and who has given the whole orchestral world a new, and different, standard of accomplishment.

Danny Kaye.

He gets his results the way inspirational conductors do—by force of personality. He does not read a note of music or use a baton. "Ormandy, Stokowski and I are among the few left who don't use a baton," he says. The podium crept up on him, rather than the other way around. Five or six years ago he attended a rehearsal of the Dallas Symphony, and Walter Hendl, the conductor, turned the men over to him on the spur of the moment.

"What a feeling of neurotic power!" exults Mr. Kaye. "You stand in front of a hundred guys and they pick up their instruments."

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He pushed his hat well over his eyes, spoke in a tremendous dialect, and was introduced to Mr. Cioffi as first clarinetist of the Buffalo Symphony. "A very good performance," he told the clarinetist. "The last movement was maybe a little slow? You maybe use your breath wrong? When I play the Mozart I take a deep breath in the last movement and play it all in one breath, and then you have a legato. You using one of Benny Goodman's clarinets?" Mr. Cioffi's eyes began to roll dangerously. "But . . . but . . . but . . .," he said.

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MUSICAL COURIER
NEW YORK CITY
FEB 1958

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Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311
MAR 23 1958

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Greater Boston is a rich industrial area, and our greatest blessings are our able management staffs and competent, skilled craftsmen. Our commerce and industries are strong financially and managed by men of daring who also have the perseverence for long range programming.

228

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LIGHT
Circ. D. 106,194 - S. 134,721
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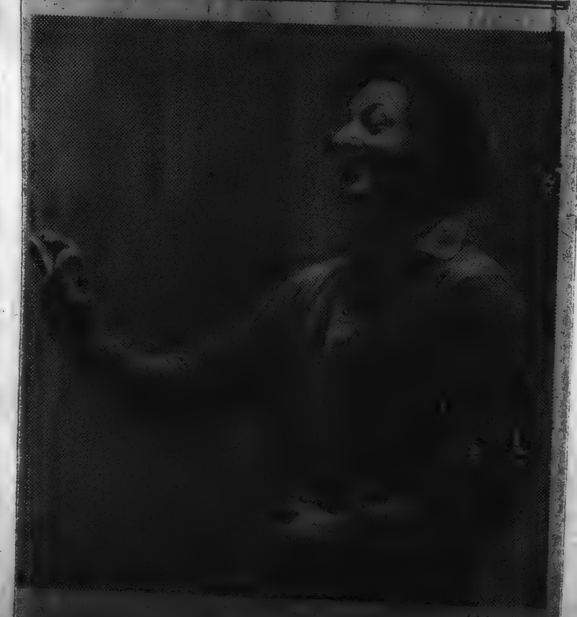

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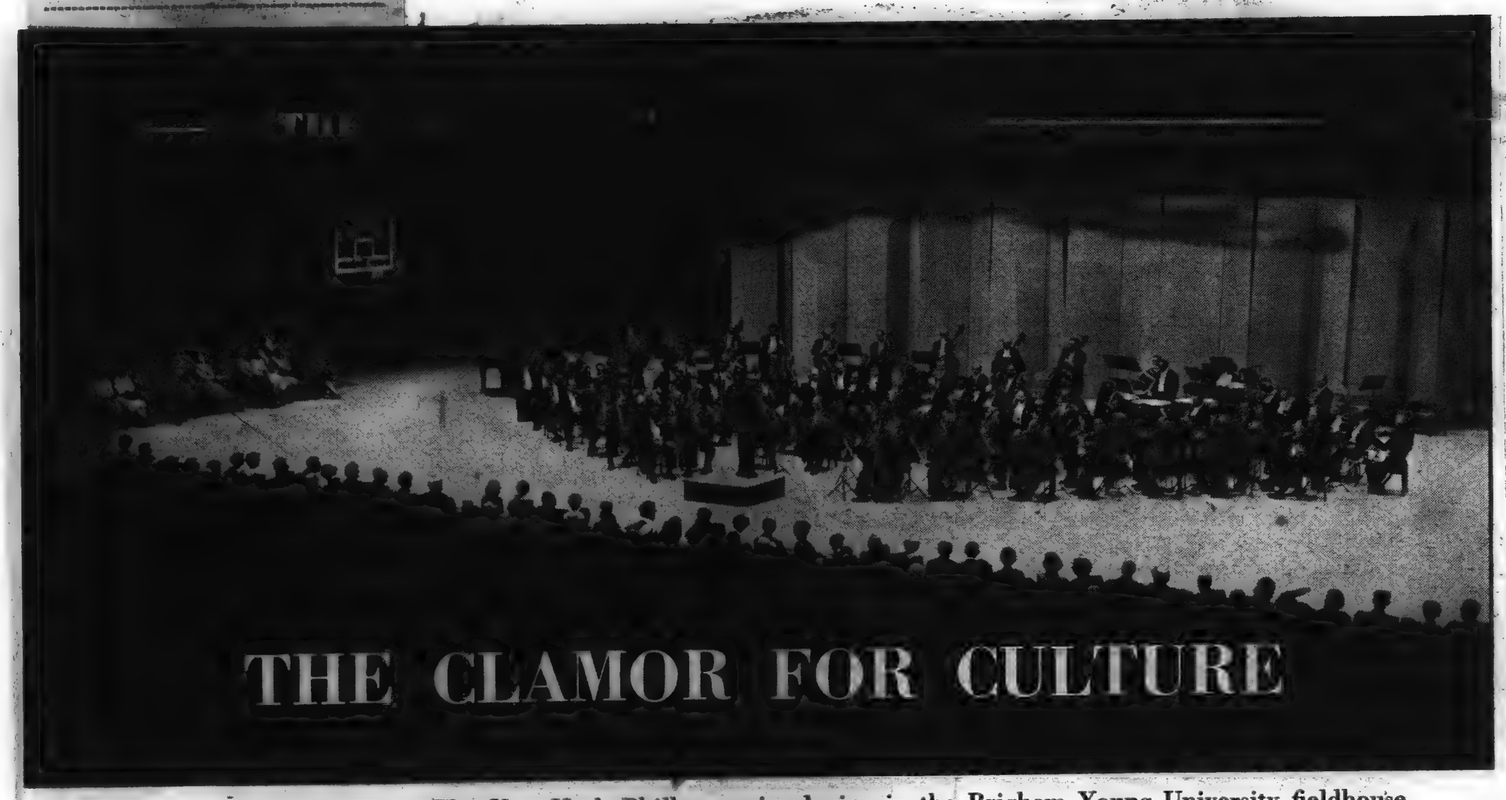
NEWSWEEK
NEW YORK, N. Y.
FEB 10 1958



THE CLAMOR FOR CULTURE

Way out West: The New York Philharmonic playing in the Brigham Young University fieldhouse

Unmistakably, America is in the grip of a revolution that reaches into every city, town, and village in the land.

In three preceding articles of the NEW AMERICA *series* NEWSWEEK *has examined the way the nation's face is changing as the cities press toward Suburbia and the suburbs toward Exurbia.*

In this report the editors probe another dramatic upheaval in American life: The new cultural boom in art, music, dance, and education.

TO NO one's surprise, the U.S. has long been the world's largest consumer of such material adornments as bathtubs, telephones, air-conditioners, and automobiles. The rest of the world knows this, envies it, and is apt to disparage this happy circumstance by charging that America has neglected the spiritual for the material, the cultural for the comfortable.

The charge, however, will not stick. It has suddenly become clear that the U.S. is also the world's largest consumer of culture. A few staggering statistics suggest how vast the nation's appetite for the arts has become:

▶More than 55 million Americans roam through art galleries and museums each year.

▶Since 1939, about 2 billion paperback volumes have been bought from the counters of book and department stores and the racks of newsstands and drugstores.

▶Some $400 million worth of records were sold last year, about one-third of them classical, while the burgeoning hi-fi industry reckons that it sold nearly $500 million worth of amplifiers, turntables, speakers, and other bits of tweeting and woofing equipment to acoustical purists.

If the number of Americans who have been caught up in this clamor for culture is impressive, their distribution across the country is even more so. Far from cities like New York, Boston, and San Francisco, which have long been highbrow citadels, they can be found in Wichita, Kans. (where 300 high-school students have recently volunteered for an extracurricular course on the Great Books); or Rangely, Colo. (where 467 musical citizens out of a total population of 808 raised a $2,250 kitty to get a concert series for the town); or Birmingham, Ala. (where this week, visitors from all over the South are enjoying the city's seventh festival of arts; see page 100).

To join the great symphony orchestras which have flourished in Boston, Philadelphia, Chicago, and New York, thriving groups have sprung up in such towns as Rexburg, Idaho (population: 4,253), and Glendive, Mont. (population: 5,254). Throughout the land more than 6,000 amateur painters are studying their craft by mail order with Norman Rockwell, Ben Shahn, and other notables of the Famous Artists Schools in Westport, Conn. Columbia Artists Management, which has long purveyed culture to the hinterlands through its series of virtuoso recitals, confirms this massive trend toward the arts. As Columbia vice president André Mertens puts it: "We have definitely passed out of that feeling of the '30s that culture is sissy stuff."

Readers at Dawn: In New York, skeptical vice presidents at WCBS-TV were amazed when 120,000 bookworms sleepily turned to their television sets at 6:30 every weekday morning for the "Sunrise Semester," a college-level literature course conducted by Prof. Floyd Zulli Jr. of New York University. After his first lecture on Stendhal's famous novel "The Red and the Black," bookstores were deluged with orders for this French classic. "I'm sick unto death with that old wives' tale 'Americans don't read'," said Zulli this week. "If they don't then I and my 120,000 [viewers] are fooling each other and/or [we] are arch un-Americans."

What has caused the great culture boom? In part it can be explained in numerical terms:

▶U.S. population has surged from 122.8 million 28 years ago to 172.8 million today, putting more people in the culture market. In the same period, hypoed by the GI Bill, the total college population has grown from 1.1 million to more than 3 million.

▶The average work week was reduced from 50 hours in 1929 to about 39 hours this year, giving Americans more leisure time not only for puttering around their homes and playing in the great outdoors but for cultural and self-educational activities as well.

▶The average family income rocketed from $2,340 in the prosperous year of 1929 to more than $6,000 last year.

Yet behind these statistics deeper, more elusive forces have been at work. Leonard Freedman, head of the liberal-

bama Labor Council, puts it: "I don't know a man in the mills who isn't seeking

the attendance [illegible] has grown from a mere 13,000 to 105,000

the art museum, has had a similar ex-

its sixth year, performs to an enthusiastic crowd that throngs the 3,200-seat Temple Theater.

While the women of the community, like Mrs. Bush, her daughter Gage, and Mrs. Roberts, kindled the fire of culture, the business leaders have heaped on the fuel—money. "We've got to support the city's cultural [illegible]" says Thomas M. [illegible] Alabama Power [illegible]ilege."

Newsweek
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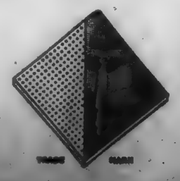

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The girls are also learning that on a Marchant every number touched appears in one of three dials, not just the keyboard. They have continuous visible dial proof of all entries—and of

What's happening in Mrs. Martens' department?

Paintings and Pig Iron: Birmingham Booms . . .

Glittering in a fresh coat of aluminum paint, the 55-foot-high statue of Vulcan, the blacksmith, looks down from its limestone perch on Red Mountain. Below, wrapped in a pall of soft black smoke, sits Birmingham, Ala., a steelmaking city of 615,000 people. For twenty years the pig-iron statue of Vulcan has served as the symbol of Birmingham's brute strength and mighty industrial output (about 4.5 million tons of steel last year). But Vulcan hardly represents the spirit of the community these days. For down in Jones Valley, the emphasis is now on art over ore, on painting over pig iron.

This week, and continuing to Feb. 15, Birmingham is enjoying a dramatic display of its cultural growth as it moves through its seventh "Festival of Arts"—an elaborate series of some 75 events which range through all the arts.

Starting last month with the handsome Venetian Beaux Arts Ball, which netted the city art museum some $15,000, the festival will be attended by more than 100,000 people from Birmingham and other parts of the South. Before the artistic jamboree is finished, there will have been chamber-music recitals, a performance of T.S. Eliot's "Murder in the Cathedral" (played by the Town and Gown Players in the Episcopal Church of the Advent), and a memorial concert for the late Arturo Toscanini.

Vitality: Though the festival is the high point of the year, Birmingham exhibits a continual cultural vitality which gives the lie to the late H.L. Mencken's cranky and ill-considered wisecrack: "The South is an intellectual Gobi."

As Leroy Lindsey, the 40-year-old secretary-treasurer of the AFL-CIO Alabama Labor Council, puts it: "I don't know a man in the mills who isn't seeking

Newsweek

Mrs. Roberts asks a Birmingham businessman for support of the arts

something beautiful, even if he just plants a seed of corn and watches it grow. I've seen these guys and their wives at concerts and ballets."

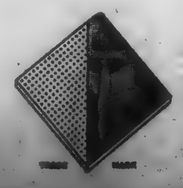
Mayor James W. Morgan boasts that he attends all of Birmingham's cultural events. His office in City Hall is above the quarters of the art museum which now houses an elegant Kress collection with works by Italian masters from the fourteenth to the eighteenth centuries. Along with the 50,000 who stroll through the galleries each year are traffic violators (who wander in while searching for the clerk's office) and Mayor Morgan himself. "I don't know much about art," he chortles, "but I love to look at it."

Music and literature in Birmingham are enjoying similar booms. Since 1949, the attendance at symphonic concerts has grown from a mere 13,000 to 105,000 last season. Meanwhile, sales of LP classical records and musical instruments have shot up more than 100 per cent. Book borrowing from Birmingham's public library has doubled; now the library circulates 2.2 million volumes—more than any other in the South.

A by-product of all this cultural ferment is that the artists themselves have come to enjoy a new status. "After my first youth concert," symphony conductor Arthur Bennett Lipkin said, "a man stopped me on the street and said: 'My child has been to your concert. Can I put my car at your disposal?' "

When Lipkin, a British-born violinist, first took the orchestra helm in 1948, the symphony was operating on a $33,000 budget. This season it is $131,900.

Richard F. Howard, the director of the art museum, has had a similar ex-



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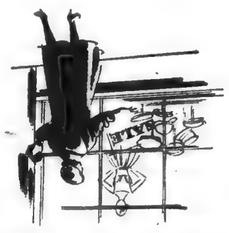
Expert on Automation . . .



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MODERN Mrs. America has learned a lot about automation as she moves about her kitchen.

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This two-way payoff is the result of a versatile timer switch developed years ago by Mallory to mastermind the operation of the first automatic washing machines. Mallory has since developed a complete line of timers to provide a single control for operation of the new combination washer-dryer.

Now Mallory timers are going to work in vending machines that cook to your order . . . offer low-cost automatic control for products ranging from test equipment to bowling pin setters.

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ican people have learned a great deal about music in the last 30 years," says Jacques Barzun, Dean of the Columbia Graduate Faculties and lively critic of the arts. "The demand for showy pieces is much less than in the heyday of Kreisler and Paderewski. The public will even tolerate moderns like Milhaud and Schönberg."

"They may say 'that Hindemith piece stunk'," reports the manager of the Louisville Symphony, "but they don't say 'You shouldn't have played it'."

Only a few years ago, the art of Pablo Picasso seemed too revolutionary for the taste of the average visitor to a museum. Last summer, when the Museum of Modern Art in New York celebrated the Spaniard's 75th anniversary with a huge retrospective show, more than 200,000

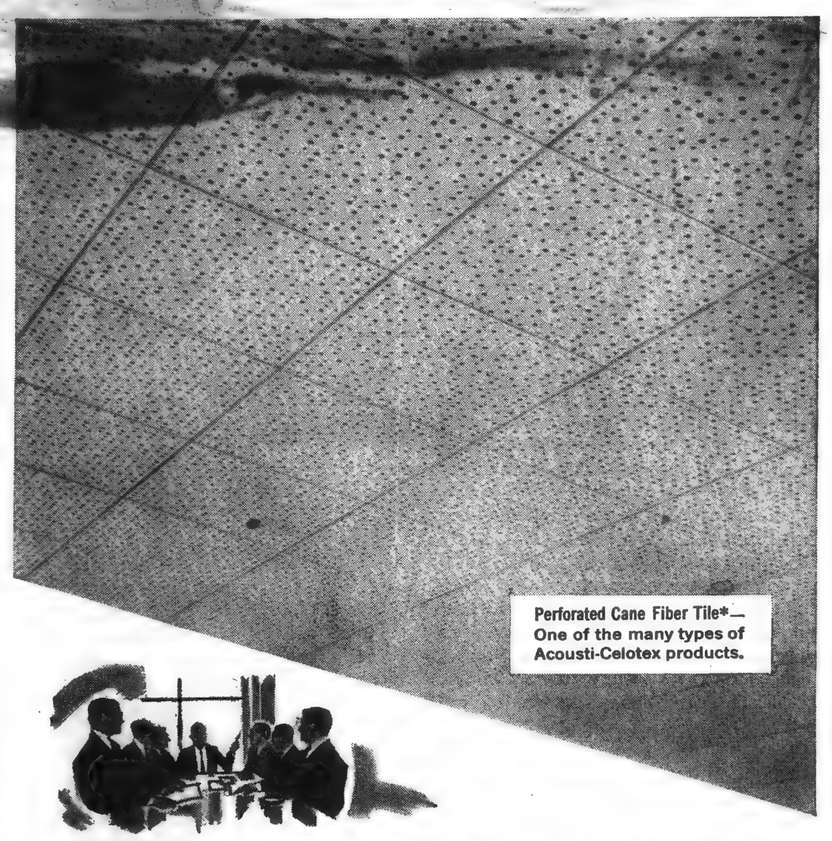
. . . With Culture

perience. When he arrived in Birmingham in 1951, the museum board of directors handed him a budget of $16,000 and told him to gather an art collection for the north wing of the new City Hall. "There was nothing but windows and blank plaster walls," he recalls. "By city ordinance you couldn't even drive a nail in the wall."

Three months after his arrival, he opened a show of 150 paintings representing three centuries of European art. He also has snared the Kress collection. Best of all, after decades of aborted efforts to move out of the City Hall, the Pirmingham art collection will now find a home in a modern travertine and green granite, two-story museum.

Boosters: To help such hard-driving professionals as Howard and conductor Lipkin carry on the cultural revival, Birmingham leans on the influential Birmingham News (which has supported the arts with contributions and front-page reviews), and a devoted squad of amateurs. Among the most active are Mrs. Morris Bush and Mrs. David Roberts III, both members of the city's 53-year-old Music Club. Mrs. Bush, one of Birmingham's social leaders, and her 26-year-old daughter, Gage, founded the Civic Ballet, a troupe of 32 dancers. Gage Bush is the company's winsome prima ballerina. The ballet, now in its sixth year, performs to an enthusiastic crowd that throngs the 3,200-seat Temple Theater.

While the women of the community, like Mrs. Bush, her daughter Gage, and Mrs. Roberts, kindled the fire of culture, the business leaders have heaped on the fuel—money. "We've got to support the city's cultural [redacted] says Thomas M. [redacted] Alabama Power [redacted] ilege."



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The New York Graphic Society routinely markets 20,000 Picasso prints annually at $15 each. Its sales have doubled to $1 million since 1947, and director John Shultz is gaining new respect for the taste of his clients.

Balletomanes: To turn to another art, WQED-TV in Pittsburgh has rerun one of its films, "A Dancer's World," an erudite briefing on modern dance by Martha Graham, because of persistent demands from those who missed it when it was shown the first time.

Though it may be hard to find tickets sometimes, the production of new and different works has kept pace with the popular demand in music, art, and dance. But mass appreciation has outdistanced the supply in at least one traditional area in which a great civilization shows its best face. This is architecture. "The quality of our output hasn't grown with the love of good building," complains Seymour S. Goldstein, a young Chicago designer of homes and factories.

Though Goldstein goes on to suggest that there is a Gresham's law of architecture whereby bad designs drive out the good ones, enough startling new structures have recently gone up to encourage even the most pessimistic critic of the cultural tastes of Americans.

In New York, for example, amidst a hullabaloo of conflicting opinions, German-born Mies van der Rohe's bronze-clad House of Seagram on Park Avenue has been occupied since December. True, not everyone liked it, but the very controversy was a sign of the lively state of American architecture. Farther uptown an even more vehement debate was in the making as Frank Lloyd Wright's top-shaped ($3 million) Solomon R. Guggenheim Memorial Museum slowly took shape on Fifth Avenue.

Patrons: Whatever their merits, these two buildings point to an unprecedented development in this cultural revolution which has caught America in its grip. The corporation and the foundation have become the twentieth-century counterparts of the great patrons of the past. They not only commission buildings of the most advanced architecture, but their interest extends to painting, music, and to many extraordinary educational experiments.

Just as General Motors had Eero Saarinen design its $100 million Technical Center outside Detroit, Chicago's Fromm Music Foundation has commissioned and paid for the performance (and in some cases recording) of new works by composers such as Lou Harrison, Alan Hovhaness, and Wilhelm Killmayer. In the interest of good public relations and elegant advertising, Pepsi-Cola, Dole Pineapple, Container Corp., and General Dynamics have all played patron to painters for new works. The "Painting of the Year" contest sponsored by the Atlanta Paper Co. in Georgia has become an institution which attracts 1,000 entries a year.

Quite aside from its role as patron, big business sometimes tries to uplift the cultural level of its workers. The Western Electric Co., manufacturing arm of AT&T, hands its employes handsome free copies of booklets bearing full-color reproductions of the art of Rembrandt, Velasquez, van Gogh, Cézanne, and Toulouse-Lautrec. Some 725,000 copies of the reproductions and commentary on the artists' work were published for Western Electric by New York's Harry N. Abrams, whose firm prints art books ranging in cost from de luxe $25 editions to 50-cent paperback editions. Abrams also is publishing pamphlets for General Motors, Pacific Telephone & Telegraph Co., the Socony Mobil Oil Co., and the Ethyl Corp.

Businessmen: If the corporations water the cultural soil of the nation by sprinkling it with dollars, they also have come to enjoy its fruits in greater amount than ever before. Led by president Charles H. Percy (University of Chicago, '41), 36 top managers of Chicago's Bell & Howell Co. not long ago spent a weekend in the plush Fin 'n' Feather Club airing their thoughts on some required reading. Their homework had included Aristotle's "Ethics," Rousseau's "Discourse on Arts and Sciences," and Arthur Miller's "Death of a Salesman."

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Workers: Labor unions, too, have moved to satisfy the growing demands of their members for cultural and intellectual satisfaction. For years, the United Steelworkers were content to coast along with union-sponsored "bread-and-butter courses" in collective bargaining. Last summer, the union spent nearly $2 million at 30 state universities for learning of another sort. At Penn State alone, 650 rank-and-filers studied history, English, and the arts for five weeks with the union paying tuition, expenses, and wages lost from work. The International Ladies' Garment Workers Union has long been tutoring its members in everything from dramatics to painting.

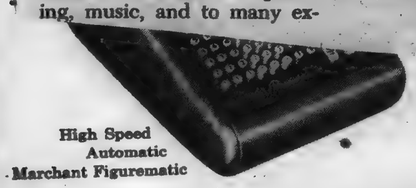
The movement toward adult education has become one of the most conspicuous features of American life in the past decade, taking forms which at times seem quite unexpected. Surveying the demand for cultu[illegible] ago, the Ford

Readership

Cranky critics of U.S. culture like to observe that Americans rarely read books. The latest facts contradict this often-made charge. Library circulation has jumped 22 per cent in the past seven years. Publishers printed 10,561 new titles last year, and sold many of them in 7,700 outlets in 2,201 cities across the nation. Consumer spending for books rose from $504 million in 1952 to $592 million last year.

Newsweek—Bob Brower

Record boom: Acres of albums



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230

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JAN 17 1958

Soviets Print Story

Hynes Proposes Mayor Exchange

By Richard L. England
Staff Writer of The Christian Science Monitor

Mayor Hynes has proposed an exchange between 10 American and Soviet Mayors which he frankly says he hopes will win him a trip to Moscow.

His proposal came to light when the Soviet daily, Soviet Russia, yesterday printed the story of an interview between Mayor Hynes and Vcevolod Parkhitko, special correspondent for Soviet Russia and interpreter for Leonid Kogan, noted Soviet violinist.

The fact that a Soviet government-controlled newspaper carried the story is significant. It could mean that the Soviet government has decided that the time has arrived for another cultural exchange — but this time on a lower political level.

Interview Arranged

Mr. Parkhitko visited with Mayor Hynes for more than 10 minutes at City Hall on Jan. 13. Later that evening, Mayor Hynes was given an opportunity to check the story at a function at the Sheraton Plaza Hotel in Boston, where the Soviet correspondent was staying.

The interview was arranged by R. Laning Humphrey, press representative for the Boston Symphony Orchestra.

The occasion of the Soviet duo's trip to Boston was Mr. Kogan's appearance as guest violinist with the Boston Symphony on Jan. 10 and 11.

In his own words Mayor Hynes explained:

"It was something I threw out myself. He asked me what I thought might be one way to create better relations between countries.

"I told him that I thought one way would be an exchange of Mayors—a group of 10 Mayors from all sections of the country—who could go over there and be permitted to go anywhere they wanted and interview anyone they wanted.

"Then 10 of their Mayors could come to the United States and do the same thing.

"All of the Soviet Mayors, of course, are Communists. If 10 of them come to the United States there is no chance of their infecting us with their political beliefs but there is great danger of us infecting them with democracy.

Good Faith Questioned

"I emphasized to him that this was merely a suggestion. If it is to come to pass the State Department would have to give its approval.

"I told him that Mayors are not concerned with the high-level matters that engage the diplomats of the two countries.

"I also said that while Mr. Eisenhower is being criticized here in this country, the American people to a man are behind him in his desire for peace.

"But not peace at any price. I warned him that the American people didn't have much faith in their good faith, particularly since Korea. I think it annoyed him to be told that point-blank.

"I said the American people didn't have much faith in the intentions of their leadership.

"I also said I didn't think the Mayors could finance their own journey. It would have to be financed by some group—some peace foundation. I said that perhaps this would be true of their own Mayors also.

"He wanted to know why Mayors, and I told him that Mayors are a little closer to the people than are Governors and other public officials."

"I told him that we didn't look with too much favor on their so-called freedom of the masses. Here in this country the people can worship as they wish. I said. There is also freedom of the press—freedom to criticize men in public office who expect to be criticized. This is part of the American system."

Mayor Hynes said that the Soviet correspondent spoke English and that he was youthful, "alert," and "quite intelligent."

An anecdote of the encounter between the Soviet correspondent and Mayor Hynes was added by Mr. Humphrey.

Korea Experience

When Mr. Parkhitko asked why Americans mistrusted the Soviet Government, Mr. Hynes retorted, referring especially to Korea:

"I believe we learn by experience. Are you married?"

"Yes."

"Do you have any children?"

"Yes, a boy."

"Then you know that if a child puts his hand on a hot stove he will learn from that experience and never do it again."

Mr. Humphrey was the only other person present in the office with the Mayor and Mr. Parkhitko.

Mr. Humphrey said that Mayor Hynes launched into his proposal for an exchange of Mayors after telling the Soviet writer of the success of a previous tour he had taken with a group of American Mayors through Europe and the Middle East several years ago.

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VOGUE
NEW YORK, N. Y.

NOV 1 1957

PEOPLE ARE TALKING ABOUT . . . *Those without Shadows*, the new Françoise Sagan novel, a dreary ring-around-a-rosy with nine characters, most of whom keep complaining of boredom, both in and out of bed. . . . *Time Limit*, a fascinating movie, like an argument that is impossible to stay out of, with strong performances by Richard Widmark and Richard Basehart. . . . The Saturday night concerts of the Boston Symphony heard live in New York on WQXR from Boston. . . . Cecil Beaton's book, *The Face of the World*, in which he wrote about Arthur Miller's [illegible] reaction to some Beaton photographs of Marilyn Monroe: "That loony babe."

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

APR 27 1958

FROM TH

To the Radio-Television Editor:

IT was reported recently in The New York Times that the Columbia Broadcasting System has arranged to broadcast the Saturday evening concerts of the New York Philharmonic next year, instead of those given at the traditional Sunday afternoon time.

I wish to protest against this decision to move the broadcast to Saturday evenings. This new time will provide airings of only those concerts that are held on Saturdays and that do not occur weekly as do the Sunday afternoon series.

This new hour will conflict with the live broadcasts of the Boston Symphony concerts which WQXR has been sponsoring this season to the delight of thousands who have been mourning the gradual loss of good music from national broadcasting.

A few years ago C. B. S. tried an experiment by which taped recordings of the Philharmonic concerts were aired one week later. This proved very unpopular and the network reinstituted its former schedule. A similar situation could be averted if the public aired its objections to the new decision. * * *

SHERMAN D. SPECTOR,
Assistant Professor of Social Studies, New York State College for Teachers.
Albany, N. Y.

BERKSHIRE EAGLE Oct. 5, 1957

A 'Live' BSO on the Air

Before the advent of mass television U.S. radio dials, especially on the weekends, offered an astonishingly full diet of "live" symphony programs in whole or in part. For years, the full program of the New York Philharmonic Sunday afternoon concerts in Carnegie Hall could be easily heard over the Columbia network in this area. There was distinguished musical commentary on the works played with a minimum of advertising. And what commercial announcements were aired were invariably brief and in good taste.

A weekend radio listener was also able to hear full length concert broadcasts by the Philadelphia Orchestra (on the Mutual Network, Friday afternoons); the NBC Symphony Orchestra (on Saturday nights, later on Sunday afternoons); the Detroit Symphony (on ABC Sunday evenings); and the Cleveland Orchestra (Saturday afternoons, on CBS).

Strangely, however, the musically puissant Boston Symphony Orchestra under Koussevitzky was missing from among this list. For those were the days when non-union status of the orchestra kept it off the national airways.

Because of the nature of the beast, television has given symphony music the go-by. In fact, all serious art, with a few notable exceptions, has been lost in the soap flakes and beer suds. With the exception of the Texas Oil Company which has gallantly stood by the Metropolitan Oil Company, most of the other American industrial giants have dispensed, at least on a national basis, with sponsoring serious music for home listeners and viewers. Whether there is good reason for failing to do so is beside the point; some of them no longer do what they once did.

So it is with great interest that we read that the *New York Times* radio station, WQXR, on both its AM and FM facilities, starts tonight broadcasting from Symphony Hall, Boston, the complete regular Saturday night programs of the Boston Symphony Orchestra. It is nice to see an unfortunate trend reversed. It is gratifying to know that a newspaper which stands aside and apart in excellence of all the world's newspapers, selects the BSO for broadcasting. In Berkshire we have always felt that the orchestra was aside and apart in eminence of all the great artistic organizations in the nation.

To what extent and with what fidelity, the music will be heard tonight in Berkshire is dependent on many factors. But at least in the metropolitan New York listening area which is the greatest American music market we Tanglewood fans know that we are sharing with our more numerous brothers a very precious thing.

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

Stereo Beat For WCRB Via Hub Symphony

BOSTON — Local station WCRB (AM and FM), which has been airing regular stereophonic broadcasts for the last four years, chalked up a first last month, when it carried a complete series of live concerts in stereophonic sound by the Boston Symphony Orchestra, conducted by Charles Munch.

The only station in greater Boston to offer stereo broadcasts, WCRB now offers 12 hours per week of stereo music shows. Station manager Richard L. Kaye developed WCRB's special stereophonic reproduction equipment himself three years ago.

The station's stereophonic tape library now lists over 325 tapes, more than half of which were produced by WCRB engineers. Among some 180 produced by the engineers are tapes featuring such outstanding New England groups as the Yale Glee Club, Harvard-Radcliffe Choral Society, etc.

The station stimulates sponsor interest, via special stereo spots. For instance, WCRB produced a special stereo record of the new Plymouth auto's sound for the Northeast Plymouth Dealers Association, which sponsors a segment of the stereo-sound show, "Sunday Afternoon at the Symphony."

MUSICAL LEADER
CHICAGO, ILL.

APR 1958

Music on the Air

By Walter H. Stern

New Philharmonic Time

The news that the New York Philharmonic Symphony Orchestra will be heard at a new time beginning next season is perhaps the most startling development for music lovers in the nation's radio audience.

WALTER H. STERN

As a departure from a well-known listening pattern it is, in itself, an important change. It is difficult to recall when, during the concert season, it was not possible to tune in a local station of the Columbia Broadcasting System and hear the Philharmonic play. The program has become one of the most famous fixtures on the radio band, so much so that CBS has gone to great lengths to preserve the habit through the off-season months. The summer replacement, as it were, has since become almost as important as the Philharmonic series itself. It is the group of broadcasts of "World Music Festivals" which takes listeners to famous music events in all parts of the globe.

By holding its Sunday afternoon audience in this manner, the Philharmonic has established a tradition. Perhaps there will be a touch of sentiment when the last of the Sunday series is heard later in the spring. It will also be a matter of re-educating the listener to a new habit in order to have him in the radio audience when Saturday nights roll around next season.

The event is important in another sense, too. It means that, in the eyes of the CBS network, Saturday night has become, or should soon become, music lovers' most important evening.

Whether CBS' decision is a wise one remains to be seen as the ratings come in after the first few concerts. To some degree, it appears, the change has been dictated by the Philharmonic's own reshuffling of its schedule, with more importance being placed on the Saturday night concerts. Moreover, on Saturday night, CBS will be able to broadcast the concerts in their entirety, which has not been possible heretofore.

Live concerts on Saturday nights are not entirely new. The early series by the NBC Symphony with Arturo Toscanini was a Saturday night series, and nobody would question its effectiveness. Indeed, the NBC concerts, if memory serves right, were heard at a much later hour than the Philharmonic's broadcasts next season, and few music lovers denied themselves the privilege of listening.

For New Yorkers, the shift of the Philharmonic concerts means that two major orchestras will conflict in air time. WQXR, the radio station of the *New York Times*, has been broadcasting the Saturday night concerts of the Boston Symphony during the current season and, to the best of this corner's knowledge, plans to continue doing so. The Boston concerts have been a tremendous success on the air and, if this is a criterion, the Philharmonic series should be, too.

For the music lover, it will probably provide a choice, based on the program to be heard, the soloist or the conductor. In a sense, this should prove to be an interesting test in the New York listening area.

A third possible effect of the switch may be the turning of even more ears to good live concerts. Once the Philharmonic becomes established Saturday evening fare, it may attract a group of listeners who were not in the audience before. If this turns out to be the case, then the switch was worthwhile for this reason alone, although the Sunday audience has been one of the most faithful in radio history.

VOGUE
NEW YORK, N. Y.
NOV 1 1957

PEOPLE ARE TALKING ABOUT . . . *Those without Shadows*, the new Françoise Sagan novel, a dreary ring-around-a-rosy with nine characters, most of whom keep complaining of boredom, both in and out of bed. . . . *Time Limit*, a fascinating movie, like an argument that is impossible to stay out of, with strong performances by Richard Widmark and Richard Basehart. . . . The Saturday night concerts of the Boston Symphony heard live in New York on WQXR . . . Cecil Beaton's book, *The Face of the World*, in which he wrote about Arthur [illegible] reaction to some Beaton photographs of Marilyn Monroe: "That loony babe.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293
APR 27 1958

FROM TH

To the Radio-Television Editor:

It was reported recently in The New York Times that the Columbia Broadcasting System has arranged to broadcast the Saturday evening concerts of the New York Philharmonic next year, instead of those given at the traditional Sunday afternoon time.

I wish to protest against this decision to move the broadcast to Saturday evenings. This new time will provide airings of only those concerts that are held on Saturdays and that do not occur weekly as do the Sunday afternoon series.

This new hour will conflict with the live broadcasts of the Boston Symphony concerts which WQXR has been sponsoring this season to the delight of thousands who have been mourning the gradual loss of good music from national broadcasting.

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Albany, N. Y.

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BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
NOV 18 1957

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MOBILE, ALA.
REGISTER
Circ. D. 34,611

MAY 15 1958

Tape-Recordings Sold By Boston Symphony

BOSTON (UP)—The Boston Symphony Orchestra is selling a series of 27 tape-recorded concerts for radio broadcasting to aid its Pension Fund.

The series include six regular-season full-length concerts, nine by the Boston Pops and 12 from the Berkshire Festival at Tanglewood.

The programs, for a moderate fee, will be available to commercial stations with exclusive broadcasting rights in the individual city.

The symphony programs will be conducted by Charles Munch and Pierre Monteux and the Pops programs by Arthur Fiedler.

The tapes, of high fidelity quality, will be made from original live broadcasts of the orchestra carried by the Lowell Institute Cooperative Broadcasting Council in Boston.

BAYONNE, N. J.
TIMES
Circ. D. 14,316

MAY 20 1958

Taped Concerts Aid Pension Fund

BOSTON, (UP) — The Boston Symphony Orchestra is selling a series of 27 tape-recorded concerts for radio broadcasting to aid its Pension Fund.

The series include six regular-season full-lenght concerts, nine by the Boston Pops and 12 from the Berkshire Festival at Tanglewood.

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The symphony programs will be conducted by Charles Munch and Pierre Monteus and the Pops programs by Arthur Fiedler.

The tapes, of high fidelity quality, will be made from original live broadcasts of the orchestra carried by the Lowell Institute Cooperative Broadcasting Council in Boston.

PENSACOLA, FLA.
JOURNAL
Circ. D. 47,227 - S. 49,858

MAY 17 1958

Symphony to Sell Taped Concerts

BOSTON (UP)—The Boston Symphony Orchestra is selling a series of 27 tape-recorded concerts for radio broadcasting to aid its Pension Fund.

The series include six regular-season full-length concerts, nine by the Boston Pops and 12 from the Berkshire Festival at Tanglewood.

The programs, for a moderate fee, will be available to commercial stations with exclusive broadcasting rights in the individual city.

The symphony programs will be conducted by Charles Munch and Pierre Monteux and the Pops programs by Arthur Fiedler.

The tapes, of high fidelity quality, will be made from original live broadcasts of the orchestra carried by the Lowell Institute Co-operative Broadcasting Council in Boston.

CHICAGO, ILL.
NEWS
Circ. D. 588,576

MAY 13 1958

Boston Pops Concerts Aired

Taped broadcasts of 26 full-length concerts by the Boston Symphony Orchestra and the Boston Pops Orchestra are being aired on Wednesday nights by WFMT.

Nine programs from the 11th Edinburgh International Festival also are being re-broadcast.

Traveler (e)
BOSTON, Mass.
Independent
Circ. 186,306

JUN 5 - 1958

Sunday Concert Ready On Ch. 2

The Boston Symphony Orchestra will perform three major works this Sunday at 6:30 p.m. on WGBH-TV, Ch. 2.

The concert, which was recorded on kinescope film earlier this year, is conducted by Charles Munch ,music director.

The program consists of Brahms, Academic Festival Overture, Op. 80; Mendelssohn, Symphony No. 5 in Diminor Op. 107, "The reformation"; and Beethoven, Symphony No. 3 in E flat, Op. 55, "The Eroica."

Ch. 2 filmed five Boston Symphony Orchestra concerts at Sanders Theater, Harvard University, this past season for national distribution ot more than 30 educational stations by the Educational Television and Radio Center.

Another filmed Boston Symphony Orchestra concert will be presented June 22 at 6:30 p.m. on Ch. 2. Each concert precedes a live 8:30 program from the Boston Arts Festival.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311

JUN 8 1958

Boston Symphony Performs at 6:30

The Boston Symphony Orchestra will perform three major works today at 6:30 p. m. on Channel 2.

The concert, recorded on kinescope film earlier this year, is conducted by Charles Munch. The program consists of Brahms, Academic Festival Overture, Op. 80; Mendelssohn, Symphony No. 5 in D minor, Op. 107, "The Reformation," and Beethoven, Symphony No. 3 in E flat, Op. 55, "The Eroica."

Sunday Globe
BOSTON, Mass.
Independent
Circ. 399,958

JUN 8 1958

Boston Symphony On Ch. 2 Via Film

The Boston Symphony Orchestra will perform three major works today at 6:30 p.m. on Ch. 2.

The concert, which was recorded on kinescope film earlier this year, is conducted by Charles Munch, music director. The program consists of Brahms, Academic Festival Overture, Op. 80; Mendelssohn, Symphony No. 5 in D minor, Op. 107, "The Reformation," and Beethoven, Symphony No. 3 in E flat, Op. 55, "The Eroica."

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550

JUN 5 - 1958

BSO ON TV

The Boston Symphony Orchestra will perform three major works Sunday, June 8, at 6:30 p.m. on WGBH-TV, Channel 2. The concert, which was recorded on kinescope film earlier this year, is conducted by Charles Munch, mnsic director. The program consists of Brahms, Academic Festival Overture, Op. 80; Mendelssohn Symphony No. 5 in D minor, Op. 107, "The Reformation," and Beethoven, Symphony No. 3 in E flat, Op. 55, "The Eroica."

OPELIKA, ALA.
NEWS
Circ. D. 4,472

MAR 24 1958

Boston Symphony To Give Series On AETV Stations

For the first time in TV history,, one of the nation's major symphony orchestras will appear in a series of telecasts with complete concerts on a regular basis in broadcasts seen across the United States.

The Boston Symphony, directed by Charles Munch, will air six concerts on Channels 10, 7 and 2 starting with this Friday (March 28) at 7:30 p.m. In it's premiere the program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony Number 5 in D Major and Beethoven's Symphony Number 3 in E-flat Major ("Eroica").

The Symphony series will be presented through the facilities of the Broadcasting Services, Extension Division, University of Alabama over the Alabama Educational TV network.

TUSCALOOSA, ALA.
NEWS

MAR 22 1958

ETV To Air Symphonies

For the first time in TV history, one of the nation's major symphony orchestras will appear in a series of telecasts with complete concerts on a regular basis in broadcasts seen across the United States.

The Boston Symphony Orchestra, directed by Charles Munch, will air six concerts on Channels 10, 7 and 2 starting next Friday at 7:30 p.m. The premiere program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony Number 5 in D Major and Beethoven's Symphony Number 3 in E-flat Major ("Eroica").

The Symphony series will be presented through the broadcast service facilities of the extension division of the University of Alabama over the Alabama ETV network.

SYLACAUGA, ALA.
ADVANCE
Circ. W. 3,150

MAR 27 1958

Boston Symphony On TV March 18

For the first time in TV history, one of the nation's major symphony orchestras will appear in a series of telecasts with complete concerts on a regular basis in broadcasts seen across the United States.

The Boston Symphony, directed by Charles Munch, will air six concerts on channels 10, 7 and 2 starting with this Friday (March 28th at 7:30 p.m. In it's premiere the program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony Number 5 in D Major and Beethoven's Symphony Number 3 in E-flat Major ("Eroica").

The Symphony series will be presented through the facilities of the Broadcasting Services, Extension Division, University of Alabama over the Alabama Educational TV network.

WETUMPKA, ALA.
HERALD
Circ. W. 2,435

MAR 27 1958

Boston Symphony To Be On Network TV

For the first time in TV history, one of the nation's major symphony orchestras will appear in a series of telecasts with complete concerts on a regular basis in broadcasts seen across the United States.

The Boston Symphony, directed by Charles Munch, will air six concerts on channels 10, 7 and 2 starting with this Friday (March 28th) at 7:30 p.m. In it's premiere the program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony Number 5 in D Major and Beethoven's Symphony Number 3 in E-flat Major ("Eroica").

The Symphony series will be presented through the facilities of the Broadcasting Services, Extension Division, University of Alabama over the Alabama Educational TV network.

CHATTANOOGA, TENN.
TIMES
Circ. D. 57,924 - S. 86,764

MAR 23 1958

The Alabama Education Television Network, three channels strong, announces an important scoop.

On March 28 at 7:30 p.m., the Boston Symphony Orchestra will play a complete concert over Member channels, the first such telecast by a major orchestra.

University of Alabama television facilities will be used, in cooperation with the educational TV and Radio Center in Birmingham.

...musical. The ... off to free-wheeling start, and

Monitor
3/25/58

Boston Symphony on NET

Complete concerts of the Boston Symphony Orchestra will be presented over the country's National Educational TV network beginning in March.

This season's concerts of the orchestra, under the direction of Charles Munch, are being filmed by WGBH-TV in Boston for the Educational Television and Radio Center in Ann Arbor, Mich. The center is making the films available to its affiliated educational stations.

The first film will be broadcast in March and others will follow each month thereafter.

234

TUSCALOOSA, ALA.
NEWS
MAR 20 1958

Educational TV Will Present Boston Symphony Orchestra

The Alabama Educational TV work, the first such network in the nation, scores another first this month when it will bring the Boston Symphony to televiewers. This is the first time one of the nation's major symphony orchestras has appeared in a nation-wide telecast with a complete concert on a regular basis.

The Symphony, directed by Charles Munch, in its first of six hour and a half programs over channels 10, 7 and 2, will be heard Friday, March 28, at 7:32 p.m. The premiere will include selections by Brahm's ("Academic Festival Overture") and Beethoven ("Eroica").

The Symphony will be aired through the facilities of the University of Alabama over the AET network in cooperation with the Educational TV and Radio Center, Ann Arbor, Mich.

Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
MAR 26 1958

AT 9:30 P. M., I turned to WGBH-TV, Channel 2 to watch and listen to the Boston Symphony orchestra. The intermission broke about 9:38 p. m. and Dr. Charles Munch returned to the podium at Sanders theater at Harvard to conduct the orchestra.

This excellently presented "live" telecast started at 8:30 p. m. and was scheduled to run until 10:30 p. m. The Symphony is always a keen pleasure.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
NOV 21 1957

On Television

Symphony Puts On Fine Concert

By ARTHUR E. FETRIDGE

Lavish praise is in order for Channel 2 for bringing the Boston Symphony Orchestra to the television screen as it did last night. We were treated to some fine music rarely heard through this medium as Charles Munch led his orchestra through Mozart, Mendelssohn and Brahms symphonies at Kresge Auditorium, M.I.T.

While the music was breath-taking in its beauty and made up for any other fault it must be admitted the photography was not of the best. Many of the over-all shots of the orchestra were badly blurred.

The close-ups, however, while not as clear as one might have wished, were good. We especially liked those of Dr. Munch for the fine view we had of his method of conducting. It was a pleasure to watch his face as he led his musicians through the various movements.

Close Picture

His feelings for certain sections were easy to detect. At times he wore a faint smile, at others a deadly serious mien. It probably was a closer picture of this great conductor that we saw on Channel 2 last night than many regular Symphony-goers ever have managed to obtain.

The sound of this broadcast was beyond reproach. In addition to the telecast it also was carried on WGBH-FM radio.

Whatever the shortcomings of the camera work, much of which undoubtedly can be laid to bad lighting, no one should have cause for complaint when such fine and inspiring music is brought into the home and is available to all those reached by this channel. Six other televised concerts have been scheduled for this season, all of two hours duration.

It is too bad that a music commentator was not used to fill in the long intermission during which the camera posed as the empty seats of the orchestra and the sound was completely off. While I didn't keep track of it I judged I watched a silent and blank television screen for at least 10 or more minutes.

The opera "La Finta Giardiniera" which we announced would be televised on Channel 2 tonight at 9:30 has been postponed until Friday, Nov. 29, when it will be presented at 10:35 p.m. A repeat performance will be given Sunday, Dec. 1, at 6:30 p.m.

Color Shows

We watched two shows in color Tuesday night that we have not seen before in that medium. One was the George Gobel Show on Channel 4. What color did to Zsa Zsa Gabor was almost unbelievable. Terrific is the only word that can be applied to it.

On the whole the Gobel show was pretty interesting, but we are inclined to believe that little George is beginning to talk too much. He rattles on and on without saying too much that is funny. His acts with Zsa Zsa and one of the acts he did with Charles Laughton were very clever and amusing.

The other color show we liked came in on Channel 7 with Red Skelton. Red was at his funniest best as he played the slap-happy plumber who managed to put more things out of commission than he repaired. He had Lola Albright, who was something to see in her red dress, in such a state of laughter that she had great difficulty in speaking her lines.

The week of Mike Todd's Madison Square Garden party for the birthday of his "Around the World in Eighty Days" the picture grossed $1,300,000. Apparently vulgarity pays off big.

* * *

Some old movies we've seen recently on television are preceded with the announcement "Produced by that great American patriot, Boris Morris." He was a Red counterspy for the FBI.

* * *

Uncle Miltie Berle, who insists he'll not return to television is being wooed by National Broadcasting Co., to do a weekly variety show. And they passed up Sid Caesar and Imogene Coca and Ernie Kovacs.

Radio & Television Daily
NEW YORK, N. Y.
Circ. D. 10,043
JAN 24 1958

☆ WORDS AND MUSIC ☆

By AL GARVIN

• • • ROBERT J. BURTON, senior vice president of BROADCAST MUSIC INC., estimates that music in our land is now a $3 billion a year industry. It will probably continue to grow too, because of more leisure time and higher incomes for families plus the arrival of HIGH FIDELITY and VINYL 33 and 45 rpm. discs. Sales of our 300 record makers are put at $400 million for '57. MGM RECORDS announced the appointment of IRVING B. JEROME to the post of executive vice president in charge of world wide sales and promotion.

★ ★ ★

• • • STATION NEWS: . . . WQXR N. Y. to broadcast exclusively the concerts of the BOSTON SYMPHONY ORCHESTRA "LIVE" from BOSTON in a not-open-for sponsorship agreement.

BIRMINGHAM, ALA.
NEWS
Circ. D. 187,183 - S. 227,476
MAR 28 1958

THE BOSTON Symphony's series on educational TV stations will begin on Channels 2, 7 and 10 at 7:30 tonight. The orchestra is directed by Charles Munch.

There will be six telecasts in the series, and tonight's program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony No. 5 in D major, and Beethoven's Symphony in E flat major (Eroica).

TELEVISION WEEK
BOSTON, MASS.
NOV 16 1957

The first performance of the Boston Symphony Orchestra, shown above, on TV will be aired Wednesday, Nov. 20, over Channel 2.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264
DEC 16 1957

Good Music or Truck Talk?

Would you rather listen to a good recording of a symphony, or a conversation between a truck driver and his home office?

The truck driver's talk might be entertaining for a few minutes, but it would hardly be as pleasant as hours of good music available at home to hundreds of Cape Ann people who have FM radio receivers.

One of the biggest benefits of radio progress is the fact that here on Cape Ann two or three broadcasts of good music are usually going on. WGBH, the Lowell Institute Cooperative Broadcasting Council station, comes in best. It has the best programs, too, topped by Boston Symphony Orchestra concerts, broadcast directly from Symphony Hall Friday afternoons and Saturday evenings.

However, WGBH is primarily an educational station, and while it is often interesting to listen to professors in college classrooms, and weighty addresses, sometimes the listener wants good music, and only good music. The listener can practically always find good music by tuning in WXHR (89.7).

This station also comes in well on Cape Ann, and it offers a variety of excellent recordings. The Boston University station WBUR has some good programs, too, and is received in many homes.

* * *

These good-music broadcasts may be discontinued, or at least made less pleasant, if a proposal by the Federal Communications Commission is carried out. The proposal is to reallocate the entire spectrum of radio frequencies in the band between 25 and 890 megacycles. "What concerns the FM broadcasters is the FCC's proposal to reduce FM band width in the portion of the radio spectrum they now occupy in order to make room for more stations," explains Albert D. Hughes in the Christian Science Monitor. "The extra-frequency allocations are being sought, it is learned, by the trucking industry for mobile communications.

"Narrowing the FM channels, it is pointed out by radio enigneers, would almost completely eliminate the 'hi fi' element from FM broadcasting. Band width promotes high fidelity, they point out, and its reduction would negate the value of the money which has been spent to send out and receive programs at their fullest fidelity.

"Concern over these proposed changes has reached such a pitch in the Boston area that Station WXHR . . . has been broadcasting appeals to listeners to write their senators and representatives in Congress to head off the proposed changes."

* * *

The Massachusetts representatives in Congress who are members of the House Interstate and Foreign Comerce Committee, under whose scrutiny comes the operation of the FCC, are John W. Heselton (R) of Deerfield and Torbert H. MacDonald (D) of Malden, who was a Harvard roommate of City Councillor Ben Smith. As this is a matter of public service and officials are conscious of the opinions of the public, the Times invites any who have opinions on good-music FM broadcasting to write to the editor for publication. Clippings will be sent to Washington.

NEW ORLEANS, LA.
ITEM
Circ. D. 111,542 - S. 113,739
MAR 26 1958

SYMPHONY LOVERS will be happy to learn that WYES-TV (8) is negotiating to carry a series of five 90-minute to two-hour programs of the Boston Symphony Orchestra conducted by Charles Munch. The programs were recorded by the educational TV station in Boston with high fidelity sound equipment.

"Sugar" Hart, the hard-punching Philadelphia welterweight, battles it out with Los Angeles 147-pounder Charley "Tombstone" Smith at the Philadelphia (Pa.) Arena in a 10-rounder to be carried on the "Wednesday Night Fights" over WJMR-TV at 9 tonight. Jack Drees will be the commentator.

PREMIERE—"Practical accounting," a new series on basic accounting for the layman, will debut at 7:30 tonight on WYES-TV. The 10-part series is being produced by the station in co-operation with Tulane University.

Allen B. Koulton, assistant professor of accounting, and a CPA, will be host for the series. He is a Tulane graduate.

The programs will examine in simple terms the importance of accounting and how it can be used by home owners, small businessmen, investors and taxpayers.

BRIEFS—Jose Melis goes to the hospital for a month starting this Friday. He's pianist and orchestra leader on Jack Paar's show. . . . Looks like CBS-TV will replace "The $64,000 Challenge" next season with "The Magnificent Montague," a situation comedy with Sir Cedric Hardwicke. . . . Steve Lawrence and Eydie Gorme take over for Steve Allen from July 13 to Aug. 31. . . . Pat Boone, his wife, Shirley, and his brother, Nick Todd, take off for a quickie trip to London and Paris after Pat's April 3 show.

234

TUSCALOOSA, ALA.
NEWS
MAR 20 1958

Educational TV Will Present Boston Symphony Orchestra

The Alabama Educational TV network, the first such network in the nation, scores another first this month when it will bring the Boston Symphony to televiewers. This is the first time one of the nation's major symphony orchestras has appeared in a nation-wide telecast with a complete concert on a regular basis.

The Symphony, directed by Charles Munch, in its first of six hour and a half programs over channels 10, 7 and 2, will be heard Friday, March 28, at 7:32 p.m. The premiere will include selections by Brahm's ("Academic Festival Overture") and Beethoven ("Eroica").

The Symphony will be aired through the facilities of the University of Alabama over the AET network in cooperation with the Educational TV and Radio Center, Ann Arbor, Mich.

Radio & Television Daily
NEW YORK, N. Y.
Circ. D. 10,043
JAN 24 1958

☆ WORDS AND MUSIC ☆

By AL GARVIN

• • • ROBERT J. BURTON, senior vice president of BROADCAST MUSIC INC., estimates that music in our land is now a $3 billion a year industry. It will probably continue to grow too, because of more leisure time and higher incomes for families plus the arrival of HIGH FIDELITY and VINYL 33 and 45 rpm. discs. Sales of our 300 record makers are put at $400 million for '57. MGM RECORDS announced the appointment of IRVING B. JEROME to the post of executive vice president in charge of world wide sales and promotion.

★ ★ ★

• • • STATION NEWS: . . . WQXR N. Y. to broadcast exclusively the concerts of the BOSTON SYMPHONY ORCHESTRA "LIVE" from BOSTON in a not-open-for sponsorship agreement.

NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 113,799
MAR 26 1958

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Record (m)
BOSTON, Mass.
Independent
Circ. 401,310
MAR 26 1958

AT 9:30 P. M., I turned to WGBH-TV, Channel 2 to watch and listen to the Boston Symphony orchestra. The intermission broke about 9:38 p. m. and Dr. Charles Munch returned to the podium at Sanders Theater at Harvard to conduct the orchestra.

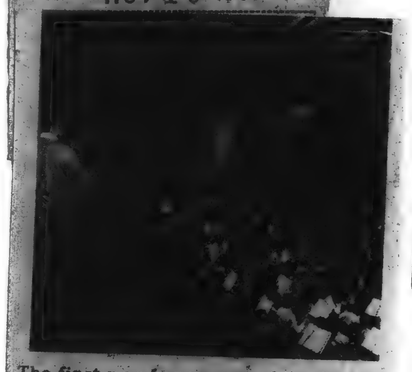
This excellently presented "live" telecast started at 8:30 p. m. and was scheduled to run until 10:30 p. m. The Symphony is always a keen pleasure.

BIRMINGHAM, ALA.
NEWS
Circ. D. 187,183 - S. 227,476
MAR 28 1958

THE BOSTON Symphony's series on educational TV stations will begin on Channels 2, 7 and 10 at 7:30 tonight. The orchestra is directed by Charles Munch.

There will be six telecasts in the series and tonight's program will present Brahm's Academic Festival Overture, Mendelssohn's Symphony No. 5 in D major, and Beethoven's Symphony in E flat major (Eroica).

TELEVISION WEEK
BOSTON, MASS.
NOV 16 1957



The first performance of the Boston Symphony Orchestra, shown above, on TV will be aired Wednesday, Nov. 20, over Channel 2.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 201,107
NOV 21 1957

On Television

Symphony Puts On Fine Concert

By ARTHUR E. FETRIDGE

Lavish praise is in order for Channel 2 for bringing the Boston Symphony Orchestra to the television screen as it did last night. We were treated to some fine music rarely heard through this medium as Charles Munch led his orchestra through Mozart, Mendelssohn and Brahms symphonies at Kresge Auditorium, M.I.T.

While the music was breath-taking in its beauty and made up for any other fault it must be admitted the photography was not of the best. Many of the over-all shots of the orchestra were badly blurred.

The close-ups, however, while not as clear as one might have wished, were good. We especially liked those of Dr. Munch for the fine view we had of his method of conducting. It was a pleasure to watch his face as he led his musicians through the various movements.

Close Picture

His feelings for certain sections were easy to detect. At times he wore a faint smile, at others a deadly serious mien. It probably was a closer picture of this great conductor that we saw on Channel 2 last night than many regular Symphony-goers ever have managed to obtain.

The sound of this broadcast was beyond reproach. In addition to the telecast it also was carried on WGBH-FM radio.

Whatever the shortcomings of the camera work, much of which undoubtedly can be laid to bad lighting, no one should have cause for complaint when such fine and inspiring music is brought into the home and is available to all those reached by this channel. Six other televised concerts have been scheduled for this season, all of two hours duration.

It is too bad that a music commentator was not used to fill in the long intermission during which the camera posed as the empty seats of the orchestra and the sound was completely off. While I didn't keep track of it I judged I watched a silent and blank television screen for at least 10 or more minutes.

The opera "La Finta Giardiniera" which we announced would be televised on Channel 2 tonight at 9:30 has been postponed until Friday, Nov. 29, when it will be presented at 10:35 p.m. A repeat performance will be given Sunday, Dec. 1, at 6:30 p.m.

Color Shows

We watched two shows in color Tuesday night that we have not seen before in that medium. One was the George Gobel Show on Channel 4. What color did to Zsa Zsa Gabor was almost unbelievable. Terrific is the only word that can be applied to it.

On the whole the Gobel show was pretty interesting, but we are inclined to believe that little George is beginning to talk too much. He rattles on and on without saying too much that is funny. His acts with Zsa Zsa and one of the acts he did with Charles Laughton were very clever and amusing.

The other color show we liked came in on Channel 7 with Red Skelton. Red was at his funniest best as he played the slap-happy plumber who managed to put more things out of commission than he repaired. He had Lola Albright, who was something to see in her red dress, in such a state of laughter that she had great difficulty in speaking her lines.

The week of Mike Todd's Madison Square Garden party for the birthday of his "Around the World in Eighty Days" the picture grossed $1,300,000. Apparently vulgarity pays off big.

• • •

Some old movies we've seen recently on television are preceded with the announcement "Produced by that great American patriot, Boris Morris." He was a Red counterspy for the FBI.

• • •

Uncle Miltie Berle, who insists he'll not return to television is being wooed by National Broadcasting Co., to do a weekly variety show. And they passed up Sid Caesar and Imogene Coca and Ernie Kovacs.

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,264
DEC 16 1957

Good Music or Truck Talk?

Would you rather listen to a good recording of a symphony, or a conversation between a truck driver and his home office?

The truck driver's talk might be entertaining for a few minutes, but it would hardly be as pleasant as hours of good music available at home to hundreds of Cape Ann people who have FM radio receivers.

One of the biggest benefits of radio progress is the fact that here on Cape Ann two or three broadcasts of good music are usually going on. WGBH, the Lowell Institute Cooperative Broadcasting Council station, comes in best. It has the best programs, too, topped by Boston Symphony Orchestra concerts, broadcast directly from Symphony Hall Friday afternoons and Saturday evenings.

However, WGBH is primarily an educational station, and while it is often interesting to listen to professors in college classrooms, and weighty addresses, sometimes the listener wants good music, and only good music. The listener can practically always find good music by tuning in WXHR (89.7).

This station also comes in well on Cape Ann, and it offers a variety of excellent recordings. The Boston University station WBUR has some good programs, too, and is received in many homes.

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These good-music broadcasts may be discontinued, or at least made less pleasant, if a proposal by the Federal Communications Commission is carried out. The proposal is to reallocate the entire spectrum of radio frequencies in the band between 25 and 890 megacycles. "What concerns the FM broadcasters is the FCC's proposal to reduce FM band width in the portion of the radio spectrum they now occupy in order to make room for more stations," explains Albert D. Hughes in the Christian Science Monitor. "The extra-frequency allocations are being sought, it is learned, by the trucking industry for mobile communications.

"Narrowing the FM channels, it is pointed out by radio enigneers, would almost completely eliminate the 'hi fi' element from FM broadcasting. Band width promotes high fidelity, they point out, and its reduction would negate the value of the money which has been spent to send out and receive programs at their fullest fidelity.

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235

Boston Symphony Sets TV Concert

Tuesday

The Boston Symphony Orchestra's third Tuesday night telecast of the season will be presented on Channel 2 and WGBH-FM at 8:30. The full-length performance, conducted by Charles Munch, will be live from Sanders Theater, Harvard. The program includes Brahms' Academic Festival Overture, Mendelssohn's Symphony No. 5 in D minor, and Beethoven's Symphony No. 3 in E flat.

The remaining TV Concerts are scheduled for Feb. 4 and 18; March 25 and April 8.

♪ ♪ ♪

"Should the Powers of the Supreme Court be Redefined" will be the subject of Channel 9's "New England Town Meeting" Tuesday at 9 p.m. Robert W. Upton of Concord, N.H., a former New Hampshire state senator and now chairman of the American Bar Association's Special Committee on Federal Legislation, will moderate the discussion.

♪ ♪ ♪

Dr. Frank Baxter will introduce the amusing story of a little boy in an orphanage whose dislike for boiled eggs changed the rules and regulations of the institution, on ABC-TV's "Telephone Time" Tuesday at 9:30 p.m. on Channels 5 and 9. The drama, entitled "The Frying Pan," will star Ray Farrell as six-year-old Joey, with Jerome Cowan as the superintendent.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 305,271

FEB 16 1958

Boston Symphony to Be Heard Nationwide on Educational TV

Marking another "first" for National Educational Television, complete concerts of the Boston Symphony Orchestra will be presented over the country's educational network beginning in March.

This season's concerts of the noted orchestra, under the direction of conductor Charles Munch are being filmed by Channel 2 in Boston for the Educational Television and Radio Center, headquarters for N.E.T. The center is making the films available to its affiliated educational stations.

The first film will be broadcast in March and others will follow each month thereafter. The programs are about two hours in length.

"This represents a major accomplishment for National Educational Television for it will mark the first time that one of the country's major symphony orchestras will be seen nationally in a complete television concert on a regular basis," said Robert B. Hudson, program coordinator for the center.

Sunday Advertiser
BOSTON, Mass.
Independent
Circ. 533,311

DEC 15 1957

Boston Symphony On Ch. 2 Tuesday

The Boston Symphony Orchestra's third Channel 2 concert of the season originates in Sanders Theater Tuesday at 8:30 p. m. The full-length performance, conducted by Charles Munch, will be presented live on both WGBH-FM, 89.7 mc., and WGBH-TV, Channel 2.

The concert program includes: Brahms, Academic Festival Overture; Mendelssohn, Symphony No. 5 in D minor, and Beethoven, Symphony No. 3 in E flat.

Citizen (e)
LACONIA, N. H.
Independent
Circ. 6,137

NOV 15 1957

Channel 2 Boston Symphony Concert Season to Open

BOSTON — The season's first live television appearance of the Boston Symphony Orchestra is set for Wednesday, Nov. 20, at 8:30 on WGBH-TV, Channel 2. The complete two hour concert, conducted by Charles Munch, will be broadcast simultaneously on WGBH-FM 89.7 mc.

The performance opens the third season of BSO telecasts on Boston's noncommercial educational TV station. Seven concerts have been scheduled by Channel 2 for the 1957-58 season, ore than any previous year.

This Wednesday's live simulcast will take place in M.I.T.'s Kresge Auditorium. The program includes: Mozart, Symphony No. 40 in G minor, K. 440; Mendelssohn, Symphony No. 5 in D, Opus 107, The Reformation; and Brahms, Symphony No. 4 in E minor, Opus 98.

The remaining six WGBH-TV concerts originate from Sanders Theatre, Harvard University, and are scheduled for the following dates: Nov. 26, Dec. 17, Feb. 4, Feb. 18, March 25, April 8.

No other major symphony orchestra is seen regularly in live telecasts of full-length concerts. The orchestra is a member of the Lowell Institute Cooperative Broadcasting Council.

Journal (e)
LEWISTON-AUBURN, Me.
Independent Republican
Circ. 14,890

AUG 9 - 1958

RCA Victor's new edition of the six Brandenburg concertos is on two separate records, by the Boston Symphony Orchestra under Charles Munch. Another RCA Victor disc with first rate sound technique is the Beethoven "Trio in E-Flat," by the Heifetz-Prim-

MUSICAL LEADER
CHICAGO, ILL.

AUG 1958

Music on Records

By Sherman Gottesman

J. S. Bach: Brandenburg Concertos 1-6 (RCA Victor, LM 2182, 2189). Two records with Charles Munch conducting the Boston Symphony Orchestra. A fine recording, Bach is presented in a stirring fashion in the fast movements and with lyric quality in the slow.

Christian Science
Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566

JUL 23 1958

German and Italian Chamber Music on Disks—

Boston Symphony Heard in Bach's Brandenburg Concertos

Recordings

By Harold Rogers

This is the season when the Boston Symphony musicians hie themselves off to their country estate in western Massachusetts, known as Tanglewood. There they play a six-week series of concerts for the Berkshire Music Festival, and at the same time many of them teach students from all over the world who come to study at the Berkshire Music Center, the summer school operated by the Boston Symphony.

Directing the destinies of both the festival and the school is Charles Munch, the orchestra's regular conductor. Last summer Dr. Munch programed Bach's six Brandenburg Concertos (the music of Bach and Mozart is specially emphasized during the first two weeks of each festival, a tradition established by Serge Koussevitsky). RCA Victor brought along its recording equipment and preserved these performances in Tanglewood's Theater-Concert Hall, noted for its excellent acoustics.

This summer, a year later, Victor has released the **Bach Brandenburg Concertos,** with Nos. 1, 2, and 3 on LM-2182, and with Nos. 4, 5, and 6 on LM-2198. Dr. Munch is the conductor, of course, and the soloists are James Stagliano and Harry Shapiro, French horns; Ralph Gomberg, oboe; Richard Burgin, violin; Roger Voisin, trumpet; Doriot Anthony Dwyer and James Pappoutsakis, flutes; and Lukas Foss, piano.

The expert musicianship involved—especially Mrs. Dwyer's flute playing, Mr. Voisin's trumpeting, and Mr. Foss's elegant Bachian style at the keyboard—is evident in these disks, as well as the touch of Dr. Munch's sensitive baton. True, he lets the fast movements get a little faster, as is usually the case; but if Dr. Munch is not always metronomic, neither is he dull. Excitement is certainly preferable.

BIRMINGHAM, ALA.
POST-HERALD
Circ. D. 96,588

JUL 26 1958

Classical choices this month on RCA-Victor label have a chamber music flavor to them. There's two 12-inch recordings of the four Bach "Brandenburg Concertos" made last Summer at Tanglewood by Charles Munch and the six first-desk members of the Boston Symphony. This new waxing is as musically satisfying as that very excellent series made by Koussevitsky back during the old 78 rpm days.

INDIANAPOLIS, IND.
STAR
Circ. D. 208,769 - S. 316,206

AUG 3 1958

Hi-Fi On Records

Boston Orchestra Polishes Bach Music

By CORBIN PATRICK

IF YOU HAVE cultivated a taste for Bach, you'll take deep pleasure, we think, in RCA Victor's new recording of the six Brandenburg Concertos by the Boston Symphony Orchestra, issued this month on two LPs (available separately, of course).

The music, fortunately, is not half as formidable as its billing. "The series as a whole is nothing less than an encyclopedic treatise on instrumental music as it was understood in Germany in the early 18th Centry," the jacket notes state.

Bach did fully exploit the limited orchestral resources of his day, but he wrote music, not an encyclopedia as knowing listeners are gratefully aware. It has verse and variety and all kinds of pleasing sonorities, as well as balm for the spirit. He makes us far more conscious of his art than of his science.

All this is beautifully revealed in the Boston performances. Munch achieves a lightness and clarity of texture that some orchestras do not manage. Bach himself, who wrote for a small chamber ensemble, would be delighted by the richness and sparkle of the Boston's sound, and the balance is excellent.

THE CASH BOX
NEW YORK, N. Y.
Circ. W.

JUL 26 1958

CLASSICAL

J. S. BACH: Brandenburg Concertos: Nos. 1, 2 And 3—Boston Symphony—Charles Munch, Conductor—RCA Victor LM-2182 (1-12" LP). J. S. BACH: Brandenburg Concertos: Nos. 4, 5 And 6—Boston Symphony — Charles Munch, Conductor—RCA Victor LM-2198 (1-12" LP). $3.98

These separately issued disks, each a Victor "Save On [illegible] of [illegible] ($3.98 this month), cover the [illegible] Brandenburg concertos by Bach with fine color, and unbeatable sound. Six first-desk men of the Boston Symphony took part in the presentation recorded last summer at the [illegible] in Tanglewood, N. J. Victor says there will be stereo versions of the waxings in September. Stand-out readings of the pieces.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685

JUL 19 1958

Conductor Charles Munch, six first-chair musicians of his Boston Symphony, violinist Richard Burgin and pianist Lukas Foss are the principals in Victor's issue of Bach's Brandenburg Concertos.

Munch guides his men with a skillful baton through the half-dozen chamber works, eliciting the delighted nods J. S. poured into the scores.

Record & Sound Retailing
NEW YORK CITY
Circ. Mo. 9,493

JUL 1958

VICTOR FEATURES BLUES LP IN JULY ALBUM RELEASE

A varied group of albums will be distributed this month by RCA Victor. The pop and jazz S.O.R. items for July have been combined, and is *The 14 Blue Roads To St. Louis*, featuring a variety of artists. The Red Seal selection is Bach's *Brandenburg Concertos Nos.* 1, 2 *and* 3 on one LP, and the *Brandenburg Concertos Nos.* 4, 5 *and* 6 on a second LP. The works are performed by Charles Munch and the Boston Symphony.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 27 1958

Two contrasting approaches to the Bach Brandenburg Concertos are demonstrated in recent issues by the Boston Symphony Orchestra and the Pro Arte ensemble of Munich, Germany. Each set has its special virtues, yet neither of them, in this listener's opinion, quite touches the heights of certain movements in the old Busch Chamber Orchestra recording re-issued on LP by Angel. This is true despite the fact that the Busch group used the modern piano throughout instead of the harpsichord.

The Boston Symphony interpretation which Charles Munch conducts on two Victor LPs, is in some ways the more old-fashioned of the two current issues, but it also has more vitality and conviction.

Full Sound

It is more old-fashioned in sheer physical sound, for the Boston Symphony has a fuller, richer, one might almost say "fatter" sound, as if the full complement of strings were being used. This means that the harpsichord, which can lend rhythmic punch to a small ensemble, is generally drowned out.

In the Fifth "Brandenburg" Concerto, that in D major, in which the harpsichord has long and important solo sections, Mr. Munch chose to substitute a modern piano for the harpsichord. Presumably this was in order to use the pianistic talents of Lukas Foss, the official pianist of the Boston Symphony. One cannot entirely quarrel with the choice, for Mr. Foss plays with strong feeling as well as fluency. In the big solos of the first movement the feeling is a bit too romantic and mannered, but in the little ensemble of the second movement he plays with stylistic distinction as well as feeling.

Perhaps the most charming performance of the entire Boston Symphony set is the opening movement of the Fourth Concerto in G major, where Mr. Munch and his men achieve the difficult combination of airy grace with intensity of expression. By contrast they perform the sixth and last concerto of the set with solid, unhurried power.

For listeners interested in historical accuracy the sound of the Munich Pro Arte conducted by Kurt Redel is probably closer to the sound of a chamber orchestra in Bach's day. It is a "leaner," clearer, brighter sound, which allows the harpsichord to come through more consistently, thereby benefiting the rhythm of the ensemble as well.

Mr. Redel's interpretations incline to be light and graceful when they are good, as in the opening movements of the Second, Third and Fourth Concertos, and too fast and superficial, like toy music, when they are poor. Listeners will choose according to individual taste. This column leans to the Boston Symphony set.

236

Journal (e)
LEWISTON-AUBURN, Me.
Independent Republican
Circ. 14,890

AUG 9 - 1958

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MUSICAL LEADER
CHICAGO, ILL.

AUG 1958

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POST-HERALD
Circ. D. 76,588

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STAR
Circ. D. 208,769 - S. 316,206

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THE CASH BOX
NEW YORK, N. Y.
Circ. W.

JUL 26 1958

CLASSICAL

J. S. BACH: Brandenburg Concertos: Nos. 1, 2 And 3—Boston Symphony, Charles Munch, Conducter—RCA Victor LM-2182 (1-12" LP). J. S. BACH: Brandenburg Concertos: Nos. 4, 5 And 6—Boston Symphony, Charles Munch, Conductor—RCA Victor LM-2198 (1-12" LP).

These [illegible] each a Victor "Save O[illegible] this month [illegible] Brandenburg concertos by Bach with fine color, and unbeatable sound. Six first-desk members of the Boston Symphony took part in the [illegible] Tanglewood. N. J. Victor says there will be stereo versions of the waxings in September. Stand-out readings of the pieces.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685

JUL 19 1958

Conductor Charles Munch, six first-chair musicians of the Boston Symphony, violinist [illegible] Burgin and pianist Lukas Foss [illegible] principals in Victor's issue of B[illegible]nburg Concertos.

Munch [illegible] with a skillful baton [illegible] dozen chamber works, elicit[illegible] the delighted nods J. S. poured into the scores.

Record & Sound Retailing
NEW YORK CITY
Circ. Mo. 9,493

JUL 1958

VICTOR FEATURES BLUES LP IN JULY ALBUM RELEASE

A varied group of albums will be distributed this month by RCA Victor. The pop and jazz S.O.R. items for July have been combined, and is *The 14 Blue Roads To St. Louis*, featuring a variety of artists. The Red Seal selection is Bach's *Brandenburg Concertos Nos. 1, 2 and 3* on one LP, and the *Brandenburg Concertos Nos. 4, 5 and 6* on a second LP. The works are performed by Charles Munch and the Boston Symphony.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

JUL 27 1958

Two contrasting approaches to the Bach Brandenburg Concertos are demonstrated in recent issues of the Boston Symphony Orchestra, under the baton of Munich, Germany. Each set has its special virtues, yet neither of them, in this [illegible] quite satisfactory.

re-issued on LP by Angel. This is true despite the fact that the Busch group used the modern piano throughout instead of the harpsichord.

The Boston Symphony interpretation which Charles Munch conducts on two Victor LPs, is in some ways the more old-fashioned of the two current issues, but it also has more vitality and conviction.

Full Sound

It is more old-fashioned in sheer physical sound, for the Boston Symphony has a fuller, richer, one might almost say "fatter" sound, as if the full complement of strings were being used. This means that the harpsichord, which can lend rhythmic punch to a small ensemble, is generally drowned out.

In the Fifth Brandenburg Concerto, that is D major, in which the harpsichord has long [illegible] Mr. [illegible] to substitute a [illegible] the harpsichord [illegible] this was in keeping with the [illegible] official pianoforte [illegible] Symphony. One [illegible] official, like toy music, when they are poor. Listeners will choose according to individual taste. This column leans to the Boston Symphony set.

movement the feeling is a bit too romantic and mannered, but in the little ensemble of the second movement he plays with stylistic distinction as well as feeling.

Perhaps the most charming performance of the entire Boston Symphony set is the opening movement of the Fourth Concerto in G major, where Mr. Munch and his men achieve the difficult combination of airy grace with intensity of expression. By contrast they perform the sixth and last concerto of the set with solid, unhurried power.

For listeners interested in historical accuracy the sound of the Munich Pro Arte conducted by Kurt Redel is probably closer to the sound of a chamber orchestra in Bach's day. It is a "leaner," clearer, brighter sound, which allows the harpsichord to come through more consistently, thereby benefiting the rhythm of the ensemble as well.

Mr. Redel's interpretations incline to [illegible] and graceful when they are [illegible] as in the opening movement [illegible] of the Sixth, Third and Fourth Concertos, [illegible] too fast and superficial.

CHICAGO, ILL.
TRIBUNE
Circ. D. 935,943 - S. 1,303,615
JUL 27 1958

RECORDS

Stellar Trio, Markevitch, Sebastian, Mozart Mass, and Berlioz Requiem

By Claudia Cassidy

Bach: Brandenburg Concertos, played by the Boston Symphony orchestra, Charles Munch conducting [Nos. 1, 2, and 3—Victor LM-2182; Nos. 4, 5, and 6—Victor LM-2198]. Listed for the record, if you are in the market. Much as I admire the Boston orchestra, and much as I admire Mr. Munch in certain scores, notably those of Honegger, this Bach is serious miscasting. It lacks texture, buoyancy, firmness, and style.

San Francisco, Calif.
CHRONICLE
Circ. D. 179,343 - S. 245,276
AUG 10 1958

BACH: Brande... certos (The Bo...

Continued from Page 30

with the refined Gallic taste of Munch or the well-rounded sound that Victor has provided for the performance.

...Bach's Brandenburg Concertos (Charles ... conducting) RCA Victor LM-2198

A new recording of the Brandenburg concertos is always interesting, as each different performing group lends Bach's experiments in various sonic mixtures its own unique coloration. The coloration of this version is typical Boston Symphony Orchestra, exquisitely mixed and softly profiled. I personally prefer the more jagged profiles of the Prohaska recording and the greater respect for Baroque authenticity of the Horenstein. But if anyone wants a sweet sounding, somewhat romanticized Brandenburg album it is hard to find fault

See Page 31

HOUSTON, TEX.
POST
Circ. D. 204,734 - S. 219,671
JUL 27 1958

RECORD MUSIC

Bach, Beethoven

By Hubert Roussel

J. S. BACH: Brandenburg Concertos complete (two records), played by members of the Boston Symphony Orchestra under the direction of Charles Munch (Victor).

Experiments in the treatment of these deathless creations of J. S. Bach, for purposes of the phonograph, are about as numerous as the recordings themselves, which take up columns in the catalogues.

Munch belongs to the school whose aim is to produce their original effects by preserving their original orchestral dimensions, if not the exact instrumentation. His use of a Bach-sized ensemble makes plenty of sense, contra those versions which add to the sonic weight of the concertos by augmentation of forces, up to effects approaching the ones of a modern concert orchestra.

Such an effort as this to protect the strict character of Bach's writing and the transparency of his textures involves problems of balance more delicate and persistent than the other method entails. I do not think it can be said that these performances represent the most brilliant solution of the difficulty to be found on records. Munch's horns have a tendency to jut out unduly at times, especially in the first concerto, and there are certainly points in that work at which the solo violin, such an actor in its scheme, is deprived of its full dynamic rights.

However, the matter is not one to be haggled over at length. Any conception as to how the six concertos should come off in performance is something of a guess, and Munch's ideas are given vivid expression by a group of virtuosic musicians who impart wonderful movement to everything. Roger Voisin, in particular, is to be saluted for his almost incredibly light and effortless handling of the high trumpet material.

It seems to me the real triumph of this effort is the performance given the third concerto, in whose heated polyphony Munch's strings take on a flash, vibrancy and velocity that give the music irresistible force.

CINCINNATI, OHIO
ENQUIRER
D. 205,461 S. 278,485
JUL 27 1958

Words and Music

ARTHUR DARACK

'Very Bright'

CINCINNATI ENQUIRER 7
SECTION THREE
Sunday, July 27, 1958

THE BOSTON Symphony Orchestra and Munch have added to the large existing total of Bach Brandenburg Concerto recordings by placing the six of them on two Victor records, LM 2182 and 2198.

Doriot Anthony Dwyer's mellow flute, as it twines about the convolutions of the "Fifth Concerto," (or the others) is one of the notable assets. The piano of Lukas Foss, at once rocklike and of the utmost poetry, adds a liveliness that no other set can boast. Much of the recording is very bright.

But when it is all said and done, even the Foss piano cannot make me trade alternate versions. For one thing, the harpsichord will be preferred by many people (and once in a while by me). For another, the recording of the "Fifth" is not well balanced or notable for its fullness or capacity to convey a piano sound.

Thus our knowledge of these sturdy works is not materially increased by the new version.

CHARLOTTE, N. C.
OBSERVER
Circ. D. 150,571 - S. 165,475
AUG 10 1958

SIGHTS AND SOUNDS

One Record: Two Sounds

By DICK BANKS
Glamour Arts Editor

RECENT RCA recordings (the regular one-track kind) include J. S. Bach's Brandenburg Concertos with artists of the Boston Symphony Orchestra and conducted by Charles Munch.

No other two records could better enlighten one as to the mood and pattern and musical techniques of the early 18th Century.

The infinite variety within the confines of music in Bach's day reminds one of the ever-changing patterns of a fountain tumbling into a wind-blown pool.

My favorite on these recordings is the No. 4 in G, satisfying in its kindly harmony, serene in mood, and presented with assured artistry.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
JUN 8 1958

Symphonies Picked For Fund's Record

By FRANCIS D. PERKINS

The Jury of the American International Music Fund has chosen Easley Blackwood's First Symphony and Alexei Haieff's Second Symphony for commercial recording under the terms of its Recording Guarantee Project. It made its selection from among fifty-five works by forty-five contemporary composers played by twenty-nine of the principal orchestras of the United States and Canada. Copies of the tape recordings made of these works for submission to the jury will be placed in the public libraries of New York, Cincinnati, Dallas, Minneapolis and Los Angeles and in the Library of Congress. The two chosen symphonies will be heard as performed by the Boston Symphony Orchestra.

The jury included Nadia Boulanger, Carlos Chavez and Alfred Frankenstein, the last the music and art critic of "The San Francisco Chronicle." They thought that many of the other works submitted also deserved commercial recording, and regretted that the project called for the choice of only two. "If continued annually," wrote Mr. Frankenstein, "the award could become a kind of capstone for each season's presentation of contemporary music for the orchestras of the entire nation."

Mrs. Serge' Koussevitzky is president of the Fund, which was organized ten years ago. The recording project was made possible by a $27,000 grant from the Rockefeller Foundation, and was carried out with the co-operation of the American Federation of Musicians and of the local unions which gave permission to make the tape recordings.

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San Francisco, Calif.
CHRONICLE
Circ. D. 179,343 - S. 245,276
AUG 10 1958

BACH: Brandenburg Concertos (The Boston Symphony Orchestra, Charles Munch conducting). RCA Victor, LM-2196.

Continued from Page 30

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ENQUIRER
D. 205,461 S. 278,485
JUL 27 1958

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238

SATURDAY REVIEW
NEW YORK, N. Y.

JAN 25 1958

As nineteenth-century French as the "Christmas Oratorio" is eighteenth-century German, Berlioz's "L'Enfance du Christ" too has now been accorded its all-round most satisfying recording to date. Recorded twice before (Thomas Scherman conducting, Columbia SL-199; André Cluytens conducting, Vox 7124), this enchanting score has not previously enjoyed on records so balanced a total ensemble as that to be heard in the new RCA Victor version (LM 6053, $7.98). Subtly and with modulated vigor, Charles Munch conducts the Boston Symphony Orchestra, the New England Conservatory Chorus, Florence Kopleff (contralto—and what a contralto!), Cesare Valletti (tenor), Gérard Souzay (baritone), and Giorgio Tozzi (bass). Munch's enlivening affinity for Berlioz is well known; he strongly reaffirms it here. He keeps Berlioz's "*trilogie sacrée*" always in scale, never once mistaking it for a Handelian oratorio by Hector the thunderer. The Bostonians play at their unique best. The soloists—whose French vowels and consonants are a constant pleasure—clearly are aware of the meanings, not only of the text, but also of the music. Only the chorus (the way it sang? the way it was placed and recorded?) occasionally sounds a little thick and run-together at *forte*, though at *piano* or *piano-piano-pianissimo* (Berlioz's *pppp* is recognizable and audible) it too is altogether clear. The other recordings of "L'Enfance" have several individual merits each; Munch's version adds together the largest number of excellences in one place. The result will delight Berliozians and should increase their numbers. Good notes by John N. Burk; complete text in both French and English.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

NOV 10 1957

Words and Music

ARTHUR DARACK

Mid Victor

THE INTRODUCTION of "New Orthophonic" by RCA Victor was not merely verbal juggling; it was accompanied by sonic advance. Distinct gains in clarity and fidelity followed. And RCA gets a high score—one of the highest—in consistency. Let us begin with a group of Boston Orchestra records, with Munch and Fiedler.

The Boston virtuosity and tonal character — razor-sharp precision, full-bodied intonation in which a brilliant tone is not fully bedded with a more transparent, characteristically French orchestral sound—are mirrored beautifully by Victor.

"The Infant Christ," by Berlioz, with soloists Kopleff, Souzay, Tozzi and Valletti, appears on LM 6053 (two records). This score, one of Berlioz's most piquant, most daintily colored, interpreters. The soloists and Munch certainly are in rapport. A distinguished achievement ... Munch's verve and articulation may be enough to carry him through a Wagner disc of well-worn staples (LM 2119). The Boston performance and recorded sound scintillate. "Tannhauser" overture and Venusberg music; "Siegfried's Rhine Journey" and "Magic Fire Music."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235

DEC 10 1957

The Lively Arts

By Milton R. Bass

BESIDES our native sons, we have adopted boys, and some of them are doing quite well. For instance, there's the Boston Symphony Orchestra, (you know, the bunch from Tanglewood) who have just brought out a complete recording of Berlioz' "L'Enfance du Christ" on Victor Records, LM-6053. Those of you who heard them do the Sacred Trilogy last summer know how beautifully Dr. Munch has interpreted the piece, and how appropriate it is to the Christmas season. It is an historic album also in that it marks the 40th anniversary of the orchestra's affiliation with RCA Victor, and those who have the original record, the Finale of the Tchaikovsky Fourth Symphony and the Prelude to the Third Act of Lohengrin made in 1917 under the direction of the late Karl Muck, will be amazed at how much better the present triple track, orthophonic technique sounds.

MUSICAL AMERICA
NEW YORK, N. Y.

DEC 1 1957

One of the choral masterpieces celebrating Christmas is **Berlioz's "L' Enfance du Christ"**, which only in recent years has begun to win the public favor it deserves. It is given a superb performance by the Boston Symphony, conducted by Charles Munch; the New England Conservatory Chorus; and, as soloists, Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; and Giorgio Tozzi, bass (RCA Victor LM 6053★★★). Berlioz writes in an intimate manner here, as suits the nature of the subject, but he is, if anything, more inspired than in his large-scale compositions. This, too, is a work that can be listened to profitably the year round, and it cannot be too highly recommended.

CHARLESTON, S. C.
NEWS & COURIER
Circ. D. 53,286 - S. 63,008

NOV 10 1957

Records In Review

Rewards Rich For Boston Symphony

By J. ALBERT FRACHT
Conductor Charleston Symphony

It was September 1917. To Camden, N. J. in that month went a curious caravan with a curious mission—to make the first experimental recording of the voice of a great orchestra. .

The Boston Symphony Orchestra was then 36 years old and already famous under the autocratic leadership of Karl Muck. Muck—appointed the orchestra's fifth conductor in 1906 was a staid man. But he was somewhat apprehensive that morning. He and his men had traveled all the way down to Camden to face a new mechanical monster — the Victor Talking Machine.

Forty golden years have flown by since these two organizations took their courage in hand and made their first recording. Now with prayers answered, they are celebrating their 40th anniversary. Almost symbolically, they have chosen to commemorate their significant advent with a recording of "L'Enfance Du Christ," by Berlioz.

Would that the pioneers could have lived to reap in some small measure the rich rewards of their efforts.

The Boston Symphony, now under Charles Munch, and assisted by soloists Kopleff, Souzay, Tozzie, Valletti, with the New England Conservatory Chorus, Lorna Cooke De Varon, Director, and of course, the RCA Victor recording engineers, have created another milestone. For those of our readers who purchase this two LP record album, (RCA LM-6053) there will be a deepened source of inspiration in the miracle of, "The Infant Christ."

DETROIT, MICH.
NEWS
Circ. D. 453,579 - S. 566,471

NOV 15 1957

Reviewing the Records

A 'Sacred Trilogy'

Hector Berlioz had a reputation as a worldly fellow, but he composed a "sacred trilogy" that has won the enduring reverence of music lovers. "L'Enfance du Christ," translated both as "The Childhood of Christ" and as "The Infant Christ," is presented in a new recording (RCA Victor) by the Boston Symphony Orchestra.

"L'Enfance du Christ" is of special interest here just now, for the work will be given by the Detroit Symphony Orchestra Dec. 12 with the Rackham Symphony Choir and distinguished soloists. Gerard Souzay, who sings the baritone role of Joseph in the recording, will be heard in the same assignment in the Detroit presentation.

Charles Munch leads the Boston Symphony and the New England Conservatory Chorus in a wonderfully thoughtful and striking performance. The soloists are Souzay, tenor Cesare Valletti as the narrator and the centurion; Florence Kopleff, contralto, as Mary, and Giorgio Tozzi, bass, singing the lines of Polydorus, Herod and the father of a Hebrew family. The performances, both by soloists and ensembles, are striking in both respect for the sheer tonal beauty of the music as well as its religious significance.

The work, divided into three sections called "The Dream of Herod," "The Flight into Egypt" and "The Arrival at Sais", has been recorded on four 12-inch sides and packaged in a handsome album, with a reproduction of Crivelli's "Madonna and Child" for a cover illustration.

* * *

MIAMI, FLA. NEWS

DEC 8 1957

Boston Symphony Records 'L'Enfance Du Christ'

BERLIOZ: "L'Enfance du Christ"; Charles Munch and the Boston Symphony. RCA-Victor, LM-6053.

Berlioz' symphonic-choral masterpiece is to be heard in a gloriously sung performance by Florence Kopleff, Cesare Valletti, Gerard Souzay, Gigorgio Tozzi and the 135-voice New England Conservatory Chorus with Mr. Munch and the Boston orchestra in this handsomely presented edition. It was recorded in Symphony Hall, Boston, last Christmas, following a performance of the score at a regular subscription concert. The release marks the 40th anniversary of the orchestra's affiliation with RCA-Victor.

Concert Records

The two 12-inch discs are tastefully packaged in a box-type album illustrated with a cover reproduction of Crivelli's "The Madonna and Child."

SAN ANTONIO, TEX.
EXPRESS & NEWS
Circ. S. 116,843

OCT 6 1957

We learned of Munch and Berlioz through ROMEO AND JULIET and THE DAMNATION OF FAUST and we have heard other versions of L'ENFANCE but not one its equal in deft, sure interpretation. It contains some truly great choruses.

Narrator is Cesare Valletti, tenor. Florence Kopleff, contralto, sings Mary; Gerard Souzay, baritone, sings Joseph; and George Tozzi, bass, sings three roles. The New England Conservatory Chorus backs them up in grand style.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 124,081 - S. 181,266

NOV 3 1957

Records Roundtable

By HARVEY SOUTHGATE

L'ENFANCE DU CHRIST (The Infancy of Christ) oratorio by Hector Berlioz, with Boston Symphony Orchestra, Charles Munch conducting, and soloists. (Victor. LM-6053.)

This beautiful work by Berlioz is gradually edging itself into the Christmas season, alongside "The Messiah." It has not the many-sided appeal of the Handel work (it lacks the great solo airs) but it has its own melodious sweep and lovely blending of choral and instrumental music. And where is there a more enchanting trio than the two flutes and harp number in the third part of the work?

Berlioz here departed from his more familiar style of splotching color and orchestral fury. This oratorio is pastoral, idyllic, sensitively telling the story of the flight of the Holy Family before Herod and its shelter by a family of Ishmaelites. The story is told mainly through a tenor narrator, with Mary, Joseph, Herod and a few other characters carrying on from time to time. The text is in French, with English translations in the album.

The Boston Symphony, under Munch, and the New England Conservatory Chorus help to make this a worthy production, and soloists Cesare Valletti, tenor; Florence Kopleff, contralto; Gerald Souzay, baritone, and Giorgio Tozzi, bass, contribute good voices and a sense of spiritual conviction.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

DEC

Christmas

By JOHN D. MOLLESON

Any Christmas hearth that finds itself bearing Bach's Christmas Oratorio or Berlioz' "L'Enfance du Christ" should consider itself blessed. These two scores offer extraordinary Christmas music, and because they are not overly topical they will be just as welcome in May as they were in December.

The "Childhood of Christ" now joins the other Berlioz masterpieces which have come under the spell of Charles Munch and the Boston Symphony Orchestra, to emerge in what would seem to be definitive performances. (Victor, LM-6053, $7.98). Four exceptional soloists contribute mightily to the success of the recording—Cesare Valletti, Florence Kopleff, Gerard Souzay and Giorgio Tozzi. The fine chorus is from the New England Conservatory.

To those who have not heard it, this music should be a wonderful surprise. Unlike much of Berlioz' more tempestuous pieces, it rises to greatest heights through understatement. It is a devout work, stunningly beautiful in this recording, performed with taste, illumined from within, and deeply moving.

238

LISTEN REVIEW
NEW YORK, N. Y.
JAN 25 1958

As nineteenth-century French as the "Christmas Oratorio" is eighteenth-century German, Berlioz's "L'Enfance du Christ" has now been accorded its all-round most satisfying recording to date. Recorded twice before (Thomas Scherman conducting, Columbia SL-199; André Cluytens conducting, Vox 7[illegible]), this enchanting score has not previously enjoyed on records so balanced a total ensemble as that to be heard in the new RCA Victor version (LM 6053, $7.98). Subtly and with modulated vigor, Charles Munch conducts the Boston Symphony Orchestra, the New England Conservatory Chorus, Florence Kopleff (contralto—and what a contralto!), Cesare Valletti (tenor), Gérard Souzay (baritone), and Giorgio Tozzi (bass). Munch's enlivening affinity for Berlioz is well known; he strongly affirms it here. He keeps Berlioz' "trilogie sacrée" always in scale, never once mistaking it for a Handelian oratorio by Hector the thunderer. The Bostonians play at their unique best. The soloists—whose French vowels and consonants are a constant pleasure—clearly are aware of the meanings, not only of the text, but also of the music. Only the chorus (the way it sang? the way it was placed and recorded?) occasionally sounds a little thick and run-together at *forte*, though at *piano* or *piano-piano-pianissimo* (Berlioz's *pppp* is recognizable and audible) it too is altogether clear. The other recordings of "L'Enfance" have several individual merits each; Munch's version adds together the largest number of excellences in one place. The result will delight Berliozians and should increase their numbers. Good notes by John N. Burk; complete text in both French and English.

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Mid Victor

THE INTRODUCTION of "New Orthophonic" by RCA Victor was not merely verbal juggling; it was accompanied by sonic advance. Distinct gains in clarity and fidelity followed. And RCA gets a high score—one of the highest—in consistency. Let us begin with a group of Boston Orchestra records, with Munch and Fiedler.

The Boston virtuosity and tonal character—razor-sharp precision, full-bodied intonation in which a brilliant tone is not fully bedded with a more transparent, characteristically French orchestral sound—are mirrored beautifully by Victor.

"The Infant Christ," by Berlioz, with soloists Kopleff, Souzay, Tozzi and Valletti, appears on LM 6053 (two records). This score, one of Berlioz's most piquant, most daintily colored, interpreters. The soloists and Munch certainly are in rapport. A distinguished achievement . . . Munch's verve and articulation may be enough to carry him through a Wagner disc of well-worn staples (LM 2119). The Boston performance and recorded sound culminate: "Tannhauser" overture and Venusberg music; "Siegfried's Rhine Journey" and "Magic Fire Music."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,236
DEC 10 1957

The Lively Arts

By Milton R. Bass

BESIDES our native sons, we have adopted boys, and some of them are doing quite well. For instance, there's the Boston Symphony Orchestra, (you know, the bunch from Tanglewood) who have just brought out a complete recording of Berlioz' "L'Enfance du Christ" on Victor Records, LM-6053. Those of you who heard them do the Sacred Trilogy last summer know how beautifully Dr. Munch has interpreted the piece, and how appropriate it is to the Christmas season. It is an historic album also in that it marks the 40th anniversary of the orchestra's affiliation with RCA Victor, and those who have the original record, the Finale of the Tchaikovsky Fourth Symphony and the Prelude to the Third Act of Lohengrin made in 1917 under the direction of the late Karl Muck, will be amazed at how much better the present triple track, orthophonic technique sounds.

NEW YORK, N. Y.
DEC 1 1957

One of the [illegible] celebrating Christmas is Berlioz's "L'Enfance du Christ", which only in recent years has begun to win the public favor it deserves. It is given a superb performance by the Boston Symphony, conducted by Charles Munch; the New England Conservatory Chorus; and, as soloists, Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; and Giorgio Tozzi, bass. (RCA Victor LM 6053.) Berlioz writes in an intimate manner here, as suits the nature of the subject, but he is, if anything, more inspired than in his large-scale compositions. This score is a work that [illegible] to profitably the year round, and it cannot be too highly recommended.

CHARLESTON, S. C.
NEWS & COURIER
Circ. D. 53,286 - S. 63,008
NOV 10 1957

Records In Review

Rewards Rich For Boston Symphony

By J. ALBERT FRACHT
Conductor Charleston Symphony

It was September 1917. To Camden, N. J. in that month went a curious caravan with a curious mission—to make the first experimental recording of the voice of a great orchestra.

The Boston Symphony Orchestra was then 36 years old and already famous under the autocratic leadership of Karl Muck. Muck—appointed the orchestra's fifth conductor in 1906 was a staid man. But he was somewhat apprehensive that morning. He and his men had traveled all the way down to Camden to face a new mechanical monster — the Victor Talking Machine.

Forty golden years have flown by since these two organizations took their courage in hand and made their first recording. Now with prayers answered, they are celebrating their 40th anniversary. Almost symbolically, they have chosen to commemorate their significant advent with a recording of "L'Enfance Du Christ," by Berlioz.

Would that the pioneers could have lived to reap in some small measure the rich rewards of their efforts.

The Boston Symphony, now under Charles Munch, and assisted by soloists Kopleff, Souzay, Tozzie, Valletti, with the New England Conservatory Chorus, Lorna Cooke De Varon, Director, and of course, the RCA Victor recording engineers, have created another milestone. For those of our readers who purchase this two LP record album, (RCA LM-6053) there will be a deepened source of inspiration in the miracle of, "The Infant Christ."

DETROIT, MICH.
NEWS
Circ. D. 453,579 - S. 566,471
NOV 15 1957

Reviewing the Records

A 'Sacred Trilogy'

Hector Berlioz had a reputation as a worldly fellow, but he composed a "sacred trilogy" that has won the enduring reverence of music lovers. "L'Enfance du Christ," translated both as "The Childhood of Christ" and as "The Infant Christ," is presented in a new recording (RCA Victor) by the Boston Symphony Orchestra.

"L'Enfance du Christ" is of special interest here just now, for the work will be given by the Detroit Symphony Orchestra Dec. 12 with the Rackham Symphony Choir and distinguished soloists. Gerard Souzay, who sings the baritone role of Joseph in the recording, will be heard in the same assignment in the Detroit presentation.

Charles Munch leads the Boston Symphony and the New England Conservatory Chorus in a wonderfully thoughtful and striking performance. The soloists are Souzay, tenor Cesare Valletti as the narrator and the centurion, Florence Kopleff, contralto, as Mary, and Giorgio Tozzi, bass, singing the lines of Polychorus, Herod and the father of a Hebrew family. The performances, both by soloists and ensembles, are [illegible] in both respect for the [illegible] beauty of the [illegible] as well as its religious [illegible].

The work, divided into three sections called "The Dream of Herod," "The Flight into Egypt" and "The Arrival at Sais", has been recorded on four 12-inch sides and packaged in a handsome album, with a reproduction of Crivelli's "Madonna and Child" for a cover illustration.

MIAMI, FLA. NEWS
DEC 8 1957

Boston Symphony Records 'L'Enfance Du Christ'

BERLIOZ: "L'Enfance du Christ"; Charles Munch and the Boston Symphony; RCA-Victor, LM-6053.

Berlioz' symphonic-choral masterpiece is to be heard in a gloriously sung performance by Florence Kopleff, Cesare Valletti, Gerard Souzay, Giorgio Tozzi and the 135-voice New England Conservatory Chorus with Mr. Munch and the Boston orchestra in this handsomely presented edition. It was recorded in Symphony Hall, Boston, last Christmas, following a performance of the score at a regular subscription concert. The release marks the 40th anniversary of the orchestra's affiliation with RCA-Victor.

The two 12-inch discs are tastefully packaged in a box-type album illustrated with a cover reproduction of Crivelli's "The Madonna and Child."

Concert Records

SAN ANTONIO, TEX.
EXPRESS & NEWS
Circ. S. 116,843
OCT 6 1957

We learned of [illegible] and Berlioz through ROMEO AND JULIET and THE DAMNATION OF FAUST and we have heard other versions of L'ENFANCE but not one its equal in deft, sure interpretation. It contains some truly great choruses.

Narrator is Cesare Valletti, tenor. Florence Kopleff, contralto, sings Mary; Gerard Souzay, baritone, sings Joseph; and Georgio Tozzi, bass, sings three roles. The New England Conservatory Chorus backs them up in grand style.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 124,081 - S. 181,266
NOV 3 1957

Records Roundtable

By HARVEY SOUTHGATE

L'ENFANCE DU CHRIST (The Infancy of Christ) oratorio by Hector Berlioz, with Boston Symphony Orchestra, Charles Munch conducting, and soloists. (Victor, LM-6053.)

This beautiful work by Berlioz is gradually edging itself into the Christmas season, alongside "The Messiah." It has not the many-sided appeal of the Handel work (it lacks the great solo airs) but it has its own melodious sweep and lovely blending of choral and instrumental music. And where is there a more enchanting trio than the two flutes and harp number in the third part of the work?

Berlioz here departed from his more familiar style of splotching color and orchestral fury. This oratorio is pastoral, idyllic, sensitively telling the story of the flight of the Holy Family before Herod and its shelter by a family of Ishmaelites. The story is told mainly through a tenor narrator, with Mary, Joseph, Herod and a few other characters carrying on from time to time. The text is in French, with English translations in the album.

The Boston Symphony, under Munch, and the New England Conservatory Chorus help to make this a worthy production, and soloists Cesare Valletti, tenor; Florence Kopleff, contralto; Gerald Souzay, baritone, and Giorgio Tozzi, bass, contribute good voices and a sense of spiritual conviction.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
DEC 8 1957

Christmas

By JOHN D. MOLLESON

Any Christmas hearth that finds itself bearing Bach's Christmas Oratorio or Berlioz' "L'Enfance du Christ" should consider itself blessed. These two scores offer extraordinary Christmas music, and because they are not overly topical they will be just as welcome in May as they were in December.

The "Childhood of Christ" now joins the other Berlioz masterpieces which have come under the spell of Charles Munch and the Boston Symphony Orchestra, to [illegible] be definitive performances, (Victor, LM-6052, $7.98). Four exceptional soloists contribute mightily to the success of the recording—Cesare Valletti, Florence Kopleff, Gerard Souzay and Giorgio Tozzi. The fine chorus is from the New England Conservatory.

To those who have not heard this music should be a wonderful surprise. Unlike much of Berlioz' more tempestuous pieces, it rises to greatest heights through understatement. It is a devout [illegible] beautiful in this [illegible] performed with [illegible] from within, and de[illegible]

Musical Celebrations

Fo Tidings of Comfort and Joy

ROL ND GE TT

CAR S ASIDE there is not a great d l of m ic specifically addresse to the ebration of Christmas. Consequ y we keep hearing the sa ne piec t this time of year. Bach's *Christ Oratorio* comes immedi ely to n as a herald of the season. Hande *Messiah* has done Christmas du or more than two centu es. A the past decade Berlio 's *L'E du Christ*, a cantata about th nt Jesus, has been redis overed similarly worthy of Christmas tim he last two works have recently n made available in new record gs.

When *L'Enfance du Christ* met with unqualified success at its first performance in December, 1854, Berlioz took a characteristically mordant view of his good fortune. The praise heaped on the new work was, he thought, "insulting to its elder brother." And to his friend Liszt he wrote: "I have become a good little boy, human, clear, melodic. I am at last writing music like everybody else."

A particle of truth hides behind the irony of this last remark. *L'Enfance du Christ* contains the most predictable, the most "normal" music Berlioz ever wrote. And today, as a century ago, it is enthusiastically applauded by those who have little sympathy with the composer's other music. It occupies the same position relative to Berlioz' oeuvre that *Die Meistersinger* does to Wagner's. Even Wagnerphobes will admit to a sneaking admiration for *Die Meistersinger*, and listeners who are at heart unresponsive to the Berlioz idiom find it possible to relish *L'Enfance*.

ONE must point this out in order to put the current vogue for the work in reasonable perspective. Today, *L'Enfance du Christ* has become runner-up to the *Messiah* as a Christmas musical offering. But it does not, for all its popularity, represent Berlioz at his greatest. Nowhere does it attain the poetic fervor of the "Scène d'Amour" in *Romeo*, the dramatic urgency of *Harold in Italy*, the somber grandeur of the *Requiem*. To say this is not to disparage the tender, seraphic quality of Berlioz's "sacred trilogy" or to minimize the artistry and craftsmanship with which he depicts the events of Christ's childhood. It is merely to suggest that Berlioz reached his heights when writing music like nobody else.

Up to now the listener in search of a recorded *L'Enfance* has been faced with a dilemma. Either he had

to choose a good French performance under the baton of André Cluytens, vitiated by uneven recording (Vox), or a good American recording of a rather soggy performance conducted by Thomas Scherman (Columbia). Now technology and musicianship meet in a new recording on two LPs by the Boston Symphony, the New England Conservatory Chorus, and four accomplished vocal soloists under the direction of Charles Munch (RCA Victor LM 6053). Perhaps its finest asset is the quality of the orchestra itself, which has been shaped by Munch into an instrument peculiarly sensitive to the colorations and inflections of Berlioz's music. Throughout the score, whether they hold the spotlight during an orchestral interlude or merely weave *sotto voce* arabesques in an accompaniment, the Boston instrumentalists never fail to be eloquent. A captious listener might find Cesare Valletti's Narrator too Italianate in style and the sibilants of the chorus too obtrusive, but in total the new recording of *L'Enfance du Christ* is an interpretative achievement that will be hard to surpass.

Sunday Telegram
PORTLAND, Me.
Independent Republican
DEC 1 1957

Records On Review

Munch Conducting New Berlioz 'L'Enfance'

By STELLA MILLS

When Berlioz presented his "L'Enfance du Christ" to the public on December 10, 1854 he expected to encounter the usual skepticism, as had so often happened. But to his surprise, the first performance met not only with general approval, but enthusiasm. Prejudice against the "crazy" Hector vanished as they recognized in him a master of nuance and delicate detail, and they were utterly surprised that Berlioz, long notorious for his wild ways could move them by the simple treatment of a sacred subject.

RCA Victor is issuing this work in a boxed set of two discs with Munch conducting the Boston Symphony and the soloists are Cesare Valletti, Florence Kopleff, Gerard Souzay and Giorgio Tozzi. Lorna Cooke de Varon directs the New England Conservatory Chorus in the choral work. If you associate Berlioz with only dramatic intensity and fire, you will find none of it here. All is quiet beauty, with some parts almost ethereal in quality. This recording is a beautiful thing from start to finish, and in the words of a famous critic is "all tenderness and floating tranquillity"—an excellent description of a most lovely composition.

FORT WORTH, TEX.
STAR-TELEGRAM
—Circ. D. 116,351 - S. 228,437
JAN 5 1958

NEWS ON THE

BERLIOZ: "L'Enfance du Christ," with Cesare Valletti, Florence Kopleff, Gerard Souzay and Giorgio Tozz as vocal soloists; Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch, conductor. Album of two RCA Victor records, with French-English libretto.

This is an unusual work, in which, despite the primary presence of voices and a libretto, the orchestra assumes first importance. The music is straightforward, and devoid of complexities. While based in the main on the St. Matthew story, Berlioz added characters for dramatic reasons.

The story begin with the consultation of Herod with his soothsayers, his fear for his throne and the order for the slaying of infants, with the subsequent flight of the Holy Family into Egypt and their succor in a friendly home. The recording is of the highest degree of excellence.

GRIEG: "Peer Gynt Suites 1 and 2" and "Lyric Suite, Op. 54." Boston Pops Orchestra, Arthur Fiedler, conductor, with Eileen Farrell, soprano. RCA Victor.

The first "Peer Gynt Suite" is among the most popular of all lighter concert music. In the second is included "Solvejg' Song," sung with deep feeling by Eileen Farrell. The "Lyric Suite," orchestrated from piano pieces, includes "Shepherd Boy," "Norwegian Rustic March," "Nocturne" and "March of the Dwarfs." The "Nocturne" is a poetic gem.

NEW REPUBLIC
WASHINGTON, D. C.
DEC 23 1957

PART one of Berlioz's *l'Enfance du Christ* also has the bland vocal writing I mentioned earlier; but the Berlioz mind is heard in fascinating operation in the Overture of Part 2, in the lovely "Shepherd's Farewell to the Holy Family" and "Repose of the Holy Family" that follow, and in several moving and beautiful passages in Part 3. However, under Munch's direction all the music is performed, on Victor LM-6053—by the Boston Symphony, New England Conservatory Chorus and soloists—in a bland style which leads me to recommend instead the more expressive performance conducted by Cluytens on Vox PL-7122. Munch's excellent soloists include Cesare Valletti (who astonishes one with a quasi-operatic burst of sound at an unsuitable place in "The Repose of the Holy Family"), Florence Kopleff, Gerard Souzay and Giorgio Tozzi; but Cluytens has good soloists and a better sounding chorus than Munch's, with the Paris Conservatory Concerts Society Orchestra.

LITTLE ROCK, ARK.
ARK. DEMOCRAT
Circ. D. 80,297 - S. 90,632
OCT 13 1957

'L'Enfance du Christ' Gets Munch Treatment

By RODERICK POWERS.
(Democrat Staff Writer.)

The beauty of Berlioz' music is realized in "L'Enfance du Christ," a sacred triology by the Boston Symphony Orchestra, New England Conservatory Chorus and other vocalists under the baton of Charles Munch.

Soloists on the RCA Victor album are Cesare Valletti, tenor; Florence Kopleff, contralto; Gerard Souzay, baritone, and Giorgio Tozzi, bass. Their performance is dramatic and expressive, the chorus responsive and the orchestra understanding and fastidius, resulting in some gorgeous musical moments.

Berlioz tells us the idea for a pretty andante in four parts for the organ entered his fancy, he added some words, the organ piece disappeared and became the "Farewell of the Shepherds to the Holy Family," which is given a moving treatment in this album. The rest of the sacred trilogy came from that beginning.

The two-record album is handsomely packaged and documented, and the fidelity of the recording is excellent.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407
JAN 11 1958

★ ★ ★

AT AN EXTREME end of the dramatic scale from Puccini's Chinese pageantry is the intimate, magically tender oratorio, "L'Enfance du Christ," by Hector Berlioz, recorded on two Lp disks by Victor. The music will be, for those unfamiliar with it, a revelation.

At moments only does it wax louder than mezzo-forte — in Herod's haunted dream, during his visit from some soothsayers. The rest is reposeful, even celestial.

Under Charles Munch's baton, here uncommonly gentle and controlled, the Boston Symphony Orchestra plays with something like its old-time luster. The New England Conservatory Chorus matches serenity with security, and all four soloists—Florence Kopleff, Cesare Valletti, Gerard Souzay and Giorgio Tozzi—sing beautifully and intelligently.

In more than up-to-date sound, this new "Infant Christ" (Jacques Barzun's perceptive translation) far and away surpasses previous recordings by Thomas Scherman (Columbia) and Andre Cluytens (Vox.)

★ ★ ★

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
OCT 5 1957

Recording the Classics

A Bit of Gentle Berlioz

By PAUL MOONEY

Hector Berlioz in his later years composed a gentle, simple oratorio that had little of the wild fire for which he is noted.

"L'Enfance du Christ" (The Infant Christ) has been recorded on two Victor LP's by Charles Munch and the Boston Symphony. Contralto Florence Kopleff sings Mary and baritone Gerard Souzay is Joseph in the trilogy involving the dream of Herod, the flight into Egypt and the Holy Family's arrival at Sais.

MOONEY

Other soloists are tenor Cesare Valletti as the narrator and Giorgio Tozzi as Herod. The New England Conservatory provides the chorus. A beautiful treatment that would have been enhanced with the text sung in English.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 563,922 - S. 644,014
DEC 8 1957

Less traditional but equally fine is Berlioz's "Infancy of Christ," recorded by the Boston Symphony on Victor LM 6053 with soloists and chorus, Charles Munch conducting. Music of the Middle Ages for the Christmas season is offered on Decca DL 9400 by the New York Pro Musica Antiqua, and it's a lovely and interesting disk.

Happy shopping!

R.C.M.

Musical Celebrations
For Tidings of Comfort and Joy

ROLAND GELATT

CAROLS ASIDE, there is not a great deal of music specifically addressed to the celebration of Christmas. Consequently we keep hearing the same pieces at this time of year. Bach's *Christmas Oratorio* comes immediately to mind as a herald of the season. Handel's *Messiah* has done Christmas duty for more than two centuries. And in the past decade Berlioz's *L'Enfance du Christ*, a cantata about the infant Jesus, has been rediscovered as similarly worthy of Christmas time. The last two works have recently been made available in new recordings.

When *L'Enfance du Christ* met with unqualified success at its first performance in December, 1854, Berlioz took a characteristically mordant view of his good fortune. The praise heaped on the new work was, he thought, "insulting to its elder brothers." And to his friend Liszt he wrote: "I have become a good little boy, human, clear, melodic. I am at last writing music like everybody else."

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Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,684
DEC 1 1957

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FORT WORTH, TEX.
STAR-TELEGRAM
Circ. D. 116,351 - S. 228,437
JAN 5 1958

NEWS ON THE

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LITTLE ROCK, ARK.
ARK. DEMOCRAT
Circ. D. 80,297 - S. 90,632
OCT 13 1957

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(Democrat Staff Writer.)

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CHICAGO, ILL.
AMERICAN
Circ. D. 524,623 - S. 706,407
JAN 11 1958

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PRESS
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CHICAGO, ILL.
SUN-TIMES
Circ. D. 563,922 - S. 644,024
DEC 8 1957

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R.C.M.

LAKE CHARLES, LA.
AMERICAN PRESS
Circ. D. 25,036 - S. 24,321
DEC 22 1957

Berlioz Sacred Trilogy Fine Christmas Music

BERLIOZ: L'ENFANCE DU CHRIST — The Boston Symphony orchestra; Charles Munch, conductor; the New England Conservatory chorus; Lorna Cooke de Varon, director; AND Narrator . . . Cesare Valletti Mary . . . Florence Kopleff Joseph . . . Gerard Souzay Polydorus . . . (Herold . . . (Giorgio Tozzi Ishmaelite Father . . . ((RCA Victor, 2-12" records, LM-6058).

This recording of the Berlioz Sacred Trilogy, arriving as it does during the Christmas season, is so timely that it can be enlisted as part of a musical campaign to "Put Christ back in Christmas" by anyone suffering from a surfeit of "Jingle Bells" and "Rudolph."

This musical story of "The Infant Christ" was first performed in Paris on Dec. 10, 1854 to an audience that was both surprised and enthusiastic — surprised that the fantastic and extravagant Berlioz could produce a score of such simplicity, reverence and artistry; and enthusiastic for his skill as a creation of mood, as a master of nuance and delicate detail.

Berlioz based his Sacred Trilogy on the second chapter of the Gospel according to St. Matthew, relating the story in his own words, and filling it in narration.

The work is divided into three sections: Herod's Dream, the Flight into Egypt, and the Arrival at Sais.

The principal roles are sung by contralto Florence Kopleff as Mary, tenor Cesare Valletti as the narrator, baritone Gerad Souzay as Joseph, and bass Giorgio Tozzi in the triple role of Herod, Polydorus and the father of the Ishmaelite family.

The Boston Symphony orchestra performs in its most immaculate style, and is backed by the New England Conservatory chorus.

The cast is well chosen, and the principal singers perform their parts with feeling and understanding. Tozzi and Suzay, in particular, are excellent.

RCA Victor points out that this album marks the 40th year of the Boston Symphony's affliation with the record company. It is also the fourth recorded work of Berlioz to be conducted by Charles Munch. Already released are "The Damnation of Faust," "Les Nuites d' Ete" and "Romeo and Juliet".

The two 12-inch discs are packaged in a box - type album illustrated with a cover reproduction of Crivelli's "Madonna and Child." A seven - page booklet contains notes on the work, the composer, plus a complete French-English text.

It proves to be an album worthy of the occasion, and one to be highly recommended. —STACEY.

SEVENTEEN
NEW YORK, N. Y.
APR 1958

● Berlioz (1803-69): a romantic who charged his music-poems with heady drama. Charles Munch and the Boston Symphony have a stunning recording of his tempestuous *Symphonie Fantastique* on RCA Victor

NEW YORK CITY, N. Y.
POST
Circ. D. 408,150 - S. 281,019
APR 14 1958

40 Yrs. Ago and Now

In Sept, 1917, the Boston Symphony, already famous under Karl Muck, traveled to Camden, N. J., to face a mechanical monster—the Victor Talking Machine.

Leslie Rodgers, librarian of the symphony for 40 years, reported:

"It was hot in Camden—at least 100 degress in the shade. They crammed us into a funny-shaped shell that looked like half of a ball open at one end. They kept us there—all day too—and we all nearly died of the heat. The first desk men sat outside the hall on high stools and played directly into horns of their own. But the others had to run out whenever they had a solo part—blow it into a horn and run back and join the orchestra!"

Dr. Muck in full formal dress stood outside the shell. The turntable making the master disc was behind him. It fascinated him. While conducting he kept turning around and peering at the curious machine. We were just finishing Tchaikowsky's Fourth when every factory whistle in Camden went off. It was the noonday signal. Dr. Muck took the hint too. When we listened to the playback later it was the wonder of the musical world —then."

On Dec. 26, 1956, 250 people gathered at Symphony Hall in Boston for the recording of Berlioz' "L'Enfance Du Christ." They were—the cast of principals: Kopleff, Tozzi, Valetti, Souzay; Conductor Charles Munch and the Boston Symphony Orchestra; the New England Conservatory Chorus; RCA Victor A & R men and recording engineers; plus a small Symphony Hall maintenance crew.

While the music was being recorded—all was in order—a beautiful design of coordinated artistic and mechanical skills.

In October, 1957, RCA Victor celebrated their 40 years of association with the Boston Symphony by releasing —on two 12-inch new orthophonic high fidelity discs—an inspired, luminous performance of Berlioz' "L'Enfance Du Christ."

NEW LEADER
NEW YORK, N. Y.
DEC 23 1957

JAMES

MUSIC

By Hibbard James

Christmas Without 'The Messiah'

My current vote for the piece I would most like to see installed as part and parcel of Christmas (along with plum pudding, the office party and Lionel Barrymore renditions of *The Christmas Carol*) is the truly thrilling *L'enfance du Christ*. For years, this Berlioz masterpiece was almost forgotten, except for a rather botched editing of "*L'adieu des bergers*" by Clarence Dickinson. A few years ago, however, Thomas Scherman began doing it as an extra concert of his Little Orchestra Society, and it has since become amazingly popular. As a result, there are now no fewer than three complete recordings—of widely varying merit.

The most recent is a performance by Charles Munch and the Boston Symphony (RCA Victor LM 6053). It is a careful and workmanlike performance, but, on the whole, I found it rather disappointing. In the past, Munch has directed some notable Berlioz performances (I have yet to hear anyone better his renditions of *The Roman Carnival Overture* or *The Damnation of Faust*, the latter brilliantly recorded for Victor on LM 6114), but when he gets away from the huge and spectacular orchestral effects usually equated with Berlioz in the popular mind, he seems to lose his way. Much of it is a matter of tempo; almost all the way through, his tempi are markedly slow, and, in "*L'adieu des bergers*," there are such marked alterations in tempi and dynamics that the simple beauty the composer was striving for is largely lost.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
NOV 3 - 1957

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The most recent example in the form last-named is that very special score of Berlioz, "L'Enfance du Christ." RCA-Victor has issued it in a handsomely designed package which, visually, matches the magnificence of the music contained therein. Since it is so close to perfection, hardly anything needs to be said except that we now have on discs the beautiful performance we heard at Symphony Hall last year. The soloists are the same—Florence Kopleff, contralto; Gerard Souzay, baritone; Giorgio Tozzi, bass, and Cesare Valletti, tenor. The chorus, likewise, was the same—that of the New England Conservatory, prepared by Lorna Cooke de Varon. Finally, all the wizardry of hi-fi engineering has gone into this two-record album.

THE NATION
NEW YORK, N. Y.
DEC 15 1956

RECORDS OF THE YEAR

BERLIOZ: Les Nuits d'été; de los Angeles with Boston Symphony under Munch (V). *Harold in Italy*; Tosca-nini with NBC Symphony (V).

B. H. Haggin

WASHINGTON D. C.
POST & TIMES HERALD
DEC 15 1957

Berlioz at His Tenderest Enhanced by Munch

Berlioz: L'enfance du Christ. Boston Symphony, with New England Conservatory Chorus, Florence Kopleff, Cesare Valletti, Gerard Souzay, Giorgio Tozzi, soloists, under Munch. Victor LM 6053.

Any Munch entry in the Berlioz lists is going to be impressive, and there is much in this score that yields handsomely to the Bostonian's direction. The score is one of Berlioz' subtlest. And at every point the sound and playing and singing is of the highest order. If Gerard Souzay walks off with top honors among the soloists because he best combines style, tone, and French diction, the others join him very closely in all but the diction. And only Tozzi can be said to miss the French mark fairly widely. Yet he is tremendously impressive for the rich sonority of his voice and for his sympathetic command of the three roles he takes on.

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LAKE CHARLES, LA.
AMERICAN PRESS
Circ. D. 25,036 - S. 24,321
DEC 22 1957

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Schmaelle Father (
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BERKSHIRE EAGLE
DEC. 15 1956

Records

Charles Munch Is Dandy Santa

Reviews by
IRWIN SHAINMAN

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Here is a group of compositions—four are regular concert favorites, and one somewhat rare—that should have wide appeal to many different tastes. The area in musical history covered by these works is slightly over one hundred years (beginning around 1806) and represents aspects of the classic, romantic, and impressionistic eras. Within these pieces one finds the rather formal outlines of the classic concerto, the interesting comparison between a symphony with a program, or story, and one that stands on its rhythmic and romantic vitality only, and finally, incidental music to a spoken play that displays the delicacy and subtleties of impressionistic descriptiveness.

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FOR THOSE WHO like their serious orchestral music straight, here is the Boston Symphony, under its regular conductor, Charles Munch, in exceptionally fine performances, sounding about as clear as recordings can. The richness, clarity and fidelity of the tone, especially in the Brahms works, is very satisfying indeed. Every instrument, every nuance, every detail of direction, can be heard clearly. It makes one reflect on just how far recording techniques have come in the last few years.

Each one of these records is beautifully packaged in a protective cover whose colorful designs span everything from Renaissance art reproductions to striking photographs. In all cases, lucid explanatory notes are included.

* * *

IF YOU ARE among those people who derive a real sense of pleasure from giving, records as Christmas presents are hard to beat because they continue to give pleasure long after Christmas is over. Any or all of these fine recordings will not only make the sounds of the Boston Symphony available in your home on a full-time basis, but will also give you, and the recipients of these works, a chance to come in contact with five musical compositions of really true and unquestionable greatness.

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850

OCT 28 1956

OFF THE RECORDS

Great Conductors Dominate New LPs

By Rena C. Holtkamp

Many of the world's finest conductors at some time in their careers have had the good fortune to discover a cosmopolitan, music-loving audience in Cleveland.

RENA C. HOLTKAMP

This season Carlos Chavez from Mexico, Heitor Villa-Lobos from Brazil and Igor Markevitch from Switzerland will be guest conductors of the Cleveland Orchestra in Severance Hall, where in past seasons Eduard van Beinum, Sir Thomas Beecham, Ferenc Fricsay, Artur Rodzinski and Leopold Stokowski, to name only a few, have appeared.

Annually batteries of opera conductors arrive to wield mighty batons over temperamental casts and full pit orchestras. Some conductors even have brought their own orchestras. Herbert von Karajan and his Berlin Philharmonic Orchestra visited us last year, the English conductor, Mantovani, and light romantic orchestra and Charles Munch and the 75-year-old Boston Symphony Orchestra this fall.

BEETHOVEN: VIOLIN CONCERTO, OP. 61—Charles Munch conducting the Boston Symphony Orchestra, with Jascha Heifetz, violin soloist, in a new and very good recording of the master's only violin concerto, on RCA Victor LM-1992. Sweet, true and basic in Victor's "new orthophonic" high-fidelity sound.

CHAUSSON POEME, OP. 25—David Oistrakh, Soviet violinist, with the Boston Symphony Orchestra, Munch conducting, include excerpts from Berlioz' "Romeo and Juliet" and Saint-Saens' Introduction and Rondo Capriccioso on RCA Victor LM-1988. A flattering French tonal palette.

BRUNO WALTER IN CONVERSATION WITH ARNOLD MICHAELIS—Editor Michaelis with great reverence for great music and musicians, explores the musical life and philosophy in recorded conversation with this great humanist-conductor, optima word will be missed on Columbia's BW 80, as you relax in the sound presence of this great leader of men and music. Walter is now in his 64th year of conducting. On Columbia WZ 1, he plays selections from the classical Viennese masters, Mozart, Schubert, Beethoven, Mahler. On Columbia ML 5113, Walter conducts six of Johann Strass' gayest and best. All these were made for Columbia's "Bruno Walter Festival."

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406

NOV 11 1956

Violinist Records 'Hit' Again

Beethoven Concerto Played By Heifetz

By SARA CALDWELL

Significant in the additions to recorded violin music on the shelves of the music stores this month is a new Jascha Heifetz version of Beethoven's "Violin Concerto in D, Op. 61." Charles Munch, leading the Boston Symphony Orchestra, supports the virtuoso in this new orthophonic high fidelity recording, LM-1992, on the RCA Victor Red Seal label.

BEETHOVEN

It is somewhat superfluous to discuss the artist's talents and unique styling. As Howard Taubman of the New York Times remarked of the Heifetz performance of this concerto in February: "Heifetz is still Heifetz."

The Boston Symphony and Charles Munch merit somewhat the same comment. When the subjects are paired in a composition such as only Beethoven produced, the result is phenomenal.

Unprecedented demand for this album from Victor's regular record customers is responsible for bringing it promptly to the music stores and presages a heavy demand from the casual buyer, to whom Heifetz also still is Heifetz. His previous recording of the concerto, now on the Collector's Label, LCT-1010, sold 193,000 albums.

RICH EXAMPLE

The Beethoven concerto is an exceptionally rich example of such compositions for the violin. It was conceived during a period of happiness in the life of Beethoven [1806].

Although circumstances in his environment were chaotic, with Napoleon's soldiers quartered in the same house with the composer in Vienna, his inward flow of inspiration was high. During this period his great Fifth Symphony was in the making, as well as his 'cello concerto, in A Major and the Rasoumovsky quartets.

DEBUT IN 1806

The work for violin was first performed by Franz Clement Dec. 23, 1806, in Vienna, to a reasonably responsive audience.

However, it was some years before the composition took its place in the repertoire of great violinists. The notable Joachim adopted it as a favorite vehicle in 1853, and helped to place it high in the ranks of concert works for violin.

It is reasonable to suppose that the Heifetz performance will have a similar effect among the hi-fi set.

THE SUNDAY TIMES
Sept. 29, 1957

Records of the Month

CLASSICAL

By
FELIX APRAHAMIAN

BEETHOVEN: Violin Concerto. (Heifetz with the Boston Symphony Orchestra; Münch.) HMV ALP1437.

THIS great performance of a masterpiece deserves a place in any basic collection of gramophone records.

The superlative quality of Heifetz's violin playing has never been questioned, for his technique is unrivalled: but sometimes his rather detached perfection has given the impression that great music is being used merely as a vehicle for the display of this technique. Here it is at the service of the music.

Münch accompanies *con amore*, as might be expected from the violinist who led the Leipzig Gewandhaus Orchestra in Furtwängler's day, who now commands the finest orchestral instrument in the world, but who can still play this same concerto very creditably on the Ysaye "Strad" which he owns.

A good balance between soloist and orchestra and a fine recorded sound is maintained from the opening drum taps to the final chord.

JAZZ

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860

NOV 11 1956

Victor has been having a good month. In addition to this brilliant Ninth, it has released a disk of the Beethoven Violin Concerto, played by Jascha Heifetz and the Boston Symphony under Charles Munch. That Jascha Heifetz has long solved all the secrets of playing the violin has been an established fact for many years. But not even he has always displayed the superlative form he shows in this new recording. As Hopkins wrote in his most famous poem, "The achieve of, the mastery of, the thing!"

ATLANTIC MONTHLY
BOSTON, MASS.

JAN 1957

Beethoven: Violin Concerto (Jascha Heifetz, violin; Charles Munch conducting Boston Symphony Orchestra; RCA Victor LM-1992: 12"). This gains immediate preferment over all other versions. It may not be an "inspired" performance, but I'm sure I don't know how inspiration could have enhanced the utter mastery and flawless taste displayed here by everyone concerned. So don't wait, unless it be for the stereophonic tape version, sure to come forth soon.

CHARLOTTE, N. C. NEWS

NOV 12 1956

FINE A

By EDWIN S. BERGAMINI

Disc of the week: for Heifetz fans and string players: his performance of Beethoven's Violin Concerto in D [illegible], with Munch and the Boston Symphony, recently released by Victor. Heifetz has done the work more relaxedly and even more beautifully than here; this is still of the best versions, with the well-guided power and might of the Boston providing solid support, large-scale, resonant sound.

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DEC. 15 '56

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Each one of these records is beautifully packaged in a protective cover whose colorful designs span everything from Renaissance art reproductions to striking photographs. In all cases, lucid explanatory notes are included.

* * *

IF YOU ARE among those people who derive a real sense of pleasure from giving, records as Christmas presents are hard to beat because they continue to give pleasure long after Christmas is over. Any or all of these fine recordings will [illegible] the sounds of the Boston Symphony available in your home [illegible] a full-time band [illegible] and give you, and the recipients of these works, a chance [illegible] in contact with live music [illegible] of really true [illegible]

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,650
OCT 28 1956

OFF THE RECORDS

Great Conductors Dominate New LPs

By Rene C. Holtkamp

Many of the world's finest conductors at some time in their careers have had the good fortune to discover a cosmopolitan, music-loving audience in Cleveland.

This season Carlos Chavez from Mexico, Heitor Villa-Lobos from Brazil and Igor Markevitch from Switzerland will be guest conductors of the Cleveland Orchestra in Severance Hall, HOLTKAMP where in past seasons Eduard van Beinum, Sir Thomas Beecham, Ferenc Fricsay, Artur Rodzinski and Leopold Stokowski, to name only a few, have appeared.

Annually batteries of opera conductors arrive to wield mighty batons over temperamental casts and full pit orchestras. Some conductors even have brought their own orchestras. Herbert von Karajan and his Berlin Philharmonic Orchestra visited us last year, the English conductor, Mantovani, and light romantic orchestra and Charles Munch and the 75-year-old Boston Symphony [illegible] Hall.

BEETHOVEN: CONCERTO, OP. 61—Charles Munch conducting the Boston Symphony Orchestra, with Jascha Heifetz, violin soloist, in a new and very good recording of the master's only violin concerto, on RCA Victor LM-1992. Sweet, true and basic in Victor's "new orthophonic" high-fidelity sound.

CHAUSSON POEME, OP. 25—David Oistrakh, Soviet violinist, with the Boston Symphony Orchestra, Munch conducting, include excerpts from Berlioz' "Romeo and Juliet" and Saint-Saens' Introduction and Rondo Capriccioso on RCA Victor LM-1988. A flattering French tonal palette.

BRUNO WALTER IN CONVERSATION WITH [illegible] MICHAELIS—Editor [illegible] with great reverence [illegible] great music and musicians, explores the musical life and philosophy in recorded conversation with this great humanist-conductor, optima word will be missed on Columbia's BW 80, as you relax in the sound presence of this great leader of men and music. Walter is now in his 64th year of conducting. On Columbia WZ 1, he plays selections from the classical Viennese masters, Mozart, Schubert, Beethoven, Mahler. On Columbia ML 5113, Walter conducts six of Johann Strass' gayest and best. All these were made for Columbia's "Bruno Walter Festival."

FT. LAUDERDALE
NEWS & [illegible]
Circ. D. 27,515 - S. 24,406
NOV 11 1956

Violinist Records "Hit" Again

Beethoven Concerto Played By Heifetz

By SARA CALDWELL

Significant in the additions to recorded violin music on the shelves of the music stores this month is a new Jascha Heifetz version of Beethoven's Violin Concerto in D, Op. 61." Charles Munch, leading the Boston Symphony Orchestra, supports the virtuoso in this new orthophonic high fidelity recording, LM-1992, on the RCA Victor Red Seal label.

BEETHOVEN

It is somewhat superfluous to discuss the artist's talents and unique styling. As Howard Taubman of the New York Times remarked of the Heifetz performance of this concerto in February: "Heifetz is still Heifetz."

The Boston Symphony and Charles Munch merit somewhat the same comment. When the subjects are paired in a composition such as only Beethoven produced, the result is phenomenal.

Unprecedented demand for this album from Victor's regular record customers is responsible for bringing it promptly to the music stores and presages a heavy demand from the casual buyer, to whom Heifetz also still is Heifetz. His previous recording of the concerto, now on the Collector's Label, LCT-1010, sold 193,000 albums.

RICH EXAMPLE

The Beethoven concerto is an exceptionally rich example of such compositions for the violin. It was conceived during a period of happiness in the life of Beethoven [illegible].

Although circumstances in his environment were chaotic, with Napoleon's soldiers quartered in the same house with the composer in Vienna, his inward flow [illegible] of inspiration was high. During this period his great Fifth Symphony was in the making, as well as his 'cello concerto, in A Major and the Rasoumovsky quartets.

DEBUT IN 1806

The work for violin was first performed by Franz Clement Dec. 23, 1806, in Vienna, to a reasonably responsive audience.

However, it was some years before the composition took its place in the repertoire of great violinists. The notable Joachim adopted it as a favorite vehicle in 1853, and helped to place it high in the rank of concert works for violin.

It is reasonable to suppose that the Heifetz performance will have a similar effect among the hi-fi set.

THE SUNDAY TIMES
Sept 29, 1957

Records of the Month

CLASSICAL

By
FELIX APRAHAMIAN

BEETHOVEN: Violin Concerto. (Heifetz with the Boston Symphony Orchestra; Münch.) HMV ALP1437.

THIS great performance of a masterpiece deserves a place in any basic collection of gramophone records.

The superlative quality of Heifetz's violin playing has never been questioned. for his technique is unrivalled; but sometimes his rather detached perfection has given the impression that great music is being used merely as a vehicle for the display of this technique. Here it is at the service of the music.

Münch accompanies *con amore*, as might be expected from the violinist who led the Leipzig Gewandhaus Orchestra in Furtwängler's day, who now commands the finest orchestral instrument in the world, but who can still play this same concerto very creditably on the "Ysaye Strad" which he owns.

A good balance between soloist and orchestra and a fine recorded sound is maintained from the opening drum taps to the final chord.

JAZZ

ATLANTIC MONTHLY
BOSTON, MASS.
JAN 1957

Beethoven: Violin Concerto (Jascha Heifetz, violin; Charles Munch conducting Boston Symphony Orchestra; RCA Victor LM-1992, 12"). This gains immediate preferment over all other versions. It may not be an "inspired" performance, but I'm sure I don't know how inspiration could have enhanced the utter mastery and flawless taste displayed here by everyone concerned. So don't wait, unless it be for the stereophonic tape version, sure to come forth soon.

NEW YORK, N. Y.
TIMES
Circ. D. 526,215 - S. 1,146,860
NOV 11 1956

Victor has been having a good month. In addition to this brilliant Ninth, it has released a disk of the Beethoven Violin Concerto, played by Jascha Heifetz and the Boston Symphony under Charles Munch. That Jascha Heifetz has long solved all the secrets of playing the violin has been an established fact for many years. But not even he has always displayed the superlative form he shows in this new recording. As Hopkins wrote in his most famous poem, "The achieve of, mastery of, the thing!"

CHARLOTTE, N. C. NEWS
NOV 12 1956

FINE A

By EDWEN S. BERGAMINI

"Disc of the week: for Heifetz fans and string players: his performance of Beethoven's Violin Concerto in D [illegible] with Munch and the Boston Symphony, recently released by Victor. Heifetz has done the work more relaxedly and even more beautifully than here; this is still one of the best versions, with the warmed power and might of the Boston providing solid support [illegible] large-scale, resonant sound.

242

Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Beethoven: "Leonore" Overture No. 3; "Coriolan" Overture. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor BCS-48. $8.95.	The "Coriolan" Overture comes off better in this performance, the more dramatically powerful "Leonore" seeming to encounter some difficulty in gaining altitude. Both, however, are given a detailed, sonorous exposition, with the former, at least, receiving the bold contouring its vigorously contrasted elements require. Over-all sound is variable, which may account partially for the dynamic inequities in the "Leonore."

LAKE CHARLES, LA.
AMERICAN PRESS
Circ. D. 23,234 - S. 22,699
NOV 11 1956

Victor Issues New Versions Of 2 Beethoven Symphonies

BEETHOVEN: Symphony No. 6 in F, Op. 68 'Pastoral'; Charles Munch conduction the Boston Symphony orchestra (RCA Victor LM 1997 $3.98).

BEETHOVEN: Symphony No. 7 in A, Op. 92, with Fidelio Overture, Op. 72b; Fritz Reiner conducting the Chicago Symphony orchestra (RCA Victor LM 1991, $3.98).

Victor has issued two new recordings of Beethoven symphonies that will push previous issues of these staples on the same label. The Boston Symphony orchestra does a first-rate job on the Sixth, although there will be those who feel the tempo is a bit too fast.

Charles Munch has produced an interpretation less boisterous than the Stokowski sixth previously a favorite on the Victor label. The recording level appears to be lower, too, because the "thunderstorm" sequence hits considerably higher volume in the Stokowski version.

In the quieter passages, Munch glides with a smoothness and a serenity in keeping with the mental images created by Beethoven's "programming."

The recording, as usual, is well done, and the accoustics suited to the work. Those who already possess the Victor versions of this work by Toscanini and Stokowski will not find this one musically superior.

Those who do not possess either of the earlier versions will no doubt prefer this one because of its superior sound qualities.

Fritz Reiner and the Chicago Symphony orchestra have delivered a rendition of Beethoven's Seventh that may be the best on records.

The sound produced by Victor's engineers is just about unsurpassed, and the Chicago Symphony responds with a peak performance. Conductor Reiner has given us a balanced interpretation of a difficult work, and orchestra and engineers have combined their talents for a reproduction that is neither too fast nor too slow, neither too "hi-fi" nor ill-defined in the low levels.

Victor's Toscanini version has long been the last word in the Seventh, and fans of the Maestro no doubt will still reject all others. For those audiophiles who are seeking the finest in sound, this one will take first place. Time, unfortunately, seems to be pushing Toscanini back among the ranks. Most record buyers these days are concerned with sound more than with musical performance, and there is no comparison between recording techniques of today and those used when Toscanini was in full ardor.

—STACEY.

The American
Record Guide
N.Y.C.
February, 1958

BEETHOVEN: *Overtures—Leonore No. 3, Op. 72a; Coriolan, Op. 62;* Boston Symphony Orchestra conducted by Charles Munch. RCA Victor Stereo BCS-48, $8.95.

▲MUNCH'S interpretations gain power from the incisiveness of his accents. The tempos are fast, the orchestra accurate. However, there is nothing grandly dramatic about either work in these performances. Perhaps it is because the tape itself is not very full-sounding on the bottom end. It is crisp and clean enough, but lacking in body. I had looked forward especially to an enhancement of the offstage effect of the trumpet in the *Leonore No. 3*, only to be disappointed that it came neither from the left side nor the right side but from the middle, and not from very far away at that. If ever there were a spot at which to exploit the extra advantage of stereo, this was it. —E.B.

HOUSTON, TEX.
POST
Circ. D. 187,155 - S. 201,445
SEP 23 1956

BEETHOVEN: Symphony Number 6 in F Major (Pastoral), played by the Boston Symphony Orchestra under Charles Munch (Victor LM-LM-1997).

Russia fell to Mr Munch and his excellent band the other week, for which of course we are grateful. Nearly everyone thought it would be a longer and more tedious job.

But I doubt whether the Boston musicians set Leningrad cheering with the kind of performing they do on this record. Here is a sleepy and perfunctory playing of the Beethoven Sixth by an organization that knows how to sleep better than that.

The Brook movement of the Pastoral Symphony may be inevitably an extended doze in the sun—but it doesn't have to produce the effect of a whole bottle of seconal. And in addition to the drowsy and nerveless tempos of Munch, the orchestra work is both dull and arid in sound—for the Boston.

CINCINNATI, OHIO
POST
Circ. D. 164,646
APR 15 1957

"Leonore" Overtures Get Two Recordings

BY ELEANOR BELL

RCA-Victor and Angel Records have come up almost simultaneously with a new look at Beethoven's three "Leonore" Overtures. Victor's performers are the Boston Symphony Orchestra and Charles Munch. Angel's are the Philharmonia Orchestra and Otto Klemperer.

Both do handsomely by Mr. Beethoven's dramatics, although there is probably a little more weight and power in the Boston treatment. Acoustically the Philharmonic's concert hall has more bounce to the ounce. The listener will have to hear both recordings and make his choice according to his tastes. The records are filled out with the equally arresting overtures to "Fidelio" and "Coriolan."

* * *

Vox Humana

HANDEL: "Israel in Egypt" (Huddersfield Choral Society, Liverpool Philharmonic conducted by Sir Malcolm Sargent;

RADIO ELECTRONICS
NEW YORK, N. Y.
JAN 1957

BEETHOVEN: Overtures
Leonore Nos. 1, 2 and 3
Fidelio
Coriolan
Munch conducting Boston Symphony
RCA Victor LM-2015

As far as I'm concerned this is the definitive recording of these works, combining authoritative musical interpretation and performance with a very fine sound. Another of the really fine records RCA is discing in Boston. It is especially notable for the acoustics. The auditorium reverberation is plainly audible, especially in the severe attacks and stops of the *Coriolan*. The tonal balance is very good without exaggeration anywhere and the recording is exceptionally clean. The overall sound is highly impressive and the presence very good.

CINCINNATI, OHIO
ENQUIRER
Circ. 206,408 - S. 279,780
FEB 10 1957

Words and Music
ARTHUR DARACK

THE BOSTON Symphony Orchestra and Munch achieve hardly less impressive results in the Beethoven Sixth ("Pastoral") Symphony (Victor LM 1997).

Munch's orchestra sounds sunnier, brighter and lighter than the Philharmonia. Enormously attractive performance of limpid beauty and quick, darting strength. Superb recording. Clear, bright and lucid.

* * *

THE NATION
NEW YORK, N. Y.
SEP 7 1957

In the Brahms First Symphony, Markevitch again displays the remarkable breadth of his powers. His orchestra in this case is The Symphony of the Air, and his reading is in the finest tradition of Brahms interpretation: sober, dark-hued, yet lyrical and unpedantic.

Another recording of this work, by the Boston Symphony with Charles Munch (RCA LM-2097), has a generally lighter and more transparent sound, a less intense quality of lyricism. It avoids, to some extent, those aspects of Brahms which French-oriented musicians consider heavy and scholastic, and in so doing, it avoids a bit of grandeur as well. I prefer the Markevitch performance. But Munch's approach is perfectly valid, and if a few vague imprecisions of intonation and orchestral attack are put aside, no serious criticism need be lodged against it.

SEVENTEEN
NEW YORK, N. Y.
OCT 1957

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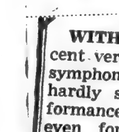
CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780
NOV 25 1956

Words and
MUSIC
by Arthur Darack



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* * *

SAN LEANDRO, CALIF.
NEWS
Circ. D. 9,270
AUG 10 1957

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314
APR 10 1957

Charles Munch and the Boston Symphony make all the birds of spring sing in the treetops of the Brahms' "pastoralish" "Symphony No. 2, in D" (RCA-Victor); [illegible] Music Critic)

Conductorless orchestras [illegible] as nervous as con-

SOMERVILLE, N. J.
Messenger-Gazette
(Circ. W. 8,610)
AUG 17 1957

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RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
JUL 20 1957

Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 93,187
AUG 18 1957

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RADIO ELECTRONICS
NEW YORK, N. Y.
JAN 1957

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Leonore Nos. 1, 2 and 3
Fidelio
Coriolan
Munch conducting Boston Symphony
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TIMES-STAR
Circ. D. 154,314
APR 10 1957

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[illegible]conductorless orchestras [illegible] as con-

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ENQUIRER
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NOV 25 1956

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SOMERVILLE, N. J.
Messenger-Gazette
(Circ. W. 9,610 -
[illegible] 1957

SAN LEANDRO, CALIF.
NEWS
Circ. D. 9,270
AUG 10 1957

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Ft. Lauderdale, Fla.
News & Sentinel
Circ. D. 27,535 - S. 24,406
JUL 21 1957

Victor Albums Spotlight Boston Symphony

Brahms Work Excels

By BERENICE PARKER

RCA Victor has made July memorable by designating it as an all-Boston month and releasing four albums from the historic city, two featuring the Boston Symphony Orchestra and two the Boston Pops.

The Boston Symphony releases are discussed here. Comment of the Pops releases will follow next week.

Most impressive disc of the group, and one of the finest to be heard in many months, is the premiere recording by the Boston Symphony under the baton of Charles Munch of the Brahms "Symphony No. 1," a new orthophonic high fidelity album, LM-2097 on the Red Seal Label.

Added to the inspired reading the musicians give this profound music is the Victor new three-dimensional sound technique, to make the production even more majestic.

The Brahms work, although it was first performed in 1876 to moderate acclaim, can date much of its mounting popularity to the Victor company.

SATURDAY REVIEW
NEW YORK, N. Y.
SEP 28 1957

Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Brahms: Symphony No. 1. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM 2097, $3.98.	Not nearly the greatest Brahms No. 1 on records, this is nevertheless Munch's best work known to me with a standard repertory work. Logic and continence are its principal elements, expressed through an orchestral sound of his own leanness and carefully shaded timbre. The two latter movements begin to fade a bit in interest, the heroic mood of the finale being, in particular, hard going for Munch, with tempo changes taking the place of well prepared climaxes. Successful reproduction.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,684 - S. 477,285
JUL 14 1957

Review

Charles Munch and the Boston Symphony orchestra have a try at the Brahms first symphony in a Victor album which gets better as it goes along. The first movement sounds a little too ponderous, but the strings in the final movement are superb.

Munch also conducts the Boston string section in an excellent version of Tchaikovsky's beautiful "Serenade for Strings," for Victor. Samuel Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings" also come off well.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
DEC 1 1957

Two Firsts

Getting back to Brahms, the latest recordings of his First Symphony are by George Szell and the Cleveland Orchestra (Epic LC 3379, $3.98) and by Charles Munch and the Boston Symphony (Victor LM-2097, $3.98). Szell generates more excitement than Munch, capping a knowing and spirited performance with a blazing Finale. Sound is rich and sonorous, with an unusually realistic quality in the brass. Good; but not as good as Walter or Toscanini.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
JUL 13 1957

Somehow the Boston Symphony Orchestra had never gotten around to recording Brahm's First Symphony. Now RCA Victor has the classical standard by the magnificent ensemble under the baton of Charles Munch as part of its all-Boston month. Some record collectors groan when another version of such a favorite hits the market.

This Brahms is tops, however. In both musical virtuosity and sound quality, the Bostonians make it a welcome edition that is superior to most of the earlier releases. In this sense it is not mere repetition. It is a new experience.

ST. PAUL, MINN.
PIONEER-PRESS
Circ. D. 90,013 - S. 182,587
AUG 11 1957

BRAHMS: Symphony No. 1 in C minor; Charles Munch and Boston Symphony orchestra; RCA-Victor — Though one might find more massive, more exciting and more impressive performances of this symphony on records, this has virtues not to be discounted — transparency and balance of tone, fine clarity of detail, admirable proportioning and very satisfactory vitality. Top quality engineering, too.

Harvey

CINCINNATI, OHIO
ENQUIRER
Circ. 206,408 - S. 279,780
AUG 4 1957

Words and MUSIC
by Arthur Darack

THE MUNCH-Boston Orchestra run-through of the Brahms First Symphony is dazzling in its elan and thrust.

RICHMOND, VA.
NEWS-LEADER
Circ. D. 99,100
AUG 23 1957

SYMPHONICS

It's Success When First Becomes 10th

When was a composer's "First Symphony" also called "The Tenth Symphony?"

It was in 1876, when Brahms' "Symphony Number 1, in C Minor, Op. 68" thundered upon the musical world.

Not for more than 50 years had a successful symphony been composed. Both the world and the composers considered Beethoven's "Ninth" to be the epitome in symphonic superiority.

When the symphony was published, however, the public was not without its adverse criticism. But some critics, including the conductor Hans von Bulow, proclaimed it as "The Tenth." This was taken to mean that it was good enough to follow Beethoven's "Ninth."

The symphony has recently been recorded, in all of its pomp and circumstance, on the RCA Victor label. The Boston Symphony Orchestra, conducted by Charles Munch, has given the listening world a concert that is sure to receive encore after encore.

Other Brahms melodies, delicate, delightful but perhaps more difficult to understand, are also new on the record stands this week. These are Sonata No. 2 in A major, Op. 100 and Sonata No. 3 in D Minor, Op. 108, recorded on a London LP by violinist Ruggiero Ricci and pianist Julius Katchen.

Individually, the sonatas impart many moods: some bring tears to the eyes of the listener; others possess an elfish charm of the folk songs Brahms loved so dearly; others are disturbed, more emotional. All combine in an impressive, musical array. M.S.B.

DAYTON, OHIO
JOURNAL-HERALD
JUL 13 1957

Boston Pops Plays Discs For Victor

The Boston Symphony orchestra, conducted by Charles Munch, plays for Victor, Brahm's "Symphony No. 1 in C Minor."

Another release for July is a disc carrying "Tschaikowsky's "Serenade for Strings," Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings." Here again the Boston symphony and Charles Munch have made the recording.

LINCOLN, NEB.
JOURNAL-STAR
Circ. S. 48,922
JUL 28 1957

If you want something from Tanglewood, RCA Victor offers it in two new records of the Boston Symphony Orchestra with Charles Munch conducting. One is Brahms'

Record Reviews

First Symphony and the other is Tchaikovsky's Serenade for Strings, Barber's Adagio for Strings and Elgar's Introduction and Allegro for Strings.

Ft. Lauderdale, Fla.
News & Sentinel
Circ. D. 27,535 - S. 24,406
JUL 21 1957

Victor Albums Spotlight Boston Symphony

Brahms Work Excels

By BERENICE PARKER

RCA Victor has made July memorable by designating it as an all-Boston month and releasing four albums from the historic city, two featuring the Boston Symphony Orchestra and two the Boston Pops.

The Boston Symphony releases are discussed here. Comment of the Pops releases will follow next week.

Most impressive disc of the group, and one of the finest to be heard in many months, is the premiere recording by the Boston Symphony under the baton of Charles Munch of the Brahms "Symphony No. 1," a new orthophonic high fidelity album, LM-2097 on the Red Seal Label.

Added to the inspired reading the musicians give this profound music is the Victor new three-dimensional sound technique, to make the production even more majestic.

The Brahms work, although it was first performed in 1876 to moderate acclaim, can date much of its mounting popularity to the Victor company.

SATURDAY REVIEW
NEW YORK, N. Y.
SEP 28 1957

Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Brahms: Symphony No. 1, Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LM-2097, [illegible].	Not nearly the greatest Brahms No. 1 on records, this is, nevertheless Munch's best work known to me with a standard repertory work. Logic and continence are its principal elements, expressed through an orchestral sound of his own leanness and carefully shaded timbre. The two latter movements begin to fade a bit in interest, the heroic mood of the finale being, in particular, hard going for Munch, with tempo changes taking the place of well prepared climaxes. Successful reproduction.

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,684 - S. 477,285
JUL 14 1957

Review

Charles Munch and the Boston Symphony orchestra have a try at the Brahms first symphony in a Victor album which gets better as it goes along. The first movement sounds a little too ponderous, but the strings in the final movement are superb.

Munch also conducts the Boston string section in an excellent version of Tchaikovsky's beautiful "Serenade for Strings," for Victor. Samuel Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings" also come off well.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 578,176
DEC 1 1957

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PRESS
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ST. PAUL, MINN.
PIONEER-PRESS
Circ. D. 90,013 - S. 182,587
AUG 11 1957

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AUG 4 1957

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JOURNAL-HERALD
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LINCOLN, NEB.
JOURNAL-STAR
Circ. S. 48,922
JUL 28 1957

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Record Review

First Symphony and the c[illegible] Tchaikovsky's Serenade for Strings, Barber's Adagio for Strings and Elgar's Introduction and Allegro for Strings.

249

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850

JUL 14 1957

ALEXANDER BRAILOWSKY, PIANIST—RCA Victor LM 1871 records Charles Munch conducting the Boston Symphony Orchestra in Chopin's Concerto No. 2, and Saint-Saens' Concerto No. 4, with long-time favorite, Brailowsky, piano master since 1924. Excellent music arrestingly sounded.

SALT LAKE CITY, UTAH
TRIBUNE
Circ. D. 97,938 - S. 179,074

MAY 18 1958

In the field of the ballet, Victor has two albums devoted to the most popular of Aaron Copland's ballets. As one re-hears these works, he is convinced more than ever that this American composer's greatest natural talent lies in music for the theater. Best of the two albums, musically, is a re-issue of the Boston Symphony's "Appalachian Spring" under the late Serge Koussevitzky. The sound is not quite up to present day standards, however (LCT-1134). The other

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 93,290 - S. 182,238

SEP 21 1957

Beethoven Concerti In New Album

Artur Rubinstein and the Symponhy of the Air orchestra conducted by Josef Krips have recorded, for RCA Victor, the five Beethoven concerti. These are available in one package or on five single long-playing discs.

Stravinsky's "The Firebird Suite" and "Petrouchka" are recorded, for Victor, by Pierre Monteux and the Paris Conservatoire orchestra.

Debussy's "The Sea" and Ibert's "Ports of Call" are issued in special package in which are printed "Words About Sea" from the works of Conrad, Melville, Proust, Beston and Carson. The music is played by the Boston Symphony orchestra and Charles Munch. Tschaikowsky's "Violin Concerto in D Major" is performed, for Victor, by Jascha Heifetz, the Chicago Symphony orchastra and Fritz Reiner.

Reiner directs the same orchestra in a disc given over to waltzes by Johann Jr. Strauss, Josef Strauss, Richard Strauss and to Weber's "Invitation to the Dance." The Chicago orchestra and Reiner play, too, Rachmaninoff's "First Piano Concerto" and Richard Strauss' "Burleske."

SATURDAY REVIEW
NEW YORK, N. Y.

SEP 28 1957

Munch Mariner

DEBUSSY: *"La Mer."* IBERT: *"Escales."* *Charles Munch conducting the Boston Symphony Orchestra.* RCA LM 2111, $3.98.

FOR THOSE WHO value mass and variety of color in their Debussy, RCA Victor's reproduction of this spirited performance under Munch's direction will have an incontestable appeal. It is splashy, as a seascape should be, it heaves and swells, rocks, even, as well as rolls. It has, indeed, a good measure of what the surface of the ocean suggests.

But what about the mysterious depths, the undercurrents and subsurface swells? For those, it seems to me, the version of Toscanini remains without serious challenge. Nothing about it is nearly as realistic as Munch produces here, but it has always struck me that it was the intangible totality of Debussy that defined his greatness as an Impressionist, rather than the spectacular bits or pieces. Here, admittedly, is an area where the music-lover must be something of an ascetic: to feed his spirit with the poetry and magic of the less well-sounding version of the Toscanini-NBC as some cost to the fleshly indulgence offered by the louder, more palpable Charles Munch.

Though Ibert's tourist views of "Palermo," "Tunis-Nefta," and "Valencia" are much lower on the esthetic scale than the Debussy, they have a more convincing sound as performed with all care and consideration by Munch. This may suggest something about Ibert, Munch, or me—or all three. The elaborate folio provides much photographic material, quotations from the writings of A. C. Spectorsky, Rachel L. Carson, Herman Melville, Henry Beston, Joseph Conrad, and Marcel Proust, even something about the music. Particularly good sound.

8

New Statesman 10 May, '58

Gramophone Records

THERE are no fewer than five recent recordings of Debussy's *La Mer*, and I have a fairly clear preference for Charles Munch and the Boston Orchestra on RCA. But as all the performances are at least good and some more than that, and as all have different couplings, it is perhaps worth looking briefly at each of them. Decca gives Ansermet an excellent recording marred only by a poorish surface. Of all five he is the most subtle and imaginative. In this music he has special magic that makes a harp arpeggio or a minute phrase on the flute take on a new poetry; and he reveals sonorities and texture with an exquisite fineness. But it has to be faced that the Suisse Romande Orchestra is in no way a match for the high-powered Bostoners, and *La Mer* needs power as well as subtlety. Heard after Munch Ansermet sounds small-scale and unenergetic. But then unless you are a reviewer there is no need to hear him after Munch. In his own way he remains unique, and the couplings of *L'Après-midi d'un Faune* and *Rapsodie Espagnole* are every bit as good as his *La Mer*.

Vladimir Golschmann and the St. Louis Orchestra, who are faily well recorded on Philips, show more fire and dash than sensibility, so that the final effect is a bit garish. It is coupled with similarly over-driven accounts of Ravel's *La Valse* and *Valses Nobles et Sentimentales*. Leinsdorf on a fine Capitol recording is the reverse: he is meticulous and exact and the Los Angeles Symphony Orchestra play with outstanding warmth of tone. But the performance lacks ebb and flow and the rhythmic flexibility that Debussy enjoined, so that this sea is a bit placid and too sheltered from the bracing air of Eastbourne. But on the other side Leinsdorf gives a most distinguished and beautifully balanced account of the second suite from Ravel's *Daphnis et Chloë*. Then there is Paray and the Detroit SO on a somewhat harsh-sounding Mercury disc. This is a thoroughly sound and idiomatic but unexceptional performance that has the advantage of a coupling with *Ibéria* (see below) and *L'Après-midi d'un Faune*. If I finally return to Munch, who also gives a fine account of Ibert's effective if derivative *Escales* on the same disc, it is that he is even more exciting than Golschmann and much truer to the music, almost as sensitive as Ansermet, has a fine recording and gets superlative playing from his orchestra. Still, there are one or two moments of Ansermet that linger. . . .

EAST
NEW YORK, N. Y.
W.

SEP 26 1957

"The Sea" is the title Victor has bestowed on a record (LM-2111) that presents the Boston Symphony Orchestra under Charles Munch in performances of Debussy's "La Mer" and Ibert's "Port of Call". These Gallic aspects of the bounding main and its termini are played with sensitivity and color by the virtuoso ensemble and are recorded in vivid sonics.

B. Herald - July 20

New Records in Review

Angel has issued a new version of **SCHUMANN'S A MINOR 'CELLO CONCERTO** coupled with the less familiar Saint-Saens concerto, also in A minor, both played by Janos Starker on the "Lord Aylesford," the largest Strad in existence. It is a noble instrument, and Mr. Starker's treatment of the Schumann is bread and deliberative. Nevertheless the old London Philharmonic version with Piatigorsky remains the definitive recording, fine as this one proves to be. In the Saint-Saens Mr. Starker evens the score since his version is far superior to the old with its primitive engineering and imbalances.

Also on Angel is an atmospheric handling of the **DANCES FROM "THE THREE-CORNERED HAT"** with Eduardo Toldra conducting the Orchestra National de la Radiodiffusion Francaise. Complete with heel thumps, castanets, the mezzo-soprano of Consuelo Rubio, and Angel's distinguished engineering, it is as exotic a version of the ballet music as the buyer could desire.

—R.S.T.

RCA has re-issued some great old Koussevitsky-Boston Symphony records on its low-priced Camden series, including **BEETHOVEN'S EROICA AND FIFTH SYMPHONIES AND DEBUSSY'S "LA MER"**. The Eroica dates back from 1947, the Fifth from 1949, and La Mer from 1939. The two Beethoven symphonies offer some of Koussevitsky's most powerful impulses, as well as some of his more erratic ones, but both reveal the Boston Symphony at close to its peak. In its day, Koussevitsky's La Mer was considered a marvel, both for performance and recording. Today, we have several recordings with more luminous sound, but very few to equal Koussevitsky's conception. The two that come to mind are Monteux and Toscanini. The sound actually is not too bad, considering that the original recording will soon reach voting age. The overside of the Fifth includes a solid reading of the "Egmont" overture, and the overside of "La Mer" has Ravel's "Rhapsodie Espagnol" and two short works by Satie, all well done. At the price asked, these three disks are well worth owning.

GIORGIO TOZZI'S RECITAL on Victor inspires some reservations. He has a good voice, sound musicianship, but the results are hardly thrilling. The liner notes attempt to present Tozzi as the successor of Pinza, but he has a long way to go. He sings everything from the Pinza repetoire, including arias from "Nozze de Figaro", "Don Giovanni", "Nabucco", and "Simon Boccanegra". What is lacking is some spirit, and a true identification with the character being portrayed. Tozzi needs a few more years of steady operatic experience. For the real thing, RCA Camden has issued an album of a dozen of Pinza's greatest performances. Only one dates any later than 1930, but despite the ancient sound, one can get a clear idea of Pinza's artistry at its very best. Recommended enthusiastically.

—W.J.N.

NORFOLK, VA.
LEDGER-STAR
Circ. D. 92,693

SEP [illegible] 57

Charles Munch conducts the Boston Symphony in an RCA Victor pairing of Debussy's "La Mer" and Ibert's "Ports of Call."

Munch and the Boston played "La Mer" in their Norfolk concert in October 1955. As leading exponents of French music, they are supurb in these works.

[illegible] his 65th birthday, has

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

SEP 2 1957

THE SEA: DEBUSSY: LA MER IBERT: PORTS OF CALL. (1-12")—Boston Symphony Ork. Charles Munch, Cond. RCA Victor 2111

Outstanding packaging and sound are assurances of a big sale for this fall feature. However, Munch doesn't command the most magical "La Mer" imaginable. Big name competition for both casual longhairs and connoisseurs is represented by Toscanini, Ansermet and Monteux—latter with a comparatively recent version also with the Boston. Nevertheless, a strong chart possibility.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 101,553

SEP 1 - 1957

A few weeks from now, Heinz-RCA will jointly offer a "musical bargain" to record fans. This will be a 12-inch long playing record (43 minutes) containing selections from forthcoming RCA classical and semi-classical releases. By a happy coincidence, the name of the album is reminiscent of a trade slogan which is one of long and honorable standing in the history of the Heinz Company—the "57 varieties." The LP record bears the title, "Best of '57."

Heinz makes products to suit all tastes and surely this Red Seal "New Orthophonic" high fidelity record should please all tastes—for music, that is. Here is what it contains: Debussy's La Mer, played by the Boston Symphony, Charles Munch conducting; Beethoven's Concerto No. 5 in E flat (Opus 73, 3rd movement), featuring Artur Rubinstein at the piano with the Symphony of the Air, Joseph Krips conducting; the Strauss Emperor Waltz, played by the Chicago Symphony, Fritz Reiner conducting; the aria "Damned Race of Vile Courtiers" from Verdi's "Rigoletto," sung by Robert Merrill with the Rome Opera House Orchestra and Chorus, Jonel Perlea conducting; Stravinsky's Petrouchka, played by the Paris Conservatoire Orchestra, Pierre Monteux conducting; Tchaikovsky's Pathetique Symphony (first movement), played by the RCA Victor Symphony, Robert Russell Bennett conducting; Polka from "Die Fledermaus", played by the Boston Pops Orchestra, Arthur Fiedler conducting; Body and Soul, played by Morton Gould and his orchestra.

That's a lot of music for a dollar even if one is not partial to soup! Incidentally, you'll need four labels from Heinz Condensed Soup also.

AKRON, OHIO
Beacon Journal
Circ. D. 158,626 - S. 165,404

OCT 12 1957

Two particularly beautiful albums from RCA—beautiful to both the eyes and ears. One is called "The Sea," and has Munch and the Boston Symphony playing Debussy's "La Mer" and Ibert's "Ports of Call," plus some lovely pictures of the sea. The other is "Vienna," with Reiner and the Chicago Symphony playing a typical collection of Viennese Waltzes, polkas and other music. This, too, is liberally sprinkled with excellent photographs and text.

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 123,250 - S. 133,513

NOV 17 1957

THE SEA. Debussy's La Mer and Ibert's Ports of Call. Boston Symphony Orchestra. Charles Munch conducting. RCA Victor. LM-2111.

RCA Victor has combined recording and printing here for an effect pleasing to both ear and eye. The great tone poems by Debussy and Ibert are excellently performed. What Munch and the Boston do is done well. The printing job — a color photo of the swirling ocean on the album cover and several pages of appropriate text on the inside—is well done, too. However, it does seem something of a waste to expend so much effort when, after all, it's the record which the buyer wants. He would prefer it, we think, at less cost minus the frills.

NEW YORK TIMES, SUNDAY, DECEMBER 9, 1956.

249

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 302,579 - S. 520,850

JUL 14 1957

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TRIBUNE
Circ. D. 97,938 - S. 179,074

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DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 93,290 - S. 182,238

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EAST
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W.

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NEW YORK, N. Y.

SEP 28 1957

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New Statesman 10 May, '58

Gramophone Records

THERE are no fewer than five recent recordings of Debussy's *La Mer*, and I have a fairly clear preference for Charles Munch and the Boston Orchestra on RCA. But as all the performances are at least good and some more than that, and as all have different couplings, it is perhaps worth looking briefly at each of them. Decca gives Ansermet an excellent recording marred only by a goorish surface. Of all five he is the most subtle and imaginative. In this music he has special magic that makes a harp arpeggio or a minute phrase on the flute take on a new poetry; and he reveals sonorities and texture with an exquisite fineness. But it has to be faced that the Suisse Romande Orchestra is in no way a match for the high-powered Bostoners, and *La Mer* needs power as well as subtlety. Heard after Munch Ansermet sounds small-scale and unenergetic. But then unless you are a reviewer there is no need to hear him after Munch. In his own way he remains unique, and the couplings of *L'Après-midi d'un Faune* and *Rapsodie Espagnole* are every bit as good as his *La Mer*.

Vladimir Golschmann and the St. Louis Orchestra, who are fully well recorded on Philips, show more fire and dash than sensibility, so that the final effect is a bit garish. It is coupled with similarly over-driven accounts of Ravel's *La Valse* and *Valses Nobles et Sentimentales*. Leinsdorf on a fine Capitol recording is the reverse: he is meticulous and exact and the Los Angeles Symphony Orchestra play with outstanding warmth of tone. But the performance lacks ebb and flow and the rhythmic flexibility that Debussy enjoined, so that this sea is a bit placid and too sheltered from the bracing air of Eastbourne. But on the other side Leinsdorf gives a most distinguished and beautifully balanced account of the second suite from Ravel's *Daphnis et Chloë*. Then there is Paray and the Detroit SO on a somewhat harsh-sounding Mercury disc. This is a thoroughly sound and idiomatic but unexceptional performance that has the advantage of a coupling with *Ibéria* (see below) and *L'Après-midi d'un Faune*. If I finally return to Munch, who also gives a fine account of Ibert's effective if derivative *Escales* on the same disc, it is that he is even more exciting than Golschmann and much truer to the music, almost as sensitive as Ansermet, has a fine recording and gets superlative playing from his orchestra. Still, there are one or two moments of Ansermet that linger.

New Records in Review

Angel has issued a new version of SCHUMANN'S A MINOR 'CELLO CONCERTO coupled with the less familiar Saint-Saens concerto, also in A minor, both played by Janos Starker on the "Lord Aylesford," the largest Strad in existence. It is a noble instrument, and Mr. Starker's treatment of the Schumann is bread and deliberative. Nevertheless the old London Philharmonic version with Piatigorsky remains the definitive recording, fine as this one proves to be. In the Saint-Saens Mr. Starker evens the score since his version is far superior to the old with its primitive engineering and imbalances.

Also on Angel is an atmospheric handling of the DANCES FROM "THE THREE-CORNERED HAT" with Eduardo Toldra conducting the Orchestra National de la Radiodiffusion Francaise. Complete with heel thumps, castanets, the mezzo-soprano of Consuelo Rubio, and Angel's distinguished engineering, it is as exotic a version of the ballet music as the buyer could desire.

—R.S.T.

RCA has re-issued some great old Koussevitsky-Boston Symphony records on its low-priced Camden series, including BEETHOVEN'S EROICA AND FIFTH SYMPHONIES AND DEBUSSY'S "LA MER". The Eroica dates back from 1947, the Fifth from 1949, and La Mer from 1939. The two Beethoven symphonies offer some of Koussevitsky's most powerful impulses, as well as some of his more erratic ones, but both reveal the Boston Symphony at close to its peak. In its day, Koussevitsky's La Mer was considered a marvel, both for performance and recording. Today, we have several recordings with more luminous sound, but very few to equal Koussevitsky's conception. The two that come to mind are Monteux and Toscanini. The sound actually is not too bad, considering that the original recording will soon reach voting age. The overside of the Fifth includes a solid reading of the "Egmont" overture, and the overside of "La Mer" has Ravel's "Rhapsodie Espagnol" and two short works by Satie, all well done. At the price asked, these three disks are well-worth owning.

GIORGIO TOZZI'S RECITAL on Victor inspires some reservations. He has a good voice, sound musicianship, but the results are hardly thrilling. The liner notes attempt to present Tozzi as the successor of Pinza, but he has a long way to go. He sings everything from the Pinza repetoire, including arias from "Nozze de Figaro", "Don Giovanni", "Nabucco", and "Simon Boccanegra". What is lacking is some spirit, and a true identification with the character being portrayed. Tozzi needs a few more years of steady operatic experience. For the real thing, RCA Camden has issued an album of a dozen of Pinza's greatest performances. Only one dates any later than 1930, but despite the ancient sound, one can get a clear idea of Pinza's artistry at its very best. Recommended enthusiastically.

—W.I.N.

NORFOLK, VA.
LEDGER-STAR
Circ. D. 92,693

SEP 26 1957

Charles Munch conducts the Boston Symphony in an RCA Victor pairing of Debussy's "La Mer" and Ibert's "Ports of Call."

Munch and the Boston played "La Mer" in their Norfolk concert in October 1955. As leading exponents of French music, they are supurb in these works.

AKRON, OHIO
Beacon Journal
Circ. D. 158,626 - S. 165,404

OCT 12 1957

Two particularly beautiful albums from RCA—beautiful to both the eyes and ears. One is called "The Sea," and has Munch and the Boston Symphony playing Debussy's "La Mer" and Ibert's "Ports of Call," plus some lovely pictures of the sea. The other is "Vienna," with Reiner and the Chicago Symphony playing a typical collection of Viennese Waltzes, polkas and other music. This, too, is liberally sprinkled with excellent photographs and text.

RALEIGH, N. C.
NEWS & OBSERVER
Circ. D. 123,250 - S. 133,513

NOV 17 1957

THE SEA. Debussy's La Mer and Ibert's Ports of Call. Boston Symphony Orchestra. Charles Munch conducting. RCA Victor. LM-2111.

RCA Victor has combined recording and printing here for an effect pleasing to both ear and eye. The great tone poems by Debussy and Ibert are excellently performed. What Munch and the Boston do is done well. The printing job — a color photo of the swirling ocean on the album cover and several pages of appropriate text on the inside—is well done, too. However, it does seem something of a waste to expend so much effort when, after all, it's the record which the buyer wants. He would prefer it, we think, at less cost minus the frills.

NEW YORK TIMES, SUNDAY, DECEMBER 9, 1956.

LIBRARY JOURNAL
NEW YORK, N. Y.

FEB 1 1957

DEBUSSY: Ibéria; La Mer; Prélude to the Afternoon of a Faun. Detroit Sym. Orch.; Paul Paray, cond. MG 50101.

Only Toscanini's version of "Ibéria" (LM 1833) presents competition for Paray's, and though Toscanini's is orchestrally superior, Mercury's brilliant recording, particularly of the Detroit brasses and percussion, makes Paray's the more convincing. His "La Mer," however, is not as convincing as the wonderful performance by Monteux and the Boston Symphony on LM 1939, where orchestral and recorded sound both surpass those from Detroit. Too, under Monteux, the interplay of parts in this busy score is less like solo-choir-with-accompaniment than is Paray's, and the third movement finale is far more tumultous. Paray's is very good, nevertheless, and since it is here propped up by a wonderful version of the "Prelude" and by the excellent "Ibéria," it is deserving of high praise and buyers' serious consideration.

American Record Guide
New York, N.Y.

March, 1958

"Outstanding"

DEBUSSY: *La Mer;* **RAVEL:** *Rapsodie espagnole;* **SATIE:** *Gymnopédies, Nos. 1 and 3;* Boston Symphony Orchestra conducted by Serge Koussevitzky. RCA Camden CAL-376, $1.98.

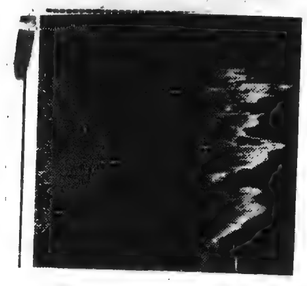
(*La Mer*)
Toscanini, NBC.....RCA Victor LM-1833
(*Rapsodie Espagnole*)
Munch, Boston.....RCA Victor LM-1984

▲THE uncanny ear and the tirelessly inquisitive personality that made the Boston Symphony an instrument of such unparalleled flexibility must have gained an early insight into the exotic and otherwise elusive esthetics of impressionism. His understanding went far beyond the instrumental canvas of notes and phrasings, rhythms, and dynamics; it went into the very fabric of the special sound. Few have utilized its coloristic and atmospheric possibilities so evocatively. At the time of its release, and for years thereafter, this performance of *La Mer* remained the account with which all others had to stand comparison. To these ears only one other has met and surpassed it in rhetorical sublimity—that of Toscanini, who was also abetted by more modern engineering. Koussevitzky's aim in the Ravel apparently was less a literal depiction than a study in contrasting consistencies and moods. As such, it was a success Certainly there was no attempt to make it the hair-raising *tour de force* that Munch evoked from the same band some years later. With the *Gymnopédies* (here misnumbered 1 and 2 when what is offered are Nos. 3 and 1 in that order), Koussevitzky is alone on an interpretative plateau far above all others. The strings of the old BSO achieve a hypnotically ethereal quality unlike any other I have ever heard. The vintage recordings are improved on considerably in these transfers from shellac. An outstanding release. —A.K.

Serge Koussevitzky (1874-1951)

THE CASH BOX
NEW YORK, N. Y.
W.

JAN 18 1958



DEBUSSY: La Mer—RAVEL: Rhapsodie Espagnole—SATIE: Gymnopedies Nos. 1 and 2—Koussevitzky and the Boston Symphony Orchestra—Camden CAL-376 (1-12" LP.)

The pressing is a re-issue of sessions originally released by Victor. Koussevitzky does a fine job of conducting the orchestra through a beautiful reading of Debussy's "La Mer" on one side and Satie's and Ravel's works on the other. The conductor, who worked with the ork for twenty-five years, displays his intimate knowledge of the crew through its wonderful readings. An excellent buy at $1.98.

HARPER'S MAGAZINE
NEW YORK, N. Y.
Circ. Mo. 180,795

FEB 1958

Debussy: La Mer. Boston Symphony, Munch. RCA Victor CCS-56 (stereo tape).

RCA's stereo catalogue is already huge, much of its music performed by the Boston Symphony under Munch and the Chicago under Reiner. This is representative of the Boston tapes, considerably less flamboyant in sound than those of the Chicago orchestra, impeccably played and superbly balanced in detail but, all in all, on the cool side—not in the slang sense, either.

Compared to Mercury's Debussy, this notably lacks the "mammoth cave" sound, is relatively unspectacular; but in the end (after repetitions) you may find its more straightforward stereo recording preferable. There's a place for both kinds. In quality, the tape is superbly clean, distortion-free, recorded at a fairly low level on long-play tape.

SATURDAY REVIEW
NEW YORK, N. Y.

DEC 28 1957

Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Debussy: "La Mer." Charles Munch conducting the Boston Symphony Orchestra. RCA Victor CCS-54. $10.95.	It is not easy to put one's finger on precisely what elements this performance lacks, but among them are the allusive undertones which give this music its protean character. Munch's usually perceptive approach to French music here seems rather too glib to more than scratch the surface, and the resulting opacity, not so much of texture as of ideation, suggests that the limitations sensed in the discing (RCA LM 2111) have failed, in this case, to be resolved on stereo.

SATURDAY REVIEW
NEW YORK, N. Y.

NOV 30 1957

Recordings Reports: Pre-recorded Tapes

Ibert: "Escales." Charles Munch conducting the Boston Symphony Orchestra. RCA Victor ACS-57, $6.95.	Orchestral finesse and transparency are mandatory for this evocative music, and these the Boston players can furnish in full degree. This is the kind of music, exotic yet lucid, that Munch seems to approach with especial relish, and he conducts it with appropriate concern for both factors. However, the present skimpy packaging of tapes leaves this one with overpowering competition from the corresponding disc (LM 2111) released in a well-annotated album that also contains "La Mer."

WASHINGTON, D. C.
Post & Times Herald
Circ. D. 380,624 - S. 410,185

NOV 18 1956

Record Player

Debussy: Martyrdom of Saint Sebastian. Boston Symphony under Munch, with soloists and chorus. Victor LM 2030.

A lustrous reading of a strangely evocative score, this recording will help to make better known one of Debussy's masterstrokes. If you want a more complete version, the London Ducretet-Thomson two-disc set is your bet.

VARIETY
NEW YORK, N. Y.

NOV 7 1956

Longhair Reviews

Debussy: The Martyrdom of Saint Sebastian (RCA Victor). Debussy's striking score for a D'Annunzio play in a moving performance by the Boston Symphony Orchestra and Florence Kopleff, Catherine Akos and Phyllis Curtin as vocal soloists with the New England Conservatory Orchestra. Conductor Charles Munch doubles as narrator in French.

NEW YORK TIMES, SUNDAY, DECEMBER 9, 1956.

TWO 'MARTYRDOMS'

MANY of those who have taken pleasure from Ernest Ansermet's and Victor Alessandro's recordings of Debussy's The Martyrdom of St. Sebastian have probably felt it a shame that when so much of the music is so beautiful, the total effect is all to vague and unintelligible. Now two new recordings of the Debussy work expose the cause of the trouble. Up to now we've been given "Hamlet" with Hamlet left out.

One says this because the new recordings include the speaking role, or at least part of it, of St. Sebastian; and the presence of that role is seen to be as important to the sequence of the work, and to its total effect, as Shakespeare's melancholy Dane is to the play to which he gives his name.

The curious thing, too, is that the presence of the speaker enhanced the work's musical effect. Far from being a distraction, the moving quality of the saint's speech gives new dimension to the music. One hears that the work was meant to have the spoken words as one of its elements. And one's admiration for Debussy—already high—shoots up at the discovery of how the power of his artistic genius enabled him to fuse two such frequently conflicting ingredients as speech and music into a satisfactory artistic whole.

The claims that "The Martyrdom" is Debussy's "parsifal" makes very good sense when Sebastian himself is put back into the work. The new recordings that put him back are released respectively by Victor and London-Ducretet-Thomson.

Versatile

In the Victor version Charles Munch reveals a new facet of his talents. Besides conducting, he speaks the part of Sebastian. He does it so well that one is driven to the conclusion that either this part is one he was born to or else the French stage lost a noble actor when he turned to the podium.

His assisting forces are the Boston Symphony and the New England Conservatory Chorus. Phyllis Curtin is the soprano who sings the various high-lying solo passages. Florence Kopleff and Catherine Akos are the twin brothers whose Christian steadfastness is strengthened by the saint's example in the first act, or as Gabriele D'Annunzio, the author, called it, the first "mandion" in the mystery play. This version is on a single disk.

The conductor of the other version is D. E. Inghelbrecht, veteran Debussyite, who was the choral director when "The Martyrdom" had its first performance in May, 1911. The skillful actor who speaks the role of Sebastian is André Falcon, secretary of the Comédie-Française. Claudine Collart is the soprano soloist. Janine Collard and Christiane Gayraud are the twins. The orchestra is that of the Théâtre des Champs-Elysées. The chorus consists of singers from the Radiodiffusion and Télévision Françaises. The work is on two disks.

Note the difference in the number of sides. The Inghelbrecht recording takes four against Munch's two. The chief cause for the difference is that the Inghelbrecht version gives the role of Sebastian in much greater fullness. And so crucial is that part that this greater fullness in itself makes the version made in France the better of the two.

Deceiving

The libretto provided with the Victor disk reveals some of the textual cuts by printing in italics some of the words not spoken. But in one way this libretto is deceiving. There is no indication that it is not complete, yet the words spoken by M. Falcon in the French version reveal some major omissions, notably the miracle of Sebastian's arrow that never fell, Sebastian's emotions and actions outside the doors of the magic chamber, and the heartbreaking cries of "encore, encore" as the arrows pierce the saint.

The difference in effect between the words that are actually spoken in the French version and only given in print in Victor libretto also points up the loss through the cuts. One might mention as an example the dramatic effect of Sebastian's cry of "cesser, cesser" that stops the singing of Les Cithardes. In the American version they just stop as if the music had ended.

Musically, too, the French version has the edge. The Munch version has many virtues, including emotional intensity and a good deal of rich color. Yet the Inghelbrecht version has greater clarity of tonal texture. And though it surges less, its range of feeling, from the most seraphic delicacy to the strong martial note in Caesar's council, is wider. The American Miss Curtin, too, though she sings with fine clarity, has less power of compassionate vocal shading than the French Mlle. Collart.

In one respect, though, the French version is inferior. It has feeble notes and no libretto at all. Thus you need the libretto of one to make the other fully intelligible.

R. P.

REMEMBER THE NEEDIEST!

LIBRARY JOURNAL
NEW YORK, N. Y.
FEB 1 1957

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(*La Mer*)
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—A.K.

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THE CASH BOX
NEW YORK, N. Y.
W.
JAN 18 1958

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Circ. Mo. 180,795
FEB 1958

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Compared to Mercury's Debussy, this notably lacks the "mammoth cave" sound, is relatively unspectacular; but in the end (after repetitions) you may find its more straightforward stereo recording preferable. There's a place for both kinds. In quality, the tape is superbly clean, distortion-free, recorded at a fairly low level on long-play tape.

MEDW. T. CANBY

SATURDAY REVIEW
NEW YORK, N. Y.
DEC 28 1957

Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
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WASHINGTON, D. C.
Post & Times Herald
Circ. D. 380,624 - S. 410,185
NOV 18 1956

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NOV 30 1957

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VARIETY
NEW YORK, N. Y.
NOV 7 1956

Longhair Reviews

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TWO 'MARTYRDOMS'

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Note the difference in the number of discs. The Ballet Intégral Koussevitzky version of Ravel's two. The discrepancy is because the Ingelbrecht version gives the role of Sebastian to a soprano, whereas Koussevitzky uses a mezzo-soprano. The latter is the greater fullness in their middle register and the former's greater brilliance in the upper range.

The curious thing, too, is that the work's musical effectiveness is greater in the shorter version. Deletion of the spoken sections has not destroyed the work's musical effectiveness. Deletion of the spoken sections has not destroyed the work's musical effectiveness. Deletion of the spoken sections has not destroyed the work's musical effectiveness.

Deceiving

The libretto provided with the Victor disc reveals some of the textual cutting and pasting in Italian. In one way this libretto is deceiving. There is no indication that it is not complete, yet the words spoken by M. Falcon in the French version reveal that a role of Sebastian's arrow that never fell, Sebastian's emotional and actions outside the door of the magic chamber, and the [illegible] encore" as the arrows pierce the saint.

The difference in effect between the words that are sung and those spoken in the French version is [illegible] and only given in print in the Victor libretto also points up the [illegible] through the cuts. One might [illegible] emotion as an example the [illegible] of "encore, encore" that stops the singing of Le Chevalier. In the American version they just stop as if the music had ended.

Musically, too, the French version has the edge. The Munch version has many virtues, but the [illegible] exciting emotional intensity and a good deal of rich color. Yet the Ingelbrecht version has greater clarity of tonal texture. And though it surges [illegible] many of feeling, from the more [illegible] emphasis [illegible] to the stronger [illegible] material. Both in Conner's [illegible] is wider. The American Kincaid, Curtin, too, though the edge with the clarity, has less power of communicable vocal [illegible] than the French Mlle. Collart.

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R. P.

FORT WAYNE, IND.
NEWS SENTINEL
Circ. D. 76,286
SEP 27 1957

Charles Munch Outshines Koussevitzky, Says Critic; Monteux Conducts Stravinsky

By WALTER A. HANSEN

When Charles Munch came to these shores a few years ago to take the place of the late Serge Koussevitzky as conductor of the Boston Symphony Orchestra, many men and women throughout our country shook their heads in doubt. Would Munch prove himself worthy of stepping into the shoes of Koussevitzky? Would the playing of Boston's great orchestra deteriorate under his leadership?

Today these questions are answered with overpowering forcefulness. Munch has shown conclusively that he is more competent as a conductor than Koussevitzky ever was. I believe that his readings reveal scholarship far more extensive than that of his famous predecessor. Koussevitzky was a great conductor. But Munch, I am convinced, is greater. Boston was fortunate to get him, and devotees of recorded music are fortunate to be able to come under the spell of his wide-ranging and thoroughgoing skill and learning.

If you have not had the good fortune to hear Munch's exemplary reading of Cesar Franck's "Symphony in D Minor" (RCA Victor LM-2131), you have missed an exhilarating experience. Here is a performance that is true in every respect to the spirit and the letter of the composition. It is thrilling.

Charles Munch

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
SEP 21 1957

Recording the Classics

Treats It Tenderly

By PAUL MOONEY

The Boston Symphony has recorded Franck's D Minor for Victor. It seems unbelievable that this venerable orchestra has never before put this standard symphony on a disc. The fact that it is here now is good news.

Charles Munch treats the overplayed work tenderly, giving it a lyricism balanced with vigor. The sound puts this edition up with the best.

DALLAS, TEX.
NEWS
Circ. D. 208,067 - S. 210,221
MAR 9 1958

Records i

Kogan in America

Leonid Kogan, the 34-year-old Russian violinist, has nurtured the international cultural exchange with an American recording made within the last few weeks for RCA-Victor. He has been familiar in a dozen European discs which have ranged artistically from the promising to the very good.

Perhaps American recording conditions suit him. The Khatchaturian Concerto and Saint-Saens' "Havanaise" (as a filler) are the most appealing he has made. A student of Oistrakh he has a supple artistry that makes the meretricious Khatchaturian work sound better than it is. As a one-time winner for sheer catchiness, it is, of course very successful.

The "Havanaise" is poetic even if it does lack sensuousness of tone. For the Kogan tone, while of classical directness and dry clarity, is never G-string fiddling. He could not have asked finer collaboration than he gets from the Boston Symphony under the veteran Pierre Monteux. If politics permit Kogan to enter the international field and stay there, he will be a violin figure to reckon with.

The recording is technically of unusual sound depth and verisimilitude.

(RCA-Victor, LM 2220)

FT. LAUDERDALE, FLA.
NEWS & SENTINEL
Circ. D. 27,535 - S. 24,406
SEP 29 1957

Turntable Take-Offs

By BERENICE PARKER

2 Boston Symphony Albums

Charles Munch and the Boston Symphony Orchestra contribute two more intriguing programs to the library of recorded music in current RCA Victor new orthophonic high fidelity albums on the Red Seal label.

Cesar Franck's **"Symphony in D Minor"** in album LM-2131 is a moving statement of this serene work. In four movements, it builds up the melodic content through combinations of melodic "germs" and relates the whole by recalling the themes in summation.

MUNCH

The composition was Franck's only symphony and was greeted, as is not unusual, with the contempt of his successful contemporaries in Paris Feb. 17, 1889. However, the joy of hearing his work played surmounted even this reception. Its subsequent popularity has fully justified the symphony.

The music is a fitting expression of the nature of its composer, who worked diligently as an organ teacher and composed in his few spare hours throughout his life. His works were few comparatively, but they were filled with the expression of his own philosophical peace.

Franck was appreciated, however, by discerning followers in his lifetime, among them Claude Debussy, who said of him: "This man who was unfortunate, unrecognized, possessed the soul of a child, and one so good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter."

★ ★ ★

In **"The Sea"** [LM-2111], the Boston musicians participate in a three-dimensional exposition of this moving subject. The de luxe booklet Victor has prepared is a combination of music, Debussy's "La Mer" and Ibert's "Ports of Call," of photography and of prose pictures by distinguished writers.

IBERT

Munch is adept at portraying the moods of Debussy as well as the Ibert compositions and it could be the native background of France which relates the composers and conductor. The background of the music is the Mediterranean, where Debussy often mused at Cannes. Ibert confirms that he wrote his music as the result of a cruise in the Mediterranean.

Debussy gives us "The Sea" as a timeless, wonderful entity in a series of three movements: "From dawn till noon on the sea," "Play of the waves" and "Dialogue of the wind and the sea."

Ibert brings it into closer human focus by relating his movements to the characteristics of the ports of the Mediterranean, "Palermo," "Tunis-Nefta" and "Valencia."

The photography provides seven seascapes [the cover in color]. Discourse, in addition to the program notes of John N. Burk, is from A. C. Spectorsky, Rachel L. Carson, Herman Melville, Henry Beston, Joseph Conrad and Marcel Proust. Victor can be proud of the tasteful combination of the whole.

★ ★ ★

Jewish Advocate
BOSTON, Mass.
Weekly Independent
Circ. 26,550
AUG 29 1957

Record-ially Yours

By MARTIN BOOKSPAN

A few days ago the RCA Victor releases for September reached my desk and after listening to most of them, I feel strongly that this is the greatest single release ever issued at one time by a record company!

From a Boston standpoint the release is headed by three albums by Charles Munch and the Boston Symphony Orchestra — the Cesar Franck Symphony; a very fancy package composed of Debussy's "La Mer" and Ibert's "Escales;" and a collection of orchestral excerpts from the music dramas of Wagner, including the Overture and Venusberg Music from "Tannhauser," the Magic Fire Music from "Die Walkure" and Siegfried's Rhine Journey from "Die Gotterdammerung."

The performances, as one would expect from Mr. Munch, are strong and virile. What makes the releases outstanding is the brilliant RCA Victor engineering; there is a clarity and depth to the sound which makes of these discs thrilling listening experiences. This department is doubly happy over this because in a recent column we were forced to castigate the RCA people for the acoustical failure of the Munch-Boston Symphony Brahms First recording. Now, all seems to be well again and the engineers have apparently ironed out their problems.

ROCHESTER, N. Y.
Democrat & Chronicle
Circ. D. 124,081 - S. 181,266
OCT 20 1957

ON VARIOUS FRONTS

The Boston Symphony with Charles Munch conducting, offers a new performance of the Franck Symphony in D Minor. (Victor LM-2131.) Here is the full flavor of one of the most popular and appealing of modern symphonies, a work that reveals, as few symphonies do, the character and refinement of the composer. Franck was an organist and thought largely in terms of that instrument. In his symphony he has incorporated something of the melodiousness and majesty of the organ, along with a genuine spiritual elegance. The Boston Symphony performance rates with the best.

Another high caliber Boston Symphony offering is the familiar "La Mer" (The Sea) by Debussy, coupled with Ibert's "Ports of Call." The record comes with a handsome album containing quotations from noted writers dealing with the sea and its influence on human affairs. In his music, of course, Debussy translates the mystic power of the sea into musical forms of nebulous, cloud-like or sometimes, thundering beauty. The Ibert piece deals with impressions of Palermo, Tunis-Nefta and Valencia. (Victor LM-2111.)

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,328
MAR 15 1958

Kogan's Recordings

Within weeks after the Soviet virtuoso, Leonid Kogan, made his American debut, playing with the Boston Symphony, RCA victor reaches the market with Kogan's first American-made recording—of Khachaturian's violin concerto and Saint-Saens' "Havanaise," made with the Boston. Pierre Monteux conducting (LM-2220).

You may rightly ask, why all the rush, Angel has been peddling Kogan recordings for months now, recordings made with notable European orchestras. But the degree of rush can be seen in the fact that Monteux had never conducted this Khachaturian piece before, which is confessed on the jacket. The jacket also asserts that the accompaniment is altogether the equal of the brilliant solo playing. There will be disagreements on that.

For his American concert debut, Kogan played Brahms' D major concerto, and Monteux knew that score so well he conducted without a score. Why this wasn't the piece for his American recording debut is not stated, but it can be assumed that when he recorded it in Europe, he had agreed not to record it again for a competing label. But speaking of the Brahms' D major, there is a very stirring new recording of it by Yehudi Menuhin with the Berlin Philharmonic under Rudolph Kempe (Capital-8410).

SAN FRANCISCO, CALIF.
CALL-BULLETIN
Circ. D. 137,340
FEB 15 1958

OFF THE RECORDS

'Violin Concerto' By Kogan Released

By MARIE HICKS DAVIDSON

RCA-Victor has recorded the first U. S. disc by Russian violinist Leonid Kogan, who appears at S. F.'s Opera House tomorrow in a 2:30 p. m. recital.

The initial recording is the Khatchaturian "Violin Concerto" backed with the Saint-Saens "Havanaise," made with Pierre Monteux and the Boston Symphony Orchestra, shortly after Kogan made his recent American debut in Boston, Mass. The latter performance was as soloist in the Brahms Violin Concerto in D, Op. 77.

The recording, now available, was made at Symphony Hall last month.

LATEST IN RECORDINGS

"Violin Concerto" (Brahms) In D, Op. 77. Leonid Kogan, violinist, with Pierre Monteux and Boston Symphony Orchestra. RCA-Victor.

San Diego Evening Tribune
Feb. 18, '58

CURTAIN CALL

DISC TALK: RCA-Victor has not let time pass by but is on hand with the first phonograph recording made in this country by Leonid Kogan playing the Khachaturian Violin Concerto. It is a dazzling performance of an emotionally lively and dazzling work which demand enormous skills, and those the Soviet musician possessess amply. The Boston Symphony provides a matching accompaniment under the versatile Pierre Monteux.

Kogan made his American debut with the same orchestra and conductor in the Brahms concerto Jan. 10 in Boston. Two days later the present recording was made. Being based largely on folk-tunes from his ancestral Armenia, the brilliant piece sounds more Oriental (recalling "Sheherazade") than Russian.

For good measure Kogan also plays the Saint-Saens "Havanaise," which can sound more sensuous.

MIAMI, FLA.
NEWS
Circ. D. 142,228 - S. 116,509
FEB 23 1958

Kogan Cuts First Record In America

The Russian violin virtuoso Leonid Kogan is to be heard in brilliant performances of the Khatchaturian Concerto and Saint-Saens' "Havanaise" with the Boston Symphony under Pierre Monteux in his first American-made recording just issued by RCA-Victor (LM-2220).

Concert Records

The two works were recorded in Bostor's Symphony Hall two days after the visiting violinist made his American debut with the Boston Symphony. Mr. Kogan leaves no doubt that he is a performing artist of rare gifts. his execution is impeccable and his tone is big and warm. In addition, he has a virtuoso orchestra with which to work.

The recorded sound is excellent.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
FEB 23 1958

Kogan on Disc

Victor has brought out the first American recording of Leonid Kogan, Russian fiddler who scored here recently with both the Boston Symphony and the New York Philharmonic. The disc at hand presents Kogan with the Boston group, under Pierre Monteux, in fleet performances of Khatchaturian's Violin Concerto and Saint-Saens' "Havanaise." Kogan is obvoiusly a top-flight fiddler and his support here is first-rate.

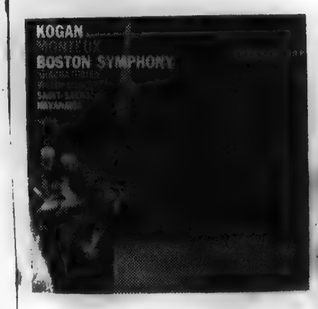
Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 143,181
MAR 8 1958

Other Recordings

KHACHATURIAN: Violin Concerto with Leonid Kogan and Boston Symphony Orchestra under Monteux (Victor). This is advertised as the "American recording debut" of the young Soviet violinist and Victor has accorded him the highest fidelity. If not a vehicle that is best tailored to his style. His soaring cantabile tone in the second movement is wholly admirable but his compatriot, Oistrakh, has handled the technical problems of this showpiece more brilliantly. In Saint-Saens' "Havanaise" Kogan plays with sovereign mastery.

THE CASH BOX
NEW YORK, N. Y.
W.
MAR 29 1958

CLASSICAL Album Reviews



KHACHATURIAN: Violin Concerto — SAINT SAENS: Havanaise, Op.83—Leonid Kogan, violinist—Pierre Monteux conducting the Boston Symphony Orchestra—RCA Victor LM-2220 (1-12" LP)

The diskery releases the first American-made recording by Leonid Kogan with the Boston Symphony ork. The set is also Kogan's initial recording of the Havanaise. With one of the most outstanding American orchestras backing him, Kogan displays the fine fiddling that makes him one of the top rated violinists in the world. Brilliant sound throughout. A must for every classical collection. Plenty of sales due.

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
FEB 24 1958

Special Merit Classical Album

KHACHATURIAN: VIOLIN CONCERTO; SAINT-SAENS: HAVANAISE (1-12")—Leonid Kogan, Violin & Boston Symphony Orch. (Monteux). RCA Victor LM 2220

First-rate playing by the young Russian virtuoso in brilliant, exotically-flavored showpiece by his compatriot. Both here and in the St. Saens composition, Kogan exhibits a truly elegant flair for the instrument. Sound has been well captured by the engineers.

PLAYBOY
CHICAGO, ILL.
S. 815,400
AUG 1958

Tramp, There's a Small Hotel.

If, as is likely, you cut your classical teeth on César Franck's ***Symphony in D Minor*** and then went on to other things, you now have an excellent opportunity to rediscover it in stereo. On a new taped version (Victor ECS 58), Charles Munch leads the Boston Symphony Orchestra through this opus with appropriate lyricism and drama; stereo provides just enough separation to let you hear nuances and instrumental interplay you just don't get in monaural.

SAN FRANCISCO, CALIF.
CALL-BULLETIN
Circ. D. 137,340
FEB 15 1958

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DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
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Times (e)
HARTFORD, Conn.
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THE CASH BOX
NEW YORK, N. Y.
W.
MAR 29 1958

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
FEB 24 1958

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CLASSICAL Album Reviews

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248

SATURDAY REVIEW
NEW YORK, N. Y.
APR 27 1957

Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Mozart: Concerto in A, Quintet in A, Benny Goodman, clarinet, with Boston Symphony conducted by Charles Munch, and the Boston Symphony Quartet. RCA Victor LM 2073, $3.98.	Goodman has learned much about the technical problems of these works in twenty years of performance, and is now equipped to solve them with security, even finesse. The art of making such music meaningful, however, is something else, and rather rudimentary still in these performances. Too much restraint, too little give and take, make the scores more straitjackets than well fitting garments. The instrumental elements are drawn to the same scale. Good sound, limited to what is offered.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 388,894 - S. 467,021
MAR 24 1957

BENNY GOODMAN

BENNY GOODMAN, the jazz clarinetist, has been carrying on an irregular affair with art music for a long time so his participation, as soloist, in the recording of Mozart's Concerto for Clarinet and Orchestra is not a new venture for him. He is associated in this recording with the Boston Symphony Orchestra under Charles Munch and his performance is correct, gracious in tone and generally appealing as to style and expressiveness. The same record also has Goodman teamed with the Boston String Quartet in a straightforward and wholly satisfying treatment of Mozart's Clarinet Quintet in A (K.581) Sound reproduction is splendid. (RCA-Victor, One 12-inch LP.)

NEWARK, N. J.
NEWS
Circ. D. 275,829 - S. 321,395
JUL 14 1957

Major (K. 622), Quintet for Clarinet and Strings in A Major (K. 581). Benny Goodman, clarinet; Boston Symphony Orchestra; Charles Munch, conductor; Boston Symphony String Quartet (RCA Victor).

As an interpreter of the classics, Goodman shows a vast improvement over his recordings of 20 years ago. He is now a mature, refined artist, able to hold his own with the best in the field. Most important, he has lost his self-consciousness and jazz vibrato. Splendid collaboration from Munch and the orchestra, and warm, gracious, admirably integrated ensemble work by the quartet.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
MAR 23 1957

A noted clarinetist, one Benny Goodman, is featured with the Boston Symphony Orchestra and the organization's string quartet on a Victor label. Goodman joins with Charles Munch's group in a tasteful and surprising recording of **Mozart's Concerto in A.** The swing king also shines in the **Clarinet Quintet in A** with the stringers.

SEVENTEEN
NEW YORK, N. Y.
AUG 1957

● **The sunny charm of Mozart's Concerto for Clarinet and Orchestra and Clarinet Quintet in A,** in sparkling performances featuring Benny Goodman, the Boston Symphony and Quartet under Munch. (RCA Victor)

CLEVELAND, OHIO
NEWS
Cir. D. 137,553
OCT 11 1957

Mozart Concerto for Clarinet and Orchestra in A, K. 622, and **Clarinet Quintet** in A, K. 581 features **Benny Goodman** as soloist with the **Boston Symphony Orchestra, Munch** conducting, and the Boston Symphony String Quartet. A color-

MILWAUKEE, WIS.
JOURNAL
Circ. D. 345,684 - S. 477,285
MAR 24 1957

The

THE "squares" who still don't know that Benny Goodman, the one time king of swing, also is an able clarinetist in other musical forms, will get a pleasant surprise out of a new Victor album. He is the soloist in Mozart's clarinet quintet and clarinet concerto, recorded last summer at the Berkshire festival.

In both of these lovely, tuneful works, Goodman produces a limpid sound and plays with an apparently effortless style. The Boston Symphony string quartet, in the quintet, and the Boston Symphony orchestra under Charles Munch, in the concerto, give excellent performances.

SATURDAY REVIEW
NEW YORK, N. Y.
AUG 31 1957

Benny on Wolfgang

MOZART: *Concerto in A for Clarinet* (K. 622). *Benny Goodman, clarinet, with Charles Munch conducting the Boston Symphony Orchestra.* RCA Victor stereo-orthophonic tape DCS-39, $12.95.

MOZART'S DECEPTIVELY limpid music might easily be overlooked in the first fine careless rapture of stereo's infatuation with tonal glamour, and therefore RCA's release on tape of this, his last concerto, is a gracious *Luftpause* in the recording industry's seeming determination to find an answer to CinemaScope. Unfortunately, though, this latest processing is no great improvement over the RCA disc (LM-2073), which was itself something less than an ideal performance.

Goodman's clarinet tone is clean and full, and his technical mastery well adequate to the considerable demands of the solo role, but in subtle phrasing and coloristic variety he cannot match Kell's peerless playing of this concerto with the Zimbler Sinfonietta on an earlier Decca LP (DL-7500). The unanimity and flow of fine collaboration is also missing from the rather constrained performance, although the tonal balance is good.

The tape, recorded at the Berkshire Festival, is clean in quality but tonally somewhat dull, and without the spaciousness identified with the best stereophonic efforts. Neither does it include the charming Quintet in A which formed the overside work on the $3.98 RCA disc.

MINNEAPOLIS, MINN.
TRIBUNE
Circ. D. 190,276 - S. 615,888
MAR 31 1957

'Correct' Goodman Takes on Mozart

But Play Is Unassertive

By JOHN K. SHERMAN

Clarinetist Benny Goodman occasionally crosses the line (increasingly dim these days) between jazz and classical, his most recent excursion being his appearance last summer at the Berkshire festival where he recorded two Mozart works, the CLARINET CONCERTO in A and the CLARINET QUINTET in the same key (Victor LM-2073).

Goodman always has played what he calls a "correct clarinet," and he fits into these musical proceedings with sure-fingered ease, his phrasing and tone both exemplary. Oddly enough, he doesn't allow himself half as much musical showmanship as does, for example, a classical clarinetist like Reginald Kell, with the result that he actually sounds meek and unassertive in these two works.

The concerto has the backing of the Boston Symphony under Charles Munch and the quintet has the services of the Symphony's string quartet. Goodman certainly accepts the role of ensemble musician in both cases—too much so, for the performances need a flair he declines to provide.

TOLEDO, OHIO
BLADE
Circ. D. 190,612 - S. 166,660
APR 7 1957

New Record

Mozart: Clarinet concerto. Benny Goodman and the Boston Symphony Orchestra under Charles Muench. The orchestra is hurried and adipose, but Mr. Goodman, for one who takes his classics calmly, provides a careful if breathy performance. Clarinet Quintet in A (K. 581), Boston Symphony String Quartet. This is a recording of the Berkshire Festival. Herein does Mr. Goodman really distinguish himself in good measure. Recording fine. (Victor)

LAFAYETTE, IND.
JOURNAL & COURIER
Circ. D. 39,161
MAR 30 1957

"The King of Swing," Benny Goodman, has joined the Boston Symphony orchestra for a very good version, we think, of Mozart's Concerto for Clarinet and Orchestra on a new RCA Victor long-play issue.

This is Victor's first long-play version of the work, and the Clarinet Quintet in A, which is included on the reverse side of the disc.

Both works were recorded at the Berkshire festival, Tanglewood, Mass., less than 24 hours after Goodman made his debut with the Boston Symphony orchestra in the summer of 1956.

Charles Munch conducts the orchestra in the concerto. This marks Benny's first recorded version of the concerto. In the late 30s, he recorded the Quintet for Victor on 78 rpm records with the Budapest String quartet.

Goodman, who is no novice at classical music playing, turns out a fine performance on both the concerto and the quintet. He has the rhythmic qualities needed.

The Boston String quartet, who recorded the quintet with Goodman, is comprised of Richard Burgin, first violin; Alfred Krips, second violin; Joseph de Pasquale, viola, and Samuel Mayes, 'cello. This is a recording we highly recommend.

Another classical album of note which reached us this week is on the Epic label, orchestral highlights from Wagner's "Ring of the Nibelung."

The Cleveland orchestra, conducted by George Szell, gives a rich and colorful performance.

The highlights from the "Ring" include "Ride of the Valkyries," "Wotan's Farewell and Magic Fire Music," "Forest Murmurs," "Daybreak — Siegfried's Rhine Journey," "Siegfried's Funeral Music" and "Brunnhilde's Immolation."

These are all the best-known musical portions from the "Ring"

Continued on Page 15

NEW REPUBLIC
WASHINGTON, D. C.
MAY 6 1957

It is now 20 years since Benny Goodman was talked into trying to play Mozart; and his performances of the Clarinet Concerto K.622 with the Boston Symphony under Munch and the Clarinet Quintet K.581 with the Boston Symphony Quartet, on Victor LM-2073, demonstrate that now, as 20 years ago, all Goodman can do is produce a succession of big, round, clear sounds that are pretty much alike. If he will listen to De Peyer's subtleties of tone and phrasing in the performance of the concerto on London LL-1135, perhaps he will realize at last that what he can do is not enough.

B. H. HAGGIN

ZANESVILLE, O., SUN.
TIMES-SIGNAL
MAY 19 1957

RECORDINGS

SYMPHONY NO. 6 (Piston) FANTAISIES SYMPHONIQUES (Piston) (Martinu) These two symphonies were the happy outcome of a project whereby fifteen new works were commissioned for the 75th anniversary of the Boston Symphony Orchestra. They are played by the Boston Symphony Orchestra on this recording with Charles Munch conducting.

CHICAGO, ILL.
TRIBUNE
Circ. D. 907,570 - S. 1,428,916
APR 7 1957

For and By Boston: Piston's Symphony No. 6, and Martinu's Fantaisies Symphoniques, played by the Boston Symphony orchestra, Charles Munch conducting [Victor LM-2083]. Piston's cool, deft symphony in Stravinsky drypoint and Martinu's imaginative adventures in the world of the subconscious were written for the Boston orchestra, and Martinu's score is specifically for Munch. Both are brilliantly played, but I find far more of interest in Martinu's luxuriant imagination. Good ballet score for an intuitive choreographer.

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728
APR 28 1957

TWO excellent symphonies among the 15 new works commissioned for the 75th anniversary season of the Boston Symphony orchestra, Charles Munch conducting, are paired on a new Victor longplay—Piston's Symphony No. 6 and Martinu's "Fantaisies Symphoniques." Both on occasion use bold modern treatment, and both intermingle strong rhythmic and melodic appeal. Martinu, a native Czech, and Piston, from Maine, each has captured some individuality in these symphonies. The music is good, if not great. Munch and the orchestra give performances that have tone and sparkle.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 388,894 - S. 467,021
JUN 9 1957

WALTER PISTON'S SYMPHONY NO. 6, which the Boston Symphony Orchestra introduced to Western European and Russian audiences, is coupled with Martinu's "Fantaisies Symphoniques" in a current recording by the Boston Orchestra with Charles Munch conducting. Both works were commissioned by the Boston Orchestra for its seventy-fifth anniversary season. Piston has adapted a fairly direct modern language to a classic form with effective results, particularly in the reflective slow movement and in the energetic finale. Martinu plays out his material rather freely into a fine texture and with an unflagging momentum. The orchestra gives impressive performances of both. (RCA Victor. One 12-inch LP).

CINCINNATI, OHIO
POST
Circ. D. 164,646
JUL 6 1957

Benny the Good

MOZART: Concerto for Clarinet and Orchestra (Benny Goodman, Boston Symphony conducted by Charles Munch; Victor). Another stab at the classics by jazz artist Goodman, proving once more that his talent for the old masters, though respectable, is not equal to his jazz blowing. Mozart's Clarinet Quintet is on t'other side.—E. B.

SHREVEPORT, LA.
TIMES
Circ. D. 82,527 - S. 101,248
APR 14 1957

RECORDINGS

'B.G.' Plays Mozart on His Clarinet

Benny Goodman has always been a delight to those who know his modesty and talent for doing the unexpected. Several years ago he surprised those in the know by studying the clarinet under Reginald Kell.

A completely new approach to his art was the result. RCA Victor LM-2073 features Benny Goodman with the Boston Symphony and Charles Munch, as a soloist in the Concerto for Clarinet and Orchestra, in A, K, 622 by Mozart. Also, with the Boston Symphony String Quartet, playing the "Quintet in A, K, 622," by Mozart.

Goodman recorded the Quintet some years ago with the Budapest Quartet.

His musicianship is a thing now of greater depth and refinement, and this record should be an inspiration to clarinetists and lovers of beautiful music beautifully played.

LIBRARY JOURNAL
NEW YORK, N. Y.
APR 15 1958

PISTON; Symphony No. 6; MARTINU; Fantaisies Symphoniques (Symphony No. 6). Boston Sym. Orch.; Charles Munch, cond. LM 2083.

Both these works were among the 15 commissioned for the 75th anniversary season of the Boston orchestra. The Piston is expertly constructed, as is to be expected from this composer, but it is, to me, rather cold and largely uncommunicative. The Martinu, on the other hand, seems spontaneous, and reflective of the pleasure the composer must have found in creating it. It suggests, in several ways, the work of similar name by Berlioz. Performance and recording are alike impeccable.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 92,810
JUN 9 1957

Maine can justly be proud of its native-born son, Walter Piston. One of the more serious of contemporary composers, his music is always intensely interesting, and one is conscious of a rare craftsmanship in all of his works. His "Symphony No. 6" has been released by RCA Victor, performed by Munch and the Boston Symphony. Piston has remarked that the work "was composed with no intent other than to make music to be played and listened to," and I can assure you it is listenable, and as I mentioned above, always of interest. The coupling is Martinu's "Fantaisies Symphoniques," a big fiery exciting composition. Both works incidentally were commissioned for the 75th anniversary of the Boston Symphony Orchestra.

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LOUISVILLE, KY.
COURIER JOURNAL
Circ. D. 193,696 - S. 295,076
MAY 29 1957

RECORDED MUSIC

Modern (Mo Head The Li

SYMPHONIC music by more or less contemporary composers—although some of the music already has become very well established—tops the list this week.

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JUL 28 1957

Records Reviewed

Contemporaries on LP

By RUTH TRIPP

MORE contemporary music for symphony orchestra has found its way to the LP grooves. Two excellent examples, recorded for RCA by the Boston Symphony Orchestra with Charles Munch conducting, are sure to remain popular among serious minded music lovers.

Walter Piston's Symphony No. 6 is skillfully conceived and solidly constructed. We know, from a "live" performance of the work by this group in this city that it holds the interest. It will bear many repetitions. This, one discovers by means of the recording. The interesting percussion themes, the beautiful slow movement and the vitally rhythmic finale are points in general. There are numerous specific points of comparison with other Piston scores and always the marvel that such complexities can go through a man's mind and come out in writing, which lends itself to such intricate orchestral sounds.

The second work is, if possible, even more elaborate and intricate than the first and Bohuslav Martinu's "Fantaisies Symphoniques" prove to be rightly named. Martinu's writing is becoming more widely appreciated. Czech by birth, he is American by adoption and a fine addition to the ranks. His interesting string quartet, played at the Harvard Symposium in 1947, was commissioned by the John Nicholas Browns of Providence. It was one of the high spots of the programs. These symphonic "Fantasies" are rhythmically fascinating. They alternate in mood patterns and show technical skill to the last note. This work was awarded the top honors in 1956 by the New York Music Critic's Circle.

Both the Piston and the Martinu scores were a part of the commissioned music for the 75th anniversary year of the Boston Symphony Orchestra. They are a fine reminder of that season, in this permanent form.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780
JUL 14 1957

And a swig of bland American cider is to be found in Piston's Symphony No. 6 on Victor LM 2083 performed by Munch and the Boston Orchestra. Opposite it is a much more spirited, lively composition by Martinu, "Fantasies Symphoniques." Excellent sound and typical Munch-Boston work, galloping, tender, loping—marvelously suggestive playing.

WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 26,884
JUL 3 1957

Commission From Boston

The Boston Symphony celebrated its Seventy-Fifth Anniversary in 1956. Part of the celebration involved the premiere performance of several specially - commissioned works. Two of these have been given their first recordings on Victor LM-2083. Walter Piston's Sixth Symphony, in spite of the Boston Symphony's excellent work under Charles Munch, somehow doesn't quite gel. On the other hand, the Martinu Sixth, "Fantasies Symphoniques," is an important addition to the field of music. It is more lavish with material and full of engaging themes; Martinu seems also to have been more considerate of his listeners. His is an entertaining symphony, but certainly no trifle.

NEW REPUBLIC
WASHINGTON, D. C.
MAY 6 1957

It is now 20 years since Benny Goodman was talked into trying to play Mozart; and his performances of the Clarinet Concerto K.622 with the Boston Symphony under Munch and the Clarinet Quintet K.581 with the Boston Symphony Quartet, on Victor LM-2073, demonstrate that now, as 20 years ago, all Goodman can do is produce a succession of big, round, clear sounds that are pretty much alike. If he will listen to De Peyer's subtleties of tone and phrasing in the performance of the concerto on London LL-1135, perhaps he will realize at last that what he can do is not enough. B. H. HAGGIN

MAY 19 1957

RECORDINGS

SYMPHONY NO. 6 (Piston) FANTAISIES SYMPHONIQUES (Piston) (Martinu) These two symphonies were the happy outcome of a project whereby fifteen new works were commissioned for the 75th anniversary of the Boston Symphony Orchestra. They are played by the Boston Symphony Orchestra on this recording with Charles Munch conducting.

APR 7

For and BY Boston: Piston's Symphony No. 6, and Martinu's Fantaisies Symphoniques, played by the Boston Symphony orchestra, Charles Munch conducting [Victor LM-2083]. Piston's cool, deft symphony in Stravinsky drypoint and Martinu's imaginative adventures in the world of the subconscious were written for the Boston orchestra, and Martinu's score is specifically for Munch. Both are brilliantly played, but I find far more of interest in Martinu's luxuriant imagination. Good ballet score for an intuitive choreographer.

KANSAS CITY, MO.
STAR
Circ. D. 344,297 - S. 361,728
APR 28 1957

TWO excellent symphonies among the 15 new works commissioned for the 75th anniversary season of the Boston Symphony orchestra, Charles Munch conducting, are paired on a new Victor longplay—Piston's Symphony No. 6 and Martinu's "Fantaisies Symphoniques." Both on occasion use bold modern treatment, and both intermingle strong rhythmic and melodic appeal. Martinu, a native Czech, and Piston, from Maine, each has captured some individuality in these symphonies. The music is good, if not great. Munch and the orchestra give performances that have tone and sparkle.

CINCINNATI, OHIO
POST
Circ. D. 164,646
JUL 6 1957

Benny the Good

MOZART: Concerto for Clarinet and Orchestra (Benny Goodman, Boston Symphony conducted by Charles Munch; Victor). Another stab at the classics by jazz artist Goodman, proving once more that his talent for the old masters, though respectable, is not equal to his jazz blowing. Mozart's Clarinet Quintet is on t'other side.—E. B.

ST. LOUIS, MO.
POST-DISPATCH
Circ. D. 388,894 - S. 467,021
JUN 9 1957

WALTER PISTON'S SYMPHONY NO. 6, which the Boston Symphony Orchestra introduced to Western European and Russian audiences, is coupled with Martinu's "Fantaisies Symphoniques" in a current recording by the Boston Orchestra with Charles Munch conducting. Both works were commissioned by the Boston Orchestra for its seventy-fifth anniversary season. Piston has adapted a fairly direct modern language to a classic form with effective results, particularly in the reflective slow movement and in the energetic finale. Martinu plays out his material rather freely into a fine texture and with an unflagging momentum. The orchestra gives impressive performances of both. (RCA Victor, One 12-inch LP)

SHREVEPORT, LA.
TIMES
Circ. D. 82,527 - S. 101,248
APR 14 1957

RECORDINGS

'B.G.' Plays Mozart on His Clarinet

Benny Goodman has always been a delight to those who know his modesty and talent for doing the unexpected. Several years ago he surprised those in the know by studying the clarinet under Reginald Kell.

A completely new approach to his art was the result. RCA Victor LM-2073 features Benny Goodman with the Boston Symphony and Charles Munch, as a soloist in the Concerto for Clarinet and Orchestra, in A, K, 622 by Mozart. Also, with the Boston Symphony String Quartet, playing the "Quintet in A, K, 622," by Mozart.

Goodman recorded the Quintet some years ago with the Budapest Quartet.

His musicianship is a thing now of greater depth and refinement, and this record should be an inspiration to clarinetists and lovers of beautiful music beautifully played.

LIBRARY JOURNAL
NEW YORK, N. Y.
APR 15 1958

PISTON: Symphony No. 6; MARTINU: Fantaisies Symphoniques (Symphony No. 6). Boston Symp. Orch., Charles Munch, cond. LM 2083.

Both these works were among the 15 commissioned for the 75th anniversary season of the Boston orchestra. The Piston is expertly constructed, as is to be expected from this composer, but it is, to me, rather cold and largely uncommunicative. The Martinu, on the other hand, seems spontaneous, and reflective of the pleasure the composer must have found in creating it. It suggests, in several ways, the work of similar name by Berlioz. Performance and recording are alike impeccable.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 82,810
JUN 9 1957

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 185,173
JUL 28 1957

Records Reviewed
Contemporaries on LP

By RUTH TRIPP

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CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,409 - S. 279,780
JUL 14 1957

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WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 26,884
JUL 3 1957

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250

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,675
APR 2 1957

Novelties Recorded by Boston Symphony

Works by Piston, Martinů Conducted by Charles Munch

Recordings

By Harold Rogers

Last season the Boston Symphony Orchestra, in celebration of its 75th anniversary, commissioned 15 new works from leading composers. One would have thought that a handsome monetary reward, plus a performance by this distinguished ensemble, would have inspired these composers to make substantial additions to the contemporary repertoire.

But quite the reverse was the case. What promised to be a season of exciting novelties turned out to be a series of frank disappointments. Only two works of major importance came out of the lot—**Walter Piston's Symphony No. 6, and Bohuslav Martinů's Fantaisies Symphoniques (Symphony No. 6)**. But if the world is richer by two masterworks, perhaps we shouldn't complain.

* * *

These two symphonies have been recorded by the Boston Symphony under Charles Munch's guidance for Victor (LM-2083). Mr. Piston, a native New Englander, has established himself as the leading American symphonist, and his Sixth is an impressive addition to a list of works in which he has maintained a high standard of stylistic originality, thematic invention, and musical substance. Speaking of his Sixth, Mr. Piston has had this to say:

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano."

Mr. Piston's inspiration obviously paid off. There is a delightful Scherzo of frolicsome lightness and a slow movement of serene and sincere sentiment. The finale is bound up with limitless energy and a radiant sense of joy.

The Martinů symphony follows in the vein of those marvelously wrought orchestral works from Bartók's late period. Here we find the fastidious kind of writing in which worlds of meaning are packed into an economy of sound — the emotional power produced by restraint. Mr. Martinů's effects are rarefied yet warm; his style is contemporary yet appealing. Mr. Munch's performances are superb.

* * *

And speaking of Verdi, Arturo Toscanini's concert performance of "Aïda," broadcast by NBC on March 26 and April 2, 1949, has been released by Victor in a three-disk album with an interesting set of program notes by George R. Marek and an Italian-English libretto (LM-6132). The orchestra, filled with that fiery tension for which Toscanini was noted, forms an exciting support for a cast of well-chosen singers —Herva Nelli as Aïda, Richard Tucker as Rhadames, Eva Gustavson as Amneris, Giuseppe Valdengo as Amonasro, and Norman Scott as Ramfis. It is interesting to note that one of the minor roles is sung by Teresa Stich Randall, an American soprano who has since come into her own as a leading singer in many European opera houses.

Speaking of opera, the French version of **Gluck's Orpheus and Eurydice** has been issued by Epic (SC-6019) with two superb singers in the title roles—Leopold Simoneau as Orpheus and Suzanne Danco as Eurydice. The French version, prepared after the original Italian version, employs a tenor in the leading male part, rather than a contralto, sung in those days (1774) by a castrato.

Gluck's "Orpheus" is said to be the oldest opera in the standard repertoire of our contemporary opera houses. At the time of its composition it was filled with stylistic and orchestral innovations. In our day it is one of the most noble expressions of classic opera. This thoroughly commendable performance was recorded under Hans Rosbaud's direction by the Orchestre des Concerts Lamoureux and the Roger Blanchard vocal ensemble.

SATURDAY REVIEW
NEW YORK, N. Y.
MAY 25 1957

49

Commissioned by Boston

MARTINU: *"Fantaisies Symphoniques."* PISTON: *Symphony No. 6. Charles Munch conducting the Boston Symphony Orchestra.* RCA Victor LM 2083, $3.98.

—*Boosey & Hawkes.*

Martinu—"special integrity."

WHATEVER THE judgment of his day-to-day direction of the Boston Symphony Orchestra, there is clear evidence that Charles Munch is fulfilling the grand design of leadership for the Boston Symphony Orchestra laid down by the late Serge Koussevitzky. Scarcely a season passes without its quota of challenging novelties, and when the season is an anniversary one (such as the Seventy-fifth, between fall 1955 and spring 1956) the commissioned works have enriched the repertory no little.

The two of the present disc have attracted attention abroad as well as at home. Piston's work was received with more than a little respect, even admiration, when it was played in Edinburgh during the tour that took the orchestra to Moscow, and Martinu's was awarded the accolade of "masterpiece" by the critic of the Parisian "L'Aurore."

Whether masterpiece or submasterpiece, both have their substantial interests, which are fully realized in Munch's direction. Piston's flair for orchestral writing is here mated with a substance he has not always commanded, though I feel the finale to be a somewhat forced kind of exuberance. The Martinu has its own special kind of integrity, a spinning out of a web which is, perhaps, never too strong at any one particular point, but is all of a piece and with no weaknesses. Oddly enough, for all the esteem Martinu enjoys in musical circles and the extent of his orchestral catalogue, this is one of his first major works to be recorded. Even in music the race is not always to the swift or the battle to the strong: his music, certainly, will be played when much of today's more facile production is forgotten. Excellent performance throughout, and keen, clear reproduction.

BALTIMORE, MD.
SUNDAY SUN
APR 7 1957

New Records

'Symphoni

By HUNT RYAN

THE powers of the Boston Symphony are captured in dazzling manner on a new RCA Victor recording of a work called "Symphonic Fantasies," by Martinu, a composer of Czech birth who has lived in this country for many years.

Martinu wrote this composition specifically for performance by the Boston Symphony under the direction of Munch, and he showed rare intuition in giving both orchestra and conductor the kind of music to demonstrate their special capabilities.

The scoring offers full opportunity for virtuoso display of the different tone colors, the varied timbers., that this orchestra commands.

Musically Excellent

In form, the music emphasizes the surge and flow of individual phrases rather than a well-defined overall structure. Martinu himself writes that Munch has a particular gift for presenting this kind of music, and Baltimore heard a demonstration of it recently in the spectacular performance of "Daphnis and Chloe" by the Boston and Mr. Munch.

In calling attention to the virtuoso aspects of the Martinu "Symphonic Fantasies," we do not wish to imply that this score consists merely of a series of effects. It is musically excellent—modern without being abrasive, imaginative without being bizarre.

On the reverse of this disc, the orchestra plays the "Symphony No. 6," by Walter Piston. This composition has strength and distinction though less originality, less vividness, than the Martinu.

It rec I sio an Sy

stamp of greatness may be on...

PISTON: SYMPHONY NO. 6; MARTINU: FANTASIES SYMPHONIQUES (1-12") — Boston Symphony Orchestra; Charles Munch, Cond. RCA Victor LM 2083 ..... 7$

Dealers who are willing to try something new can reap some profit from this brace of contemporary symphonies. Attractive cover and the Boston name will melt some initial resistance, and a little application to the music will do the rest, for these are substantial, colorful and often moving works, and both lend themselves to hi-fi exploitation. Try the final brass fugue of the Piston, or the richly romantic third movement. The Martinu sounds like a more modern edition of Dvorak.

VARIETY Feb 57

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 88,500
APR 6 1957

Boston Group Records Piston

The Boston Symphony orchestra, conducted by Charles Munch, has recorded, for Victor, Walter Piston's "Symphony No. 6" and Martinu's "Fantaisies Symphoniques."

"The Lady and the Fool," a ballet arranged by Charles Mackerras from various little known operas by Verdi, is played, for Victor, by the Philharmonic orchestra conducted by Mackerras.

Pierre Monteux conducts the Paris Conservatoire orchestra in the presentation of Stravinsky's "Rite of Spring." This is a recent Victor release. So, too, is a disc carrying the Rossini-Respighi "La Boutique Fantasque," Piston's "The Incredible Flutist" and Ibert's "Divertissenfent." This is played by the Boston Pops orchestra conducted by Arthur Fiedler.

SELMA, ALABAMA
TIMES-JOURNAL
SEP 12 1957

Boston Symphony Under Munch Is Making History

Beethoven Well Done On RCA-Victor

By JAMES G. ROY, JR.

The Boston Symphony Orchestra on RCA-Victor Red Seal Records-The rich tone quality and technical brilliance of The Boston Symphony Orchestra have long set this orchestra apart from its fellow American symphony orchestras. From the 1920's to the late 1940's, The Boston Symphony Orchestra attained a remarkable degree of perfection and expression under the late Serge Koussevitsky. His successor, Charles Munch, has not only maintained the high standards of his predecessor; he has also added something of French elegance to The Boston Symphony Orchestra that has given the ensemble extra polish and Old World background.

Within the past year, RCA-Victor has strung up its microphones in Boston's Symphony Hall to take down performances of The Boston Symphony Orchestra under Charles Munch and Pierre Monteux. The following is a brief commentary on these releases:

Beethoven-Symphony No. 6 in F major (LM-1997, one 12" LP record). Fine stress on the lyrical beauty of the "Pastoral" Symphony. The country dances and the storm sequence come off with dramatic vigor. In all, a well-planned noble performance completely within the Beethoven spirit. One of Munch's best performances for RCA-Victor. Superior recording.

Beethoven-Symphony No. 5 in C minor; Schubert-Symphony No. 8 in B minor. (LM-1923, one 12" LP record). Two often-recorded works of the standard repertoire take on new interest in these engagingly played interpretations under Munch. Nothing erratic about Munch in his re-creation of these works. Fine balance in the Beethoven Fifth between drama and sentiment. Excellent feeling for instrumental color in the "Unfinished". Superior recording.

Tchaikowsky-Symphony No. 4 in F minor. (LM-1953, one 12" LP record). Well - controlled at all times, perhaps too much for the innate hysteria of this score. Notable solo virtuosity from orchestra members, but the over-all effect is too studied, too calculated for complete exposition of this hyper - charged music. Munch walks where he should run in this score, and his Bostonians have followed his step faithfully. Excellent recording.

Brahms-Symphony No. 2 in D major; Tragic Overture. (LM-1959, one 12" LP record). Munch and his Bostonians lay out one of the finest recordings ever made of the Brahms Second Symphony. The breath of emotion and the lovely instrumental color of this symphony stand forth in beautiful relief. Conservative tempi for the most part, the Finale being, however, a real tours de force for orchestral brilliance. The "Tragic" Overture has real dramatic interest and rivals the Toscanini and Bruno Walter versions for authoritative performance. Again, first-rate recording.

Piston-Symphony No. 6; Martinu-Fantasies Symphoniques. (LM-2003, one 12" LP record). Continuing the Koussevitsky tradition of introducing new works to the repertoire of The Boston Symphony Orchestra, Munch has added two modern scores of notable interest to the RCA-Victor catalogue. The Piston Symphony is the more interesting of the two new works presented, the Martinu being more or less like Dvorak cooked up with cubes and squares where Dvorak wrote curves and lines. The Bostonians play with power and finesse, and Munch sets forth what composers Martinu and Piston had in mind with authority. Excellent reproduction.

The Virtuoso Orchestra (LM - 1934, one 12" LP record). In the repertoire of Debussy and Ravel, Munch and The Boston Symphony Orchestra play with definitive beauty and instrumental perfection. Munch imparts lovely patsoral grace to Debussy's "Prelude to the Afternoon of a Faun. In Ravel's "Bolero" the climatic rhythms and orchestration are a challenge for Munch and his players, a challenge that they conquer with a perfection seldom encountered with this bravura study in tempo and instrumentation. Two other Ravel works, "Rapsodie Espagnole" and "La Valse", are played with brisk tempi and high spirits, not as subtle as one hears in both works from Ansermet and The Orchestra of the Suisse Romande (London) but still strikingly effective. Excellent recording.

Mozart- Clarinet Concerto in A major; Clarinet Quintet in A major. (LM-2073, one 12" LP record). Benny Goodman gives exemplary performances of the two Mozart masterpieces for clarinet. The tone quality that has filled jazz halls for decades is now sufficiently mellowed to speak the Mozart language with grace and delicacy. Further, the Goodman technique has a fluency that it has never before had. If there is any disc that should be filed aside as a testimonial of Goodman's mastery of the clarinet, this Mozart disc with the Bostonians should be that choice. Munch provides a lovely background for the concerto; the Boston Symphony String Quartet plays a well-conceived accompaniment for the quintet. Good balance of sound in both works.

Debussy - La Mer; Three Nocturnes. (LM-1939, one 12" LP record). Guest conductor Pierre Monteux gives a touch of dream-like beauty to his Debussy performances that sets them apart from Debussy performances by all other contemporary conductors. There is less concentration on how Debussy writes under the Monetux baton; the stress is, rather, on what Debussy has to say. Debussy's "La Mer" is still almost exclusive property of The Boston Symphony Orchestra. (The old 78 RPM set under Koussevitsky was a masterpiece in its day.) The Three Nocturnes evoke beautiful impressions of nature, and here Debussy's nature painting has never sounded more refined in its color. First-rate sound.

Ft. Lauderdale, Fla.
News & Sentinel
Circ. D. 27,535 - S. 24,406
APR 7 1957

Under Baton Of Munch

Boston Orchestra Plays 2 Symphonies

Two symphonies, among 15 new works commissioned for the 75th anniversary season of the Boston Symphony Orchestra last year, have been placed on record by the orchestra under the baton of Charles Munch in RCA Victor's album, LM-2083, a Red Seal release in new orthophonic high fidelity sound.

They are "Symphony No. 6" of Walter Piston, Harvard faculty member, and "Fantaisies Symphoniques" [Symphony No. 6] of Bohuslav Martinu, Czech - American composer.

Both are important additions to modern music and both have received wide hearing within the last year.

Munch introduced the Piston work in seven European cities, from London to Moscow, when he took the Boston Symphony on tour as a part of the prolonged celebration of the diamond year.

The Martinu symphony was acclaimed the "best new orchestral work" for last year by the New York Music Critics' Circle. It also received high critical praise when played in Paris.

The conductor and orchestra give exceedingly sympathetic interpretations to these two symphonies, due no doubt, to the fact that both composers wrote them especially for this orchestra after long association with its qualities and methods.

The Martinu work seems to stand out of the two, with its strange form and dazzling instrumentation. The first movement, including Lento, Andante moderato and Poco Allegro, introduces a series of three "Fantaisies," actually related only by proximity.

Each stands alone in its individuality and the linking of the three in the title of a "symphony" is admittedly a convenience. Martinu, himself, said he was attempting to give full play to the spontaneous approach of Munch "where music takes shape in a free way, flowing and freely following its movements."

The second movement, Allegro, is a veritable maelstrom of sound, and the third, Lento, begins with almost sacred implications, progressing to further unusual and beautiful instrumentation.

The Piston work is impressive also in formation and tonal beauty. It is in four movements, the first flowing and expressive, in sonata form.

The second, a scherzo, is light and fast, the percussion deftly accented. In the slow third movement, tender sentiments highlight the 'cello played by Samuel Mayes.

The swift finale, contrasting two themes, is an adequate climax to the whole. Piston says of the work: "The symphony was composed with no intent other than to make music to be played and listened to."

—Berenice Parker.

CHARLES MUNCH

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252

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254

CHICAGO, ILL.
TRIBUNE
Circ. D. 935,943 - S. 1,303,615

APR 13 1958

Boston Symphony orchestra: Plays Prokofieff's Piano Concerto No. 2, in G minor, with Nicole Henriot as soloist, and Barber's "Medea's Meditation and Dance of Vengeance," under the direction of Charles Munch [Victor LM-2197]. Beautiful orchestra, of course. Not the soloist to go the whole Prokofieff distance, and so a performance sometimes a nervous scramble. The Barber score is the vital music from "Cave of the Heart," written for Martha Graham.

• • •

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

DEC 29 1957

A HELPING HAND

New Project Gives Modern Musicians Recordings as Well as Performances

By HOWARD TAUBMAN

It is astonishing and encouraging to note how much can be accomplished in a short time by imagination, tenacity and some money. In the case of the well-planned Recording Guarantee Project of the American International Music Fund, Inc., Mrs. Serge Koussevitzky, the president, has supplied ideas and energy and the Rockefeller Foundation has helped her work by providing a grant of $26,000.

The project, which signalizes the tenth anniversary of the founding of the International Music Fund by the late Mr. Koussevitzky, is a practical scheme to help the contemporary composer. It will not work wonders for him, but it should prove to be useful to him and to the community.

It has been instrumental in stimulating almost twenty-five of the principal orchestras in the United States and Canada to schedule one or more pieces for some of their programs in the next three months. The number of compositions billed thus far is close to fifty. Probably some of these works were to be played anyhow, but there is no doubt that the project led to unexpected performances. That is the first good it has achieved.

But its objective is more than a single performance. Mrs. Koussevitzky and her colleagues on the American International Music Fund's board of directors know that conductors cannot find all the time they need to examine new scores thoroughly as well as to discharge all their other duties. The project is designed to give the conductors a handy and practical tool for canvassing unfamiliar compositions.

Thanks to the cooperation of the American Federation of Musicians and its president, James C. Petrillo, the union's various locals and the managements of the orchestras, tape recordings will be made of all the works chosen for the project. These will not be available commercially but will be deposited in six libraries strategically located across the United States—in New York, Washington, Cincinnati, Minneapolis, Dallas and Los Angeles.

Short Cut

To these institutions conductors who are curious about how a contemporary piece sounds will be able to repair. A few brilliant leaders in a few hours can judge an unfamiliar and intricate contemporary score from a perusal of the manuscript or printed page, but most musicians find it an arduous and time-consuming labor. As a result conductors rarely examine every score submitted to them. They can only study a few and must let many others go by the board.

But if they will take the trouble to visit one of the six libraries, once this project has taken effect, they can acquaint themselves with a large number of modern pieces at a comparatively modest expenditure of time and effort.

The fund has stipulated that the scores to be taped should not have had a previous commercial recording. This condition will be easy enough to satisfy. Music by living composers is not rushed into the recording studios and market place as if it were a new musical comedy hit.

It is an integral element of the scheme that something should be done about commercial recording. A jury made up of Nadia Boulanger, Carlos Chavez and Alfred Frankenstein has been set up, and late in April it will meet and go over all the tapes. It will designate the two it regards as the best.

These works will be recorded commercially and made available to the public. Where the orchestra that has played the winning work has a recording contract, the Fund will arrange to have the disk made and released by the company involved. Otherwise, the Fund will find a recording company to issue the work.

Nominations

The compositions nominated for taping under this scheme represent various contemporary schools and trends here and abroad. They include pieces to be played for the first time anywhere as well as for the first time in the United States. Many of the composers are world famous; some are hardly known at all. There are pieces of the utmost seriousness, and some that are frankly light-hearted.

The New York Philharmonic is down for Alexei Haieff's Ballet in E, Teo Macero's "Fusion" and Yeorgo Sicilianos' Symphony No. 1. The Boston Symphony has agreed to tape Walter Piston's Viola Concerto, Henri Barraud's Symphony No. 3 and a new piece by an American who has not yet been selected. The Philadelphia may do Richard Yardumian's Piano Concerto.

It is tempting but impossible because of the limitations of space to list all the pieces, including the names of conductors and soloists. But here is a run-down of the other participating orchestras and the composers they will play and tape:

Atlanta: Britten and Creston.
Baltimore: Nabokov, Von Einem, Petrassi.
Buffalo: Lockwood.
Chicago: Gould.
Cincinnati: Rochberg, Hovey, Bloch, Ogihara.
Cleveland: Walton, Hanson, Mennin.
Dallas: To be designated.
Hartford: Schuman, Kurka.
Indianapolis: Camargo Guarnieri, Dello Joio.
Kansas City: Effinger.
Los Angeles: Mohaupt, Badings.
Minneapolis: Prokofieff, Orbon, Hovhaness.
Montreal: To be designated.
New Orleans: Barber, Creston.
Pittsburgh: Trimble, Goldschmidt.
Salt Lake City: Dello Joio, Robertson, Hatton.
St. Louis: Tansman.
Seattle: Piston.
Toronto: Weinzweig, Susskind.
Tulsa: Gianninni.
Washington: Parris.

Even before the project has begun to operate it is clear that its range is enormous. No matter what the ultimate value of the individual pieces taped and stored in the libraries, the scheme is bound to have a beneficent influence. For it draws the attention of performers and public to certain contemporary works. It makes living composers a vital concern of many communities. On that ground alone the project deserves to become not merely an anniversary tribute but an annual affair.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644

JUN 7 1958

Munch and Henriot Cut Prokofiev Second

By DANIEL W. GOTTLIEB

NINE different versions of Prokofiev's Third Piano Concerto reached the market before Victor stepped in to produce the second LP of the composer's Second.

Victor has produced a disc that is a high standard for competition to match. The playing is entrusted to no less than the Boston Symphony Orchestra under Charles Munch and the French pianist, Nicole Henriot.

The second side is completed by Samuel Barber's Medea's Meditation and Dance of Vengeance, Op. 23A, from the ballet score, Medea. This is the first listing of the work in The Long Player.

The pianist impels the romanticism of the concerto and is aided in her clear performance by the closest rapport from the Bostonians.

Normally ballet music does not stand up well in concert, but the Barber piece does, which makes this a very desirable disc. Sound: Excellent.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 183,539

AUG 31 1958

...ther RCA record, the Boston Symphony Orchestra conducted by Charles Munch plays two sections of Samuel Barber's ballet score "Medea," which was an Alice M. Ditson Fund commission in 1946, written for Martha Graham who performed it that same year. The two sections are Medea's Meditation and Dance of Vengeance.

This score is not so well known as the Barber Andante for Strings but it has much to recommend it. The performance is a sensitive one.

It is paired with a brilliant performance by the French pianist Nicole Henriot, who has been heard here many times. She plays the Prokofieff Concerto No. 2, in G minor, Op. 16, with the able assistance of the Boston Symphony and Dr. Munch. This concerto was considered at one time as a possibility for a ballet by Serge Diaghileff, although it was never so used. Mlle. Henriot plays with the rhythmic impact and technical verve which this virtuoso score demands.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

APR 13 1958

FRENCH PIANIST—Nicole Henriot is heard in Second Piano Concerto by Prokofieff conducted by Charles Munch.

A thoroughly satisfactory recording of the Prokofieff Piano Concerto No. 2 comes from Nicole Henriot and the Boston Symphony conducted by Charles Munch (Victor). The French pianist supplies a good deal of drive to her playing, and her tone here sounds much more agreeable than it does in the concert hall. Barber's Medea's Meditation and Dance of Vengeance rounds out the disk.

News (e)
NEWBURYPORT, Mass.
Independent Republican
Circ. 6,366

MAY 10 1958

Nicole Henroit, pianist, does sensational things with Prokokieff's 2nd piano concerto, playing with and against the Boston Symphony under Munch (RCA Victor-LM2197).

Nathan Milstein, violin, and Arthur Balsam, piano, make sensational music playing Beethoven's 8th and 9th violin-piano sonatas. The 9th is the celebrated "Kreutzer Sonata" (Capitol-3430).

CEDAR RAPIDS, IA.
GAZETTE

APR 6 1958

Prokofiev's lengthy but delightfully melodic "Piano Concerto No .2" is played with subtle but commanding artistry by Pianist Nicole Henriot and the Boston Symphony, conducted by Charles Munch, on a Victor disk.

The highly expressive, almost frenzied, music stimulates latent thoughts of youthful irresponsibility.

Also on the record is a performance of a dramatic and vivid work by Contemporary American Composer Samuel Barber, "Medea's Meditation and Dance of Vengeance".

• • •

WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 26,884

MAY 14 1958

Prokofieff's Second Piano Concerto was received with unanimous and vociferous disapproval when it was premiered in 1913. The composer re-wrote it ten years later, and the second version is the one recorded by Nicole Henriot and Munch's Boston Symphony on Victor LM-2197. We feel like the audience at the 1913 performance — in spite of excellent sound and competent playing all around.

The other side of the Prokofieff is a Boston Symphony performance of the suite Barber wrote from his Medea ballet score. This is music of a different kind, interesting and worth hearing.

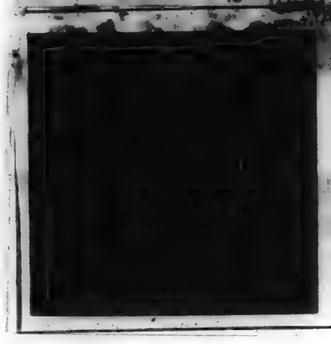
WINSTON-SALEM, N. C.
Journal & Sentinel
Circ. S. 73,270

MAY 11 1958

PROKOFIEV'S Second Piano Concerto has never achieved the popularity of his Third. As a matter of fact, in Boston it had not been heard since the composer introduced it there 26 years ago until Nicole Henriot and the Boston Symphony played it a year or so ago. Victor recorded Madame Henriot and the Boston Symphony performing the work under Charles Munch's knowing direction. Madame Henriot scampers through the multitudes of notes with remarkable ease and somehow she manages tremendous power, required without the feminine (and, indeed, masculine) tendency to pound.

Samuel Barber's Medea's Meditation and Dance of Vengeance fills out the disc. It was dedicated to Martha Graham and, like most Barber pieces, is interesting and colorful, if not one of his most ingratiating works. (LM-2197)

THE CASH BOX
NEW YORK CITY
APR 12 1958



PROKOFIEFF: Concerto No. 2—Henriot, piano—BARBER: Media's Meditation and Dance Of Vengeance—Charles Munch conducting the Boston Symphony Orchestra—RCA Victor LM-2197 (1-12" LP)

The two brilliant composers' compositions are each done with complete musical authority. Prokofieff's concerto is treated to an extremely feelingful interpretation from Henriot's expressive piano. Barber, one of the most widely played of the American composers, has his two works done in laudable portrayal that only the Boston musicians can offer. Top classical addition. Beautiful sound.

SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049
JUL 26 1958

Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Barber: Medea's Meditation and Dance of Vengeance. Charles Munch conducting the Boston Symphony Orchestra. RCA Victor ACS-147. $6.95.	This material from the ballet score (composed for Martha Graham) was recast by Barber in 1955 into its present orchestral continuity, and is considerably shorter than the suite previously disced by London. Munch's dramatic awareness and the clean-textured ensemble tone add up to a detailed, vivid presentation, especially of the "Meditation," whose psychological undertones are well projected by a transparent scoring. Appropriately energized, too, is the Dance, whose frenzy seems here compounded of rather too many cliches. Good stereo reproduction, but without the monaural disc's companion piece of Prokofieff's second piano concerto (RCA LM-2197).

LIBRARY JOURNAL
NEW YORK, N. Y.
JUL 1958

PROKOFIEV: Romeo and Juliet (excerpts). Boston Sym. Orch.; Charles Munch, cond. LM 2110.

The first "Romeo and Juliet" from Victor was Stokowski's recent LM 2117, a lush, impassioned performance recorded with warmth and clarity, but by an orchestra which does not challenge the BSO in numbers or in consequent breadth of orchestral sound. Bozhdestvensky's orchestra on the competing complete version from Westminster (XWN 2206) is not the BSO's peer in this respect either. Aside from this, with minor differences, the performances are pretty much equal, though the scope of the recordings varies tremendously. Munch offers a broad selection from all three standard orchestral suites and provides a much more encompassing idea of the score than does Stokowski's 5-movement suite. Neither is the expressive equal of the moving complete performance on Westminster. Of course, it, however, requires two whole discs. Of the standard versions of the suites, Munch's certainly has no competitors. Highly recommended.

JUNIOR SCHOLASTIC
NEW YORK, N. Y.
MAY 9 1958

PLATTER PATTER

New Pops: THE FRANK SINATRA STORY (Columbia) has two dozen tunes, the best collection of Sinatra songs anywhere. . . . Fourteen numbers from THE GLENN MILLER CARNEGIE HALL CONCERT of 1939 present the great Glenn Miller band with Marion Hutton and Ray Eberle as vocalists (RCA Victor). . . . Doris Day delivers such show tunes as *A Foggy Day, The Way You Look Tonight,* and *The Last Time I Saw Paris,* on HOORAY FOR HOLLYWOOD (Columbia).

Jazz: JUST JAZZ (Decca) brings the Lionel Hampton All Stars (*Star Dust, Lady Be Good,* and other numbers).

Classical: The Boston Symphony Orchestra gives a superb performance of PROKOFIEFF: ROMEO AND JULIET (RCA Victor), with Charles Munch conducting. . . . CLASSIC GOLD ALBUM (Capitol) includes, among others, Leopold Stokowski conducting *Clair de Lune,* Nathan Milstein (violinist) in *The Flight of the Bumblebee,* and the Capitol Symphony Orchestra playing Smetana's *Dance of the Comedians.* —ART STONE

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
FEB 16 1958

More Prokofiev

Excerpts from Prokofiev's Romeo and Juliet are performed by Charles Munch and the Boston Symphony on Victor's LM 2110, $4.98. The recording is sterling and the music is well played, but the lack of the complete score seems to be a monumental drawback when one has just heard the whole ballet. Prokofiev's Lt. Kije suite is kept in witty focus by Fritz Reiner and the Chicago Symphony on a Victor's LM 2105, coupled with the Song of the Nightingale by Stravinsky. Kije wins easily in any competition between sides, though both works are masterfully recorded.

DAYTON, OHIO
JOURNAL-HERALD
Circ. D. 93,290 - S. 182,238
FEB 15 1958

Victor Lists Prokofieff Compositions

The Boston Symphony orchestra conducted by Charles Munch has recorded, for Victor, a 12-inch disc carrying excerpts from Prokofieff's "Romeo and Juliet."

ATLANTA, GA.
JOURNAL
Circ. D. 192,520
APR 5 1958

ONE OF THE best versions of Prokofiev's "Romeo and Juliet" Suite is available on a new Victor issue of excerpts, performed by the Boston Symphony Orchestra with Charles Munch conducting. Excellent sound and a very helpful set of notes. . . . Decca has issued an interesting pairing — Tschaikovsky's Romeo and Juliet Overture on one side, excerpts from Prokofiev's Romeo and Juliet Suite on the other. Lorin Maazel conducts the Berlin Philharmonic Orchestra in this colorful coupling. . . . A brilliant-sounding interpretation of Schumann's Symphony No. 1, a vernal waterflow of melody, is offered by Ferenc Fricsay conducting the Berlin Radio Symphony Orchestra (Decca). Part of the reverse is devoted to Smetana's Die Moldau. Much youthfulness in both.

American Record Guide
NEW YORK CITY
Circ. Mo. 13,000
AUG 1958

PROKOFIEV: *Romeo and Juliet* (excerpts); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2110, $4.98.

Rozhdestvensky.....Westminster set 2206

▲THE qualities that made the old BSO presentation of the Suite No. 2 so immediate in its poignance and appeal are for the most part present here. Munch, of course, offers far more of the ballet—from Suite No. 1, Scenes No. 2 (early morning in Verona); No. 5 (*Masques);* and No. 7 (Death of Tybalt); from Suite No. 2, everything except No. 6 (Dance of the Maids from Antilles); from Suite No. 3, Morning Dance (No. 2), *Aubade* (No. 5), and Juliet's Death (No. 6). Munch is very much alive to the dramatic elements in the music, and brings them into sharp perspective. In this respect the Death of Friar Laurence, *Masques,* Juliet the Little Girl, and Juliet's Death are particularly rewarding. The one element not fully realized here, one that Koussevitzky caught with such disarming subtlety, is an almost haunting sense of stillness and intimacy appropriate in Romeo and Juliet's Parting and Romeo at Juliet's Grave. But this is a minor defect in an otherwise highly laudable concept. For that matter, it might very well be due not to the conductor, but to the

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
JUN 1 1958

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Prokofiev's "Cinderella," one of his liveliest and brightest scores, is neatly played by Hugo Rignold and the Covent Garden Orchestra, this being the musical unit for the Royal Ballet's performances in England (Victor LM-2135, $4.98). Excerpts from Prokofiev's "Romeo and Juliet" are beautifully done by Charles Munch and the Boston Symphony on Victor (LM-2110, $4.98). A shorter sampling of this work (excerpts from the excerpts?) is given on Decca 9967, again with Lorin Maazel conducting. This time his performance is crisp and clean-cut, though the Tchaikovsky "Romeo and Juliet" on the reverse tends to oversweetness.

Finally, a smooth and exalted performance of one of the finest of Prokofiev's orchestra compositions, the Symphony No. 5 in B-flat. The players are Eugene Ormandy and the Philadelphia, and their recording (Columbia ML-5260, $3.98) is another eloquent reminder of the matchless tone and technique of this great orchestra.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407
FEB 22 1958

Classical Recor

Reiner's

ORCHESTRAL MUSIC by Prokofiev and Stravinsky has figured importantly in recent issues by major American LP-merchants — music tailor-made for hi-fi reproducers.

From RCA Victor comes a powerful disk of sequential excerpts from Prokofiev's "Romeo and Juliet" Ballet, performed skillfully by the Boston Symphony under Charles Munch's direction. The veteran French maestro misses the cataclysmic fury of Tybalt's Death — rushing strings, thundering timpani, shrieking brass—but does "Morning Dance," the luminous "Aubade" and other poignant episodes with taste. Not the most resonant or well-defined sound, but forceful in its impact.

NEW ORLEANS, LA.
TIMES-PICAYUNE STATES
FEB 23 1958

Finally, Charles Munch and the men of his Boston Orchestra are superb in a performance of Romeo and Juliet (Victor LM 2110). For this, Munch has taken excerpts from each of the three suites Prokofieff wrote under this title and welded them together into a believable, progressive pattern that actually is a great improvement over any one of the three suites from the ballet. This is some of Prokofieff's most melodic and deep-reaching music, and Munch stirs it for all its worth with an orchestra that is as good as it ever was in a recording conducted by this director.

BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
FEB 24 1958

PROKOFIEFF: EXCERPTS FROM ROMEO AND JULIET (1-12") — Boston Symphony Orch. (Munch). RCA Victor LM-2110.

This attentively shaded reading of Prokofieff's masterly ballet score would be a candidate for top honors even if competition were not relatively scarce. Recording preserves impact of fine Boston playing.

LAFAYETTE, LA.
ADVERTISER
Circ. D. 16,025 - S. 15,776
MAR 4 1958

Another good Prokofiev starter is his [illegible] "Romeo and Juliet" excerpts by the Boston Symphony under Charles Munch (RCA Victor). It is superb sound, well performed.

WORLD WEEK
NEW YORK, N. Y.
MAY 16 1958

Classical

Prokofieff: Romeo and Juliet (RCA Victor). The Boston Symphony Orchestra gives a superb interpretation of this romantic ballet under the masterful guidance of conductor Charles Munch. A highly recommended package for your disc collection.

ARGOSY
NEW YORK CITY
Circ. M. 1,271,481
JUN 1958

CLASSICAL:

Prokofieff: "Romeo and Juliet" . . . Charles Munch conducting the Boston Symphony Orchestra . . . RCA Victor . . . The warm and moving ballet is sensitively translated by the famed Boston Symphony. Munch's podium presence is projected throughout the score and he summons his musicians to high creative levels that are impressive for their beautiful phrasing and tonal excitement. ■ ■ ■

93

CASH BOX
NEW YORK CITY
APR 12 1958

PROKOFIEFF: Concerto No. 2—Henriot, piano—BARBER: Media's Meditation and Dance Of Vengeance—Charles Munch conducting the Boston Symphony Orchestra—RCA Victor LM-2197 (1-12" LP)

The two brilliant composers' compositions are each done with complete musical authority. Prokofieff's concerto is treated to an extremely feelingful interpretation from Henriot's expressive piano. Barber, one of the most widely played of the American composers, has his two works done in laudable portrayal that only the Boston musicians can offer. Top classical addition. Beautiful sound.

LIBRARY JOURNAL
NEW YORK, N. Y.
JUL 1958

PROKOFIEV: Romeo and Juliet (excerpts). Boston Sym. Orch.; Charles Munch, cond. LM 2110.

The first "Romeo and Juliet" from Victor was Stokowski's recent LM 2117, a lush, impassioned performance recorded with warmth and clarity, but by an orchestra which does not challenge the BSO in numbers or in consequent breadth of orchestral sound. Bozhdestvensky's orchestra on the competing complete version from Westminster (XWN 2206) is not the BSO's peer in this respect either. Aside from this, with minor differences, the performances are pretty much equal, though the scope of the recordings varies tremendously. Munch offers a broad selection from all three standard orchestral suites and provides a much more encompassing idea of the score than does Stokowski's 6-movement suite. Neither is the expressive equal of the moving complete performance on Westminster. Of course, it, however, requires two whole discs. Of the standard versions of the suites, Munch's certainly has no competitors. Highly recommended.

SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049
JUL 26 1958

Recordings Reports: Pre-recorded Tapes

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JUNIOR SCHOLASTIC
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MAY 9 1958

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NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
FEB 16 1958

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American Record Guide
NEW YORK CITY
Circ. Mo. 13,000
AUG 1958

"Record Review"

PROKOFIEV: *Romeo and Juliet* (excerpts); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2110, $4.98.
Rozhdestvensky . . . . Westminster set 2206

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Circ. D. 361,379 - S. 576,176
JUN 1 1958

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AMERICAN
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NEW ORLEANS, LA.
TIMES-PICAYUNE STATES
FEB 23 1958

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BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
FEB 24 1958

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WORLD WEEK
NEW YORK, N. Y.
MAY 16 1958

Classical

Prokofieff: Romeo and Juliet (RCA Victor). The Boston Symphony Orchestra gives a superb interpretation of this romantic ballet under the masterful guidance of conductor Charles Munch. A highly recommended package for your disc collection.

LAFAYETTE, LA.
ADVERTISER
Circ. D. 16,025 - S. 15,776
MAR 4 1958

Another [illegible] Prokofiev starter is his [illegible] Romeo and Juliet" excerpts by the Boston Symphony under Charles Munch (RCA Victor). It is superb sound, well performed.

ARGOSY
NEW YORK CITY
Circ. M. 1,271,481
JUN 1958

CLASSICAL:

Prokofieff: "Romeo and Juliet" . . . Charles Munch conducting the Boston Symphony Orchestra . . . RCA Victor . . . The warm and moving ballet is sensitively translated by the famed Boston Symphony. Munch's podium presence is projected throughout the score and he summons his musicians to high creative levels that are impressive for their beautiful phrasing and tonal excitement. ■ ■ ■

93

256

Sunday Standard-Times
NEW BEDFORD, Mass.
Independent
Circ. 52,155

MAY 12 1957

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A film biography of former heavyweight champion, Jack Dempsey, will be before the cameras in July . . . George Jessel's recent one-man show in Carnegie Hall may be made into a record album called "50 Years of Show Business With George Jessel." There is also a chance that Jessel may tour the Summer circuit.

NEW YORK, N. Y.
TIMES
Circ. D. 557,244 - S. 1,189,293

AUG 23 1957

First Hi-Fi Record Of Anthem Planned

The country's foremost producers of high fidelity musical recordings have tentatively agreed to cooperate in putting out a single long-play disk with a dozen or more versions of "The Star-Spangled Banner." It would be used in the nation's 150,000 schools and 3,775 radio and television stations.

The project reportedly would give this country its first high fidelity records of the anthem. Although high fidelity recordings have been a major product since 1948, the National Anthem has not been included in the repertoire, mainly for technical reasons.

Each recording company will have the anthem played by the most noted orchestras it has under contract. There is a chance that the disks may be distributed through the American Heritage Foundation with

Continued on Page 40, Column 4

inches of disk space, and no records are that small. The Mercury Record Company has the anthem on a platter called "Ruffles and Flourishes" sandwiched in with about twenty other items played by the Eastman Symphonic Wind Ensemble. That was the only American recording Mr. Schweitzer could find. Angel Records had a "Star-Spangled Banner," but it was played by a French band in Paris in a grouping of military airs.

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"The Star-Spangled Banner," incidentally, though written by Francis Scott Key in 1814, did not officially become the National Anthem until 1931, when Congress adopted it.

THE CASH BOX
NEW YORK, N. Y.
W.

JAN 18 1958

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According to Cornelius, the deficiency was discovered by Louis Schweitzer, owner of radio station WBAI-FM in New York City. Schweitzer brought the matter to the attention of the American Heritage Foundation in August 1957 and made the first financial gift to the foundation to help defray the cost of starting the project.

Broadcasting-Telecasting
WASHINGTON, D. C.

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STAUNTON VA.
NEWS LEADER &
EVE. LEADER

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VARIETY
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American Record Guide
NEW YORK CITY
Circ. Mo. 13,000

JUL 1958

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(*Rapsodie espagnole*)
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Y.

293

ANTHEM FOR HI-FI PLANNED

Continued From Page 1

funds to be raised by public subscription. However, that plan has not been worked out.

Schools would get the records without cost; commercial organizations would pay for them, according to details learned yesterday.

The project was inspired by Louis Schweitzer, chemical engineer and industrialist who recently bought FM radio station WBAI in the Pierre Hotel. He was astonished when, on listening to the playing of the anthem at station sign-off time, he realized that the music was of ancient recording vintage taken from old shellac disks.

Mr. Schweitzer looked into the matter and learned why this was so.

A recording of the anthem on the fine-groove disks that have been put out in the last ten years takes less than three inches of disk space, and no records are that small. The Mercury Record Company has the anthem on a platter called "Ruffles and Flourishes" sandwiched in with about twenty other items played by the Eastman Symphonic Wind Ensemble. That was the only American recording Mr. Schweitzer could find. Angel Records had a "Star-Spangled Banner," but it was played by a French band in Paris in a grouping of military airs.

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Newspaper Digest
Circ. Mo. 1,000,000
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WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877
NOV 18 1956

TURNTABLE TALK

Toscanini Conducts Strauss, Schumann

By JAMES G. DEANE

Grist continues to come, by delayed action, from the Toscanini mill. A magnificent performance of Richard Strauss' "Don Quixote" which went out over the air waves on November 22, 1953, is among the latest Toscanini products to be engraved in plastic. Cellist Frank Miller, violist Carlton Cooley and violinist Daniel Guilet share billing with the NBC Symphony and the conductor in this offering, because of the special roles assigned to their instruments.

Munch and the Bostonians gave a rather impressive account of this large-scaled, complex work (a remarkably modern one for its birthdate of 1897) in another Victor recording a while ago. But Toscanini goes the Munch effort one better. Where Boston's treatment was sweeping but generalized, this one is detailed, intimate and almost operatically expressive. Toscanini (like Strauss himself) did not spend years in the pit for nothing. The unfortunate Don (in this case, Mr. Miller) has never been closer to being a leading baritone.

The sound, while less glossy than Boston's, makes it up in clarity. All around, this is as fine a record as we have had from Toscanini in many months.

[illegible] soaring, surging Toscanini

CLEVELAND JOURNAL
NEW YORK, N. Y.
NOV 15 1956

ORCHESTRAL MUSIC—OUTSTANDING

TCHAIKOWSKY: Symphony no. 4, F min., op. 36. Boston Sym. Orch.; Charles Munch, cond. LM-[illegible]

Lack of steam and forward pace have weakened some recent recordings by the Boston, but no complaints are possible here. This performance is just right in every detail; in overall unity and singularity of purpose, it surpasses even Karajan's excellent—and till now—standard version (D 35099). Munch's conducting, the orchestral play, and Victor's recorded sound are all superb.

Toronto
Daily Star
June 4, 1957

Victor has issued Tschaikowsky's 4th Symphony by the Boston Symphony orchestra under Charles Munch, on LM-1953. The cover art shows fireworks against a night sky, and most of you will say to yourselves: "What another Tschaikowsky 4th?"

Exceptional Performance

But let me hasten to suggest this isn't just another recorded version, but an especially fine one. I made for the second side of the disc to hear the slow (second) movement and ensuing scherzo everybody knows for its plucked-string passages which gave David Rose the cue for "Holiday for Strings."

I knew the excitable Munch would lead his redoubtable Boston orchestra in resounding accounts of the outer movements of this symphony, and he does.

But the acid test comes with the slow movement and the capricious one (scherzo) that follows. Munch scans the former superbly. Everything is heard as clear as crystal. And there's no racing the latter to show off the speed at which his famed Boston strings can pluck. Munch imparts an airy grace to these passages, taken at a pace to yield light and shade of dynamics.

As intimated, you get the fireworks depicted on the record jacket in the first and fourth movements. The heart and soul of the work, the inner movements, are marvellously performed. A recommended version.

Un enregistrement de Pierre Monteux reçoit une Médaille d'Or

LA médaille d'or décernée annuellement par la *News Chronicle*, de Londres, au meilleur enregistrement de musique classique, a été accordée à la VIème Symphonie ("Pathétique") de Tchaikovsky, interprétée par l'Orchestre symphonique de Boston dirigé par Pierre Monteux.

La remise de la médaille a eu lieu au cours d'une cérémonie qui s'est déroulée à Londres le 16 janvier. M. Monteux, qui dirige l'Orchestre symphonique de Boston à New-York cette semaine, avait envoyé ses remerciements par un message enregistré. Le prix a été reçu par des représentants de la compagnie "La Voix de son Maître" au nom de M. Monteux, de l'Orchestre et des techniciens ayant contribué à la réalisation de ce disque.

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314
DEC 20 1956

TCHAIKOVSKY'S ever-popular "Symphony No. 4 in F-Minor, Op. 36," is given loving and excellent treatment by RCA-Victor in a new orthophonic high-fidelity recording. This LP, LM-1953, is the work of Charles Munch and the Boston Symphony Orchestra. The transcription is true and the orchestra does a remarkable job of interpreting Tchaikovsky's lilting music. Munch is a master at handling both the delicate lighter passages and the fortissimo measures. The third, or pizzicato movement, is particularly outstanding. This is a must for any serious classical library.—G. P. S.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
JAN 7 - 1958

Boston Symphony Recording Wins London Medal

The Boston Symphony Orchestra has been awarded the London News Chronicle's Gold Medal for the best classical recording of 1957. The award has been made for the Orchestra's recording of Tchaikovsky's Symphony No. 6, under the direction of Pierre Monteux.

The medal will be presented in London Jan. 16. Mr. Monteux, guest conductor with the Boston Symphony this week, has sent a taped message to London for the presentation ceremony.

The judges included Harriet Cohen, pianist; Norman Tucker, director of the Sadler's Wells Opera; Peter Racine Fricker, composer, and William Johnson, chairman of the National Federation of Gramophone Clubs in England.

Morning Globe
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Independent
Circ. 225,411
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
JAN 7 - 1958

BSO Recording Wins London Award

BOSTON — The Boston Symphony Orchestra's recording of Tchaikovsky's "Pathetique" Symphony under Pierre Monteux' direction has won the gold medal awarded by the London News Chronicle for the best classical recording of 1957. Representatives of His Master's Voice, representing Mr. Monteux, the orchestra and the Victor technicians involved in making the record will receive the award at a ceremony in London on Jan. 16.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866
JAN 15 1958

Monteux to Lead Boston Symphony At UConn Concert

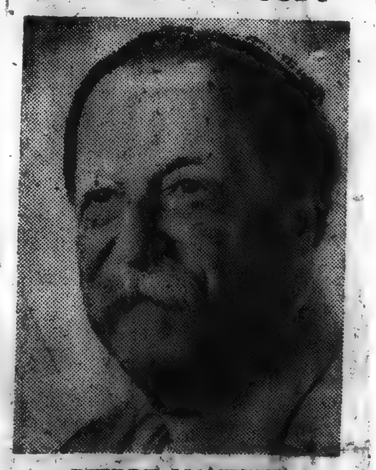
Storrs, Jan. 14 — While pinch-hitting conductor Pierre Monteux is leading the Boston Symphony Orchestra Thursday in the University of Connecticut Auditorium, he will receive a proxy award in London for one of his recordings with that orchestra.

A medal for Mr. Monteux's performance of Tchaikovsky's Symphony No. 6 will be presented to officials of "His Master's Voice," representing Mr. Monteux, the orchestra, and the RCA technicians who made the recording.

Meanwhile, the program to be given by the Boston Symphony Thursday at 8 p. m. at the University of Connecticut was announced. Mr. Monteux will lead the symphony in Beethoven's "Grosse Fuge," Op. 133 for String Quartet; excerpts from Debussey's "Le Martyre de Saint Sebastien"; Strauss' "Tod und Verklarung," Tone Poem, Op. 24; and Tchaikovsky's Symphony No. 4 in F minor, Op. 36.

Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,800
JAN 15 1958

Boston Symphony Presents Concert



PIERRE MONTEUX

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JAN 8 - 1958

Record collectors will note with interest that the Boston Symphony Orchestra's recording of Tschaikowsky's Symphony No. 6, under the baton of Pierre Monteux, has won the London News Chronicle's Gold Medal for the best classical recording of 1957.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
JAN 8 - 1958

Symphony Wins Medal

The gold medal for the best classical recording of the year —awarded annually by the London News Chronicle—has been presented to the Boston Symphony Orchestra's recording of Tchaikovsky's Symphony No. 6 ("Pathetique") under the direction of Pierre Monteux. The medal will be presented at a ceremony in London on Jan. 16 to representatives of His Master's Voice representing Mr. Monteux, the orchestra, and the RCA Victor technicians involved in making the recording.

Mr. Monteux, who is conducting the Boston Symphony Orchestra in Boston this week, has sent a taped message of acknowledgment to London for the presentation ceremony.

The judges included Harriet Cohen, pianist; Norman Tucker, director of the Sadler's Wells Opera; Peter Racine Fricker, composer, and William Johnson, chairman of the National Federation of Gramophone Clubs, all of England.

Circ. D. 250,066 - S. 278,077
NOV 18 1956

TURNTABLE TALK

Toscanini Conducts Strauss, Schumann

By JAMES G. DEANE

Grist continues to come, by delayed action, from the Toscanini mill. A magnificent performance of Richard Strauss' "Don Quixote" which went out over the air waves on November 22, 1953, is among the latest Toscanini products to be engraved in plastic. Cellist Frank Miller, violist Carlton Cooley and violinist Daniel Guilet share billing with the NBC Symphony and the conductor in this offering, because of the special roles assigned to their instruments.

Munch and the Bostonians gave a rather impressive account of this large-scaled, complex work (a remarkably modern one for its birthdate of 1897) in another Victor recording a while ago. But Toscanini goes the Munch effort one better. Where Boston's treatment was sweeping but generalized, this one is detailed, intimate and almost operatically expressive. Toscanini (like Strauss himself) did not spend years in the pit for nothing. The unfortunate Don (in this case, Mr. Miller) has never been closer to being a leading baritone.

The sound, while less glossy than Boston's, makes it up in clarity. All around, this is as fine a record as we have had from Toscanini in many months.

[redacted]

ORCHESTRAL MUSIC—OUTSTANDING

TCHAIKOVSKY: Symphony no. 4, F min., op. [illegible] Sym. Orch.; Charles Munch, cond. LM-[illegible]

Lack of steam and forward pace have weakened some recent recordings by the Boston, but no complaints are possible here. This performance is just right in every detail and overall unity and singularity of purpose, it surpasses even Karajan's excellent—and till now—standard version (D 35099). Munch's conducting, the orchestral play, and Victor's recorded sound are all superb.

Toronto Daily Star
June 4, 1957

Victor has issued Tschaikowsky's 4th Symphony by the Boston Symphony orchestra under Charles Munch, on LM-1953. The cover art shows fireworks against a night sky, and most of you will say to yourselves: "What another Tschaikowsky 4th?"

Exceptional Performance

But let me hasten to suggest this isn't just another recorded version, but an especially fine one. I made for the second side of the disc to hear the slow (second) movement and ensuing scherzo everybody knows for its plucked-string passages which gave David Rose the cue for "Holiday for Strings."

I knew the excitable Munch would lead his redoubtable Boston orchestra in resounding accounts of the outer movements of this symphony, and he does.

But the acid test comes with the slow movement and the capricious one (scherzo) that follows. Munch scans the former superbly. Everything is heard as clear as crystal. And there's no racing the latter to show off the speed at which his famed Boston strings can pluck. Munch imparts an airy grace to these passages, taken at a pace to yield light and shade of dynamics.

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TIMES-STAR
Circ. D. 154,314
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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,951
JAN 7 - 1958

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Morning Globe
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Independent
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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,496
JAN 8 - 1958

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 81,866
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Chronicle (e)
WILLIMANTIC, Conn.
Independent
Circ. 5,800
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Boston Symphony Presents Concert

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 161,566
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 28,235
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258

EXTRACT FROM
News Chronicle
(London)

30 DEC 1957

3

Pierre and Ella head disc poll

PRESENTING . . . the top recording stars of 1957. Picked by expert juries for the News Chronicle, they are :

PIERRE MONTEUX, 83 - year - old French-born conductor, masterbuilder of symphony orchestras in Europe and America, and

ELLA FITZGERALD, who fought her way up from a New York orphanage to become the world's foremost jazz singer.

The two juries, meeting in specially equipped West End studios, sifted classical and popular discs of the months as nominated throughout 1957 by News Chronicle critics Charles Reid and Leslie Mallory.

Their detailed awards are:

CLASSICAL SECTION

1—Tchaikovsky's *Symphony No. 6 (the Pathétique)* Pierre Monteux and Boston Symphony Orchestra, H.M.V. ALP 1356. One 12in. L.P.

To the H.M.V. Company, as representing the artists and technicians concerned, is awarded the News Chronicle's Gold Medal for the best classical recording of the year.

2—Richard Strauss's *Till Eulenspiegel* and *Death and Transfiguration*, Fritz Reiner and Vienna Philharmonic Orchestra, R.C.A RB 3168. One 12in. L.P.

3—Bruch, *Violin Concerto No. 1* and Lalo, *Symphonie Espagnole*, Isaac Stern and Philadelphia Symphony Orchestra, Ormandy conducting, Philips AB 3168. One 12in. L.P.

Jurors in the Classical section were: Miss Harriet Cohen, the pianist; Mr. Norman Tucker, director, Sadler's Wells Opera; Mr. Peter Racine Fricker, the composer; and Mr. William W. Johnson, chairman of the National Federation of Gramophone Societies.

LIGHT SECTION

1—*Ella and her Fellas.* Songs by Ella Fitzgerald, accompanied by Louis Armstrong, the Mills Brothers and the Ink Spots. One 12in. L.P. Brunswick LAT-8223.

This wins Brunswick the Gold Medal for the best light music disc of 1957.

2—*The Man I Love.* Songs by Peggy Lee, with orchestra conducted by Frank Sinatra. One 12in. L.P. Capitol T-864.

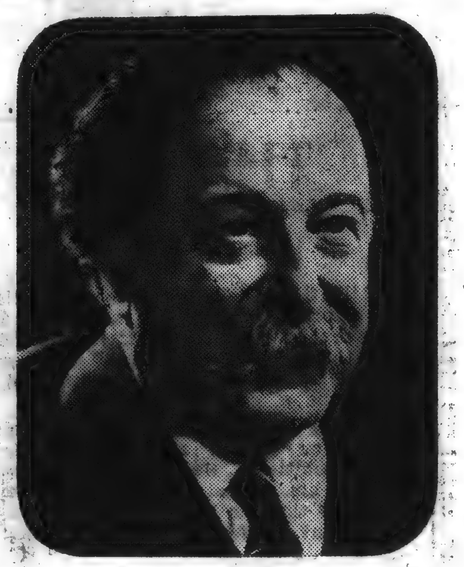
3—*Charlie Christian.* Guitar solos by Charlie Christian with the Benny Goodman Sextet and Orchestra. One 12in. L.P. Philips BBL-7172.

Light section jurors were: The Marquis of Donegall, jazz critic and recording impresario; Pat Brand, editor of The Melody Maker; Harold Pendleton, secretary of the National Jazz Federation; George Elrick, veteran disc-jockey and "Housewives' Choice" favourite; and Mr. Bill Phillips, member of the Peter Maurice music-publishing house.

They chose "Ella and her Fellas" for

- Miss Fitzgerald's superb artistry and sense of rhythm and
- The ingenious presentation of eight famous bands and vocal groups.

Of 39-year-old Ella, Bing Crosby, one of last year's winners, says, "Man, woman or child, she's the greatest singer of them all."



● Pierre Monteux

WORLD VETERAN

Pierre Monteux, conductor of the Gold Medal classical recording, is one of the world's great musical veterans.

In 68 years he has never missed a concert or a rehearsal.

Paris-born, though now an American subject, Mr. Monteux started as an orchestral viola player and won fame before the First World War by conducting Stravinsky's "Rite of Spring," a première that changed musical history.

His first spell as conductor of the Boston Symphony, one of the top three American orchestras, was 1919-1924. Wartime dislocation had reduced the "Boston" to a scratch team of 40. When Montreux left it was established as a front - rank ensemble of 80. He is now its Conductor Emeritus.

In a message to Charles Reid Mr. Monteux says :

"I am delighted by the honour the News Chronicle's jury has done the Boston Symphony Orchestra — and Tchaikovsky. For me the Boston are the greatest living orchestra. Their strings and brass are wonderfully rich and sure. On this recording they come out splendidly.

I first conducted the Pathétique in Paris 55 years ago and have done it about 55 times since. I see more in the Pathétique every time I open the score. Indisputably, it is Tchaikovsky's finest symphony."

The two juries listened to the year's nominated records on special high fidelity players installed by Pye Limited, of Cambridge.

The News Chronicle Gold Medal awards, struck from a design much prized in the music world, will be presented to the companies issuing the winning records in mid-January.

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Non-Partisan
Circ. 10,000 Free

JAN 9 - 1958

British Award Won By Monteux

The Gold Medal for the best classical recording of 1957 awarded by the London News Chronicle has been awarded to the Boston Symphony Orchestra's Recording of Tchaikovsky's Symphony No. 6 ("Pathetique") under the direction of Pierre Monteux.

The medal will be presented at a ceremony in London on January 16 to representatives of His Master's Voice representing Mr. Monteux, the Orchestra and the RCA Victor technicians involved in making the recording.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 97,224

JAN 13 1958

Monteux To Get Award By Proxy in London

STORRS, Jan. 12 (Special) — While pinch - hitting conductor Pierre Monteux is leading the Boston Symphony Orchestra Thursday in the University of Connecticut Auditorium, he will receive a proxy award in London, England, for one of his recordings with that orchestra.

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Meanwhile, the program to be given by the Boston Symphony Thursday at 8 p.m. at the University of Connecticut was announced. Monteux will lead the Symphony in Beethoven's "Grosse Fuge," Op. 133 for String Quartet; excerpts from Debussey's "Le Martyre de Saint Sebastien"; Strauss' "Tod und Verklarung", Tone Peum, Op. 24; and Tchaikovsky's Symphony No. 4 in F minor, Op. 36.

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176

JAN 7 1958

Recording Wins Award

Special to the Herald Tribune

BOSTON, Jan. 6.—The Boston Symphony Orchestra's recording of Tchaikvsky's "Pathetic" Symphony under Pierre Monteux' direction has won the gold medal awarded by "The London News Chronicle" for the best classical recording of 1957. Representatives of His Master's Voice, representing Mr. Monteux, the orchestra and the Victor technicians involved in making the record will receive the award at a ceremony in London on Jan. 16.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 116,012

JAN 14 1958

Conductor to Get Proxy Award

Special to the Hartford Times

Storrs—While pinch-hitting conductor Pierre Monteux is leading the Boston Symphony Orchestra, Thursday, in the University of Connecticut Auditorium, he will receive a proxy award in London, England, for one of his recordings with that orchestra.

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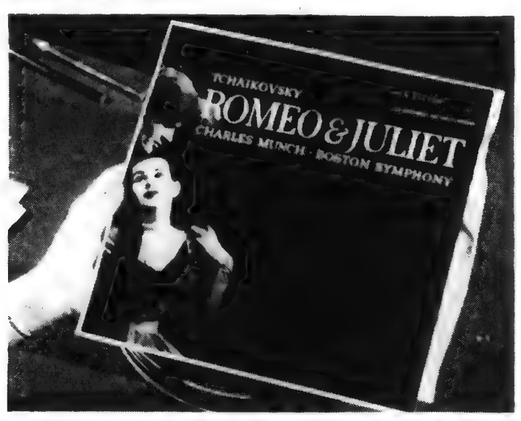
BUSINESS SCREEN
CHICAGO, ILL.

Volume Eighteen
1957



Genesis of a Symphony Album

RCA Victor Wins a Silver Reel for "The Sound and the Story"

Sponsor: RCA Victor Record Division, Radio Corporation of America.

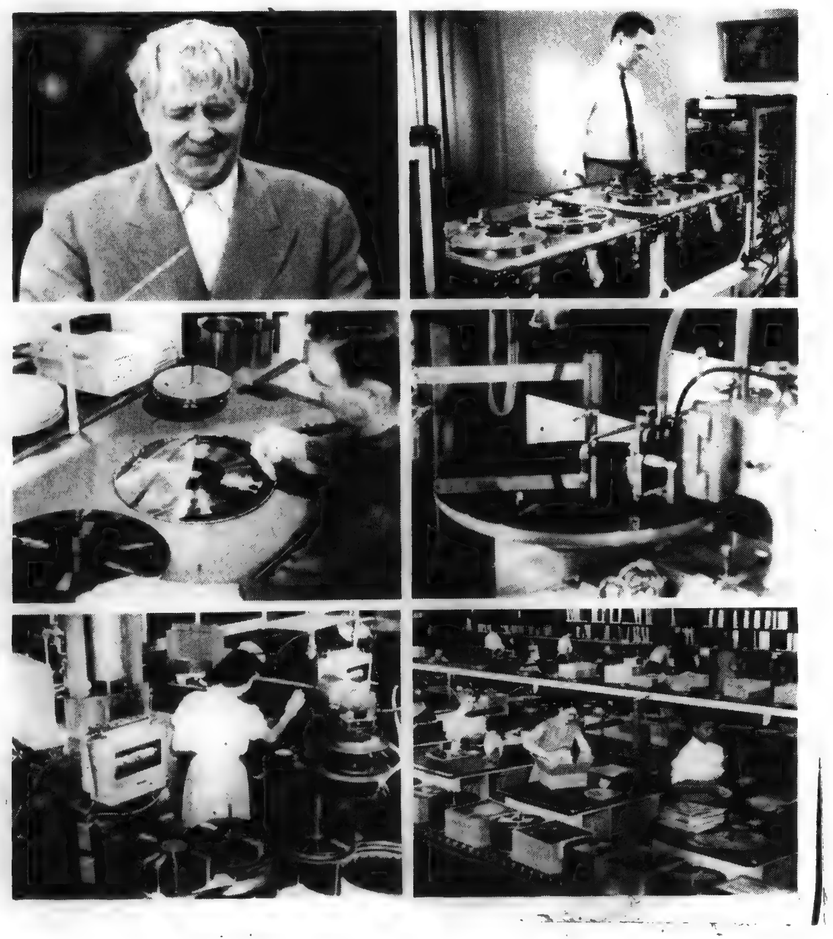
Title: *The Sound and the Story*, 24 min., color; produced by The Jam Handy Organization.

★ Notwithstanding the competition of television, radio and other media which regale the American family, the record business continues to grow. The love of fine music holds a high place in the affections of millions and the companies who lead in satisfying their desire for quality reproduction have kept pace thru constant technical progress in the recording art.

The Sound and the Story is the record on film of the genesis of a high-fidelity transcription of Tchaikovsky's "Romeo & Juliet" from the stage at Symphony Hall in Boston to its ultimate destination on a home phonograph.

It achieved these aims well enough to be awarded a Silver Reel at the recent American Film Assembly. A panel of distinguished educators has also cited it for "enchanting" beauty, dynamic action, captivating music."

In the scenes below, conductor Charles Munch of the Boston Symphony (top left) begins the intricate technical progress of a "new orthophonic" recording which culminates in packaging and inspection . . .



BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359

MAY 12 1958

200 Ops View RCA PR Film

CHICAGO — RCA Victor played host to nearly 200 operators at a cocktail party and showing of the firm's public relations film, "The Sound and the Story," at the MOA convention here Tuesday night (7).

MOA President George Miller introduced W. I. Alexander, RCA Victor director of advertising, who acted as host. Alexander said the film was shown to some 4,000,000 school children and 20,000,000 persons over television.

The color film was based on the actual production of RCA's "Romeo and Juliet" record. The Tchaikovsky Symphony was recorded at Boston's Symphony Hall by the Boston Symphony Orchestra.

The actual processes depicted were the taping of the selection, cutting the master, making metal masters, molds and stampers, and the packaging and shipping from the plant.

NEWS CHRONICLE, FRIDAY, JANUARY 17, 1958

259

DISC CHIEFS GET THEIR GOLDEN AWARDS

Mr. E. R. Lewis (left), chairman of the Decca Record Company, and Mr. C. H. Thomas (right), managing director of E.M.I. Records, Ltd., chat to Mr. John Coope, managing director of the News Chronicle, after the presentations

It was a record year for the men in the record business

By LESLIE MALLORY

BRITAIN'S fast-booming gramophone record industry "has triumphed magnificently over the challenge from radio and television," Mr. John Coope, managing director of the News Chronicle, told a gathering of musical celebrities in London last night.

He was presenting the News Chronicle Gold Medal disc awards for 1957, which went (Classical Section) to H.M.V. for its recording of Tchaikovsky's Symphony No. 6, by the Boston Symphony Orchestra under Pierre Monteux; and (Light Section) to Brunswick Records for "Ella and Her Fellas," sung by Ella Fitzgerald, with Louis Armstrong, the Mills Brothers and the Ink Spots.

"This is a fitting occasion for the News Chronicle to congratulate the industry on the great boom it has enjoyed with ever-increasing momentum since 1950, when long-playing records were first marketed in this country," said Mr. Coope.

"Only a week or so ago we read of an increase, in a year's turnover by the Decca Company alone, of over £4 million."

£1 million a week

British record shops are now nearing £1 million a week in sales. So important have disc stars become in the country's economy that the Board of Trade is now issuing monthly returns of the disc trade — which topped £50 million in 1957.

This is five times as much as the entire earnings of the much-lauded British film industry in the same 12 months.

Said Mr. Coope: "Records are making a considerable and increasing contribution to the export trade."

But leaders of the disc business do not expect the bonanza to last for ever.

Decca chairman E. R. Lewis, accepting the Light Section award on behalf of Miss Fitzgerald, said: "The seller's market may be over soon."

The asembled guests, who included the Marquis of Donegall, concert pianist Harriet Cohen and composer Peter Racine Fricker, heard a message recorded in America by M. Monteux, for the presentation ceremony.

He said: "I accept this award with pride and gratitude. I hope this record will give listening pleasure to many lovers of fine music."

Among the 75 guests was Britain's only woman recording chief, Mrs. Isabella Wallich, who is now challenging Decca and the other big groups with her own "pop" label.

BUSINESS
CHICAGO, ILL.
Vol. : Page Issue
Date

Genesis of a Symphony Album

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Sponsor: RCA Victor Record Division, Radio Corporation of America.

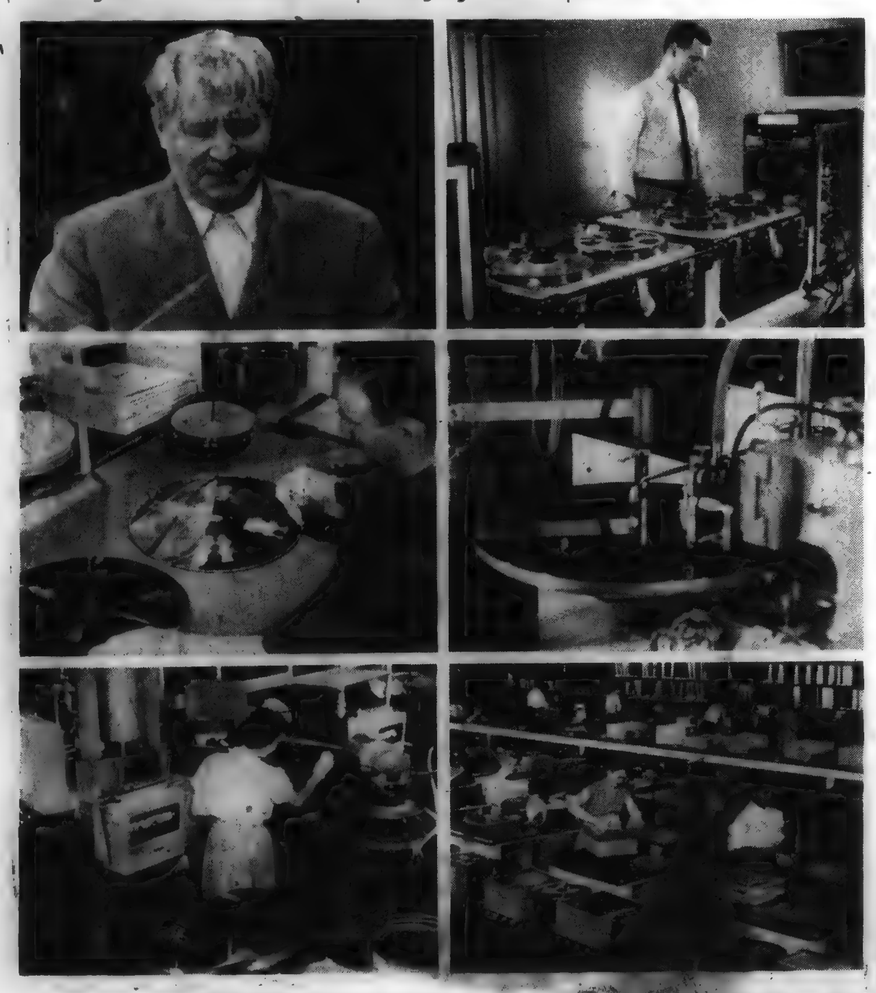
Title: *The Sound and the Story*, 24 min., color; produced by The Jam Handy Organization.

★ Notwithstanding the competition of television, radio and other media which regale the American family, the record business continues to grow. The love of fine music holds a high place in the affections of millions and the companies who lead in satisfying their desire for quality reproduction have kept pace thru constant technical progress in the recording art.

The Sound and the Story is the record on film of the genesis of a high-fidelity transcription of Tchaikovsky's "Romeo & Juliet" from the stage at Symphony Hall in Boston to its ultimate destination on a home phonograph.

It achieved these aims well enough to be awarded a Silver Reel at the recent American Film Assembly. A panel of distinguished educators has also cited it for "enchanting" beauty, dynamic action, captivating music."

In the scenes below, conductor Charles Munch of the Boston Symphony (top left) begins the intricate technical progress of a "new orthophonic" recording which culminates in packaging and inspection . . .

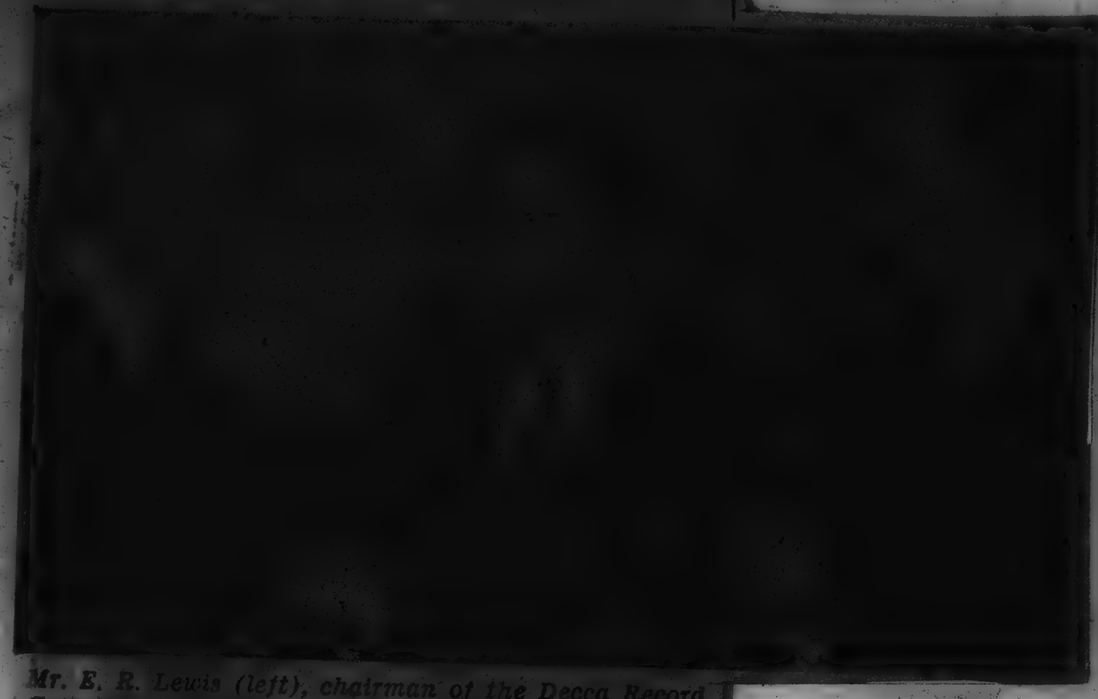


BILLBOARD
CINCINNATI, OHIO
Circ. W. 49,359
MAY 12 1958

200 Ops View RCA PR Film

MOA President George Miller introduced W. I. Alexander, RCA Victor director of advertising, who acted as host. Alexander said the film was shown to [illegible] retail clerks [illegible] over the country.

DISC CHIEFS GET THEIR GOLDEN AWARDS



Mr. E. R. Lewis (left), chairman of the Decca Record Company, and Mr. C. H. Thomas (right), managing director of E.M.I. Records, Ltd., chat to Mr. John Coope, managing director of the News Chronicle, after the presentations

It was a record year for the men in the record business

By LESLIE MALLORY

BRITAIN'S fast - booming gramophone record industry "has triumphed magnificently over the challenge from radio and television," Mr. John Coope, managing director of the News Chronicle, told a gathering of musical celebrities in London last night.

He was presenting the News Chronicle Gold Medal disc awards for 1957, which went (Classical Section) to H.M.V. for its recording of Tchaikovsky's Symphony No. 6, by the Boston Symphony Orchestra under Pierre Monteux; and (Light Section) to Brunswick Records for "Ella and Her Fellas," sung by Ella Fitzgerald, with Louis Armstrong, the Mills Brothers and the Ink Spots.

"This is a fitting occasion for the News Chronicle to congratulate the industry on the great boom it has enjoyed with ever-increasing momentum since 1950, when long-playing records were first marketed in this country," said Mr. Coope.

"Only a week or so ago we read of an increase, in a year's turnover by the Decca Company alone, of over £4 million."

£1 million a week

British record shops are now nearing £1 million a week in sales. So important have disc stars become in the country's economy that the Board of Trade is now issuing monthly returns of the disc trade — which topped £50 million in 1957.

This is five times as much as the entire earnings of the much-lauded British film industry in the same 12 months.

Said Mr. Coope: "Records are making a considerable and increasing contribution to the export trade."

But leaders of the disc business do not expect the bonanza to last for ever.

Decca chairman E. R. Lewis, accepting the Light Section award on behalf of Miss Fitzgerald, said: "The seller's market may be over soon."

The assembled guests, who included the Marquis of Donegall, concert pianist Harriet Cohen and composer Peter Racine Fricker, heard a message recorded in America by M. Monteux, for the presentation ceremony.

He said: "I accept this award with pride and gratitude. I hope this record will give listening pleasure to many lovers of fine music."

Among the 75 guests was Britain's only woman recording chief, Mrs. Isabella Wallich, who is now challenging Decca and the other big groups with her own "pop" label.

260

LIBRARY JOURNAL
NEW YORK, N. Y.

SEP 1 1957

TCHAIKOWSKY. Romeo and Juliet: Francesca da Rimini. Boston Sym. Orch.; Charles Munch, cond. LM 2043

These performances were reviewed by this listener earlier when they appeared in a Victor set entitled "The Tone Poem." Opinions on their validity and excellence have not altered; "Romeo and Juliet" is a thrilling performance despite its sober mien and deliberate pace, while the Francesca, though close to the score and beautifully played, lacks the vigor and brillance of such incalescent versions as van Kempen's (3LC 3008) and Toscanini's (LM 1019). The recorded sound is some of Victor's finest.

DANCE MAGAZINE
NEW YORK CITY

SEP 1957

Scarcely a month goes by without its quota of Tchaikovsky discs. Two new *Serenade for Strings* have been released almost simultaneously. One is played by the strings of the Boston Symphony under Charles Munch (Victor LM 2105) and the other by the Sorkin Chamber Orchestra under Leonard Sorkin (Vanguard VSR 1003). While this score was not originally conceived for ballet, its melodic and architectural beauty have served as an inspiration for one of Balanchine's most stunning and successful ballets. The Munch version is full-bodied in tone, and the melodies are allowed to sing out with freedom. Sorkin is metrically a little stricter. Both performances receive clear recording. Music by Barber and Elgar complete the Victor discs, while Mendelssohn's *Octet* rounds out the Vanguard.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 181,704

DEC 9 1956

RCA's 'Tone Poem' A Rich Assortment

BY RUTH TRIPP

AN album of three carefully chosen records recently released by RCA is titled "The Tone Poem." An illuminating essay on the subject, written by Charles O'Connell, gives a concise summary of this elegant type of symphonic work.

The name "Sinfonische Dichtung" was given to this form of writing by Franz Liszt, whose "Mephisto Waltz" and "Les Preludes" are included in the set.

The first work is played by the Chicago Symphony Orchestra with Fritz Reiner conducting, and the second by the Boston Symphony with Pierre Monteux conducting. The Boston Orchestra also plays Ravel's "La Valse" as well as "Francesca Da Rimini" and "Romeo and Juliette" (both by Tchaikovsky) with Charles Munch conducting.

The Boston Pops Orchestra, with Arthur Fiedler, plays Copland's "El Salon Mexico" and Casella's "Italia." Debussy's "Iberia" and Ibert's "Escales" are performed by Leopold Stokowski and his orchestra, and the remaining tone poem is "Don Juan" by Strauss.

The three records measure up to the high standard of RCA Red Seal records and the music certainly "speaks for itself." The album is a rich assortment of beautiful sound.

BIRMINGHAM, ALA.
NEWS
Circ. D. 173,051 - S. 210,554

OCT 21 1956

On local turntables

BY LILY MAY CALDWELL
News music editor

"ELIKTRA" and "SALOME"—Fritz Reiner, whose conducting of "Salome" and "Eliktra" at the Metropolitan a few seasons ago created a sensation, has recorded with the Chicago Symphony scenes from both of these Strauss operas. The album is notable primarily for the performance of Inge Borkh in the title role in "Salome." She is the most important addition in German opera in this country since the days when the Metropolitan really had the greats on its roster. Frances Yeend's soprano is at its dramatic best as Chrysothemis, with Paul Schoeffler and the chorus from the Chicago Lyric Theater in Eliktra with Miss Borkh. The orchestra plays better than on any recordings so far. Superior sound. (RCA-VICTOR'

THE TONE POEM—a three-record collection of symphonic poems chosen first for purely musical appeal, this new album also is, in a way, an anthology of the tone poem from Liszt to the present day. The Boston Symphony and Boston Pops, conducted in turn by Fiedler, Munch and Monteux, the Chicago by Reiner, and Stokowski conducting his own orchestra, play the works of Strauss, Liszt, Tchaikovsky, Ravel, Copland, Debussy, Alfredo, Casella and Ibert in performances that draw the essence of tonal beauty from each piece. (RCA-VICTOR.

CINCINNATI, OHIO
ENQUIRER
Circ. D. 206,408 - S. 279,780

DEC 30 1956

"THE TONE Poem" (Victor LM 6129) features Fiedler, Monteux, Munch, Reiner and Stokowski (three records) with the Hosfon Orchestra, the Chicago Orchestra and "His Symphony Orchestra" — Stokowski being the owner, apparently, of his private stock of symphony players.

The recording is not too sharp with Munch and the Bostonians in the Tchaikovsky "Romeo and Juliet" and in "La Valse." Stokowski and Reiner are best served. The music consists of a long list of famous pieces: "Mephisto Waltz" and "Les Preludes" by Liszt; "Don Juan" by Strauss, sumptuously played by Reiner and the Chicago Orchestra; "Romeo and Juliet" and "Francesca Da Rimini" by Tchaikovsky; "Italia" by Casella; "El Salon Mexico" by Copland; "Nuages" by Debussy and "Escales" by Ibert. Much, indeed all, of the playing is first-class.

★ ★ ★

BUFFALO, N. Y.
COURIER EXPRESS

MAR 10 1957

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Coupled with it on a 12-inch long-playing disc is another powerful Tchaikovsky composition, "Francesca da Rimini," based on a story from Dante's Inferno. It, too, is played by Munch and the Boston Symphony in another fine performance.

SHREVEPORT, LA.
TIMES
Circ. D. 82,527 - S. 101,248

MAR 10 1957

RECORDINGS

Mr. Magoo Explores Hi-Fi on LP

Muddle through with Magoo as he puts together a high fi- (LPM-1362) as the near-sighted Mister Magoo of the film cartoons puts together a hig hfi-delity set. The chuckles are plentiful. The voice is that of Jim Backus, of course. The mis-adventures of trying to build a do-it-yourself Hi-Fi set provide entertainment while showcasing a practical demonstration of high fidelity.

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MUSICAL AMERICA
NEW YORK, N. Y.

MAR 1957

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MEMPHIS, TENN.
Commercial Appeal
Circ. D. 251,361

MAR 31 1957

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SEVENTEEN
NEW YORK, N. Y.

JUL 1957

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COLUMBUS, OHIO
CITIZEN
Circ. D. 90,767 - S. 104,268

DEC 30 1956

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NEWS
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ENQUIRER
Circ. D. 206,408 - S. 279,780
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SATURDAY REVIEW
NEW YORK, N. Y.
OCT 26 1957

Boston "Francesca"

TCHAIKOVSKY: *"Francesca da Rimini." Charles Munch conducting the Boston Symphony.* RCA Victor ortho-stereophonic tape DCS-51, $12.95.

VICTOR, which has lately replaced its old Dobrowen waxing of this with Munch's recent discing with the Boston Symphony (LM 2043), has now brought out the latter in a binaural version—wishing, apparently, to occasion no feeling of under-privilege among stereophile admirers of the Boston ensemble's *chef d'orchestre*. These, however, will have to wait until a later date to hear on stereo the "Romeo and Juliet" fantasy-overture that forms the disc's companion work.

In this two-channel presentation, Munch's efforts add up to an electrifying tour de force of Tchaikovsky's Dante-inspired fantasy, but his Gallic sense of aptness holds a secure rein on those pictorial elements which in less discriminating hands might easily degenerate into mawkishness. The initial descriptive passages, of buffeting winds that hurl the sinful endlessly around the Inferno's Second Circle, seem to open up immense aural vistas.

Munch is seldom finer than when dealing with music of high dramatic coloring, and in this performance imagination and taste combine toward a cohesive and brilliant exposition. The orchestra's warm, translucent tone is skillfully preserved by the recording engineers.

—MILDRED NORTON.

CINCINNATI, OHIO
POST
Circ. D. 164,646
SEP 28 1957

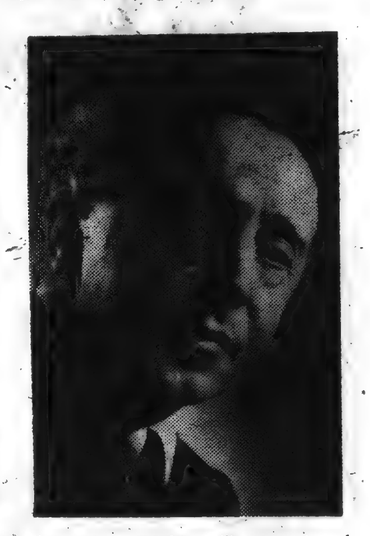
Turntable Topics—Tapes

The Big Clean Sound

Pre-recorded tapes, particularly those of the dual track stereophonic variety, continue to be amazing to anyone who has grown accustomed to high fidelity recordings. As the wide, wide screen of the movies provided new vistas, tapes provide a hi-hi-fi experience. And as the tape catalogs grow, more and more people will be investigating these new sound techniques.

RCA-Victor's catalog has grown by the following recent additions:

TCHAIKOVSKY: Francesca da Rimini Symphonic Fantasy (Boston Symphony Orchestra—Charles Munch). Tchaikovsky's musical setting of this dramatic episode from Dante is fully realized by Mr. Munch and the sound engineers. This sterophonic tape expands to the fullest the music's wide tonal and dynamic range. $12.95.



Conductor Charles Munch (left) and the Boston Symphony Orchestra are presented in a brand-new and stunning version of Tchaikovsky's "Francesca da Rimini," and pianist Artur Rubinstein renews acquaintance with an old friend, the Grieg Piano Concerto, all for Victor and on stereophonic tape.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467
DEC 2 1956

FUTURE TAPE ITEMS

R. C. A. Victor is continuing its regular issues of music on pre-recorded tape. Forthcoming issues will include selections of Weber, Verdi and Donizetti, played by Arturo Toscanini and the N. B. C. Symphony; Mozart's Symphonies Nos. 39 and 40 by Fritz Reiner and the Chicago Symphony Orchestra; Gershwin's Concerto in F and "Porgy and Bess" Suite, by Morton Gould and his Orchestra; Beethoven's "Appassionata" and thétique" Sonatas, played by Artur Rubinstein, pianist.

All the foregoing items will be released on monaural tapes. On two-channel stereophonic tapes Victor will offer Ravel's "Bolero," Debussy's "Afternoon of a Faun" and Tchaikovsky's "Romeo and Juliet" Overture, played by Charles Munch and the Boston Symphony Orchestra; the Beethoven Violin Concerto, by Jascha Heifetz and the Boston Symphony, Mr. Munch conducting; excerpts from "Salome" and Tchaikovsky's "1812" Overture, both played by Fritz Reiner and the Chicago Symphony Orchestra.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 563,922 - S. 644,034
SEP 15 1957

One of the newest Victor tapes, the Brahms was recorded by the Boston Symphony, Charles Munch conducting. It's GCS-42. On DCS-51 they do a thrilling version of Tchaikovsky's "Francesca da Rimini."

ST. PETERSBURG, FLA.
TIMES
Circ. D. 68,623 - S. 78,467
SEP 22 1957

Music on Tape

Tchaikovsky's brilliantly descriptive Francesca Da Rimini never sounded better than on stereophonic tape by the Boston Symphony, Charles Munch conducting.

This is another of the Red Seal tapes from RCA Victor that is rapidly pushing tape to the forefront in the music libraries of discriminating listeners to recorded sound. The stereophonic effect adds to the colorful orchestra sound Tchaikovsky intended. Munch gives an apt reading.

RADIO ELECTRONICS
NEW YORK, N. Y.
DEC 1957

TCHAIKOVSKY: *Serenade for Strings*
BARBER: *Adagio for Strings*
ELGAR: *Introduction and Allegro for Strings*
Munch conducting Boston Symphony Strings
RCA Victor LM-2105

Though we seldom pay any great attention to the quality of the strings in recordings, the fact is that it is not easy to record or reproduce massed strings with any great verisimilitude. They seem able to find any discontinuity or resonant peak in a speaker system and indeed few tweeters really come through with flying [illegible] and no wiriness, but with a plainly audible rosiny tone.

SATURDAY REVIEW
NEW YORK, N. Y.
AUG 31 1957

Recordings Report: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Tchaikovsky: "Serenade," Barber: "Adagio," Elgar: Introduction and Allegro. Charles Munch conducting the Boston Symphony strings. RCA Victor LM 2105, $3.98.	First-class demonstration of the discipline now prevailing in the Boston Symphony's strings, though Munch's taste in tone is a little Frenchified for the swelling strains of Tchaikovsky. The Barber is sympathetically treated, the Elgar also. Note the duplications below.

CHICAGO, ILL.
TRIBUNE
Circ. D. 907,570 - S. 1,428,916
LM2105
JUL 14 1957

Virtuosity in Depth: Meaning the strings of the Boston orchestra under the direction of Charles Munch, playing Tschaikowsky's Serenade for Strings, Barber's Adagio for Strings, No. 2, and Elgar's Introduction and Allegro for Strings [Victor LM-2105]. Distinguished performance on the lyrical front, touching off the sweet melancholy that brushes Tschaikowsky's homage to Mozart, and the grave sweep of Barber's unspoken homage to Bach. The Elgar tosses in more glitter for a vivid signoff.

N. H. Sunday News
MANCHESTER, N. H.
Independent
Circ. 36,172
SEP 22 1957

COVERING THE CLASSICS: Tchaikovsky lovers will want to hear Charles Munch conducting the Boston Symphony Orchestra strings in "Serenade for Strings" on RCA. Capitol presents Andre Navarra on cello and Ernest Lush, pianist, performing "Sonata in D" by Mendelssohn and Richard Strauss' "Sonata in F Major." On the same label Leonard Pennario gives a delightful piano performance of "Contemporary Piano Sonatas" featuring the music of Bartok, Rozsa, and Prokofiev.

TAMPA, FLA.
TRIBUNE
Circ. D. 140,723 - S. 133,033
SEP 1 1957

CONDUCTOR CHARLES Munch leads the strings of his Boston Symphony Orchestra through the lovely and lush sonorities of Tchaikovsky's Serenade for Strings, Op. 48, in an excellent new reading of this long-time favorite (RCA Victor, LM-2105).

On the opposite side are the American Samuel Barber's Adagio for Strings, Op. 11, and Sir Edward Elgar's Introduction and Allegro for Strings, Op. 47. The Boston Symphony's string players, long-famed in their field, are especially effective in meeting the virtuosity requirements of the widely-known Barber work.

SALT LAKE CITY, UTAH
DESERET NEWS
Circ. D. 93,556 - S. 91,735
JUL 26 1957

Music News

By CONRAD B. HARRISON
DESERET NEWS MUSIC EDITOR

On The Record

Boston Symphony Discs Acclaimed For New Sound

The Boston Symphony Orchestra string section being what it is, there is much to be appreciated this month in the realistic reproduction of its brilliant quality in what RCA-Victor calls its new "three-dimensional sound."

Charles Munch conducts the Boston's string choirs in an exquisite reading of the Tchaikowsky "Serenade for Strings" and equally artistic performances of Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings" (RCA-Victor). Tone in all three is superb. The Barber and Elgar works are "firsts" on Victor LPs.

Some of Capitol's better imported sound, meanwhile, appears in a second coupling of Mozart Piano Concertos with Denis Matthews at the keyboard. Both the No. 17 in G and No. 25 in C are given delightful, yet sturdy performances by Matthews and the skilled London Mozart Players under Harry Blech (Capitol).

Munch and the Boston are less impressive with their somewhat ponderous performance of the Brahms First (RCA-Victor) than with the concert for strings, but the sound is good.

On the other hand, two brilliant new Boston "Pops" recordings come from the same musicians under Arthur Fiedler. Tchaikowsky's "Nutcracker" excerpts (RCA-Victor) should be popular in this area of the annual presentation of the full ballet, since it goes far beyond the popular "Suite" in presenting the score. The other disc is called "Hi-Fi Fiedler" (RCA-Victor) and it upholds its title in colorful performances of Rimsky-Korsakoff's "Le Coq D'Or," Tchaikowsky's "Marche Slav" and Rossini's "William Tell" Overture. Tempos are excellent.

One of the better introductions to the Wagner "Ring" is available in the Hans Schmidt-Isserstedt presentation of highlights from the four music dramas in "Highlights from The Ring of the Nibelungs" (Capitol).

WAUKESHA, WIS.
FREEMAN
Circ. D. 11,017
JUL 18 1957

Bring Hi-Fi to Backyard For Summertime Pleasure

By HUGH A. MULLIGAN
AP Newsfeature

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One offers Brahms First, a favorite with high brow summer audiences, and the other features Tchaikovsky's Serenade for Strings, Barber's Adagio for Strings and Elgar's Introduction and Allegro for Strings.

Another summer standby Arthur Fiedler and his Boston Pops orchestra, whips up an old time band concert mood for the backyard with three new RCA Victor albums, "Curtain Going Up," "Hi-Fi Fiedler" and excerpt from Tchaikovsky's Nutcracker suite.

BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709
JUL 14 1957

Conducted By Munch

The superb strings of the Boston Symphony Orchestra are featured on a new RCA Victor disk. Charles Munch conducts his Boston players in Tchaikovsky's "Serenade for Strings"; the Samuel Barber "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings."

Performance and reproduction are recommended without reservation.

Another new Boston Symphony disk offers the Brahms "Symphony No. 1," conducted by Charles Munch (RCA Victor).

The tempi on this recording are more orderly than we remember in Mr. Munch's presentation of this symphony at the Lyric Theater last season, and we like the interpretation better. The orchestra sounds very clear, and the reproduction is fine.

East
New York, N.Y.
July 18, 1957

In a less extrovert mood, the string section of the parent Boston Symphony Orchestra, under Charles Munch, plays Tchaikovsky's Serenade in C Major, Elgar's Introduction and Allegro and Samuel Barber's Adagio for Victor (LM-2106). The sound of the Boston strings is truly luscious and the performances posses attractive plasticity. The Barber piece is particularly compelling. Originally the slow movement of a string quartet, it was expanded for string orchestra performance in 1938 and became something of a Toscanini specialty. Munch conducts it with deep intensity and vibrant eloquence and it shapes up as a masterpiece of modern romanticism and moving withal.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
AUG 17 1957

The strings of the Boston Symphony have put their best bows forward on RCA Victor for three of the best known numbers for the family. Charles Munch leads his fiddlers in fine style through the gamut of Tchaikovsky's Serenade, Samuel Barber's Adagio and Elgar's Introduction and Allegro. The full-bodied sound produced by the Bostonians is something easy to string along with.

262

RADIO ELECTRONICS
NEW YORK, N. Y.
DEC 1957

TCHAIKOVSKY: *Serenade for Strings*
BARBER: *Adagio for Strings*
ELGAR: *Introduction and Allegro for Strings*
Munch conducting Boston Symphony Strings
RCA Victor LM-2105

Though we seldom pay any great attention to the quality of the strings in recordings, the fact is that it is not easy to record or reproduce massed strings with any great verisimilitude. They seem able to find any discontinuity or resonant peak in a speaker system and indeed few tweeters really come through with flying [redacted], but with a plainly audible rosiny tone.

AUG 31 1957

Recordings Re[illegible] Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Tchaikovsky: "Serenade," Barber: "Adagio," Elgar: Introduction and Allegro. Charles [illegible] Boston Symphony [illegible] RCA Victor LM-2105, $4.98	First-class demonstration of the discipline now prevailing in the Boston Symphony's strings, though Munch's taste in tone is a little Frenchified for the swelling strains of Tchaikovsky. The Barber is sympathetically treated, the Elgar also. [illegible] the duplications below.

CHICAGO, ILL.
TRIBUNE
Circ. D. 907,570 - S. 1,428,916
JUL 14 1957

LM2105

Virtuosity in Depth: Meaning the strings of the Boston orchestra under the direction of Charles Munch, playing Tschaikowsky's Serenade for Strings, Barber's Adagio for Strings, No. 2, and Elgar's Introduction and Allegro for Strings [Victor LM-2105]. Distinguished performance on the lyrical front, touching off the sweet melancholy that brushes Tschaikowsky's homage to Mozart, and the grave sweep of Barber's unspoken homage to Bach. The Elgar tosses in more glitter for a vivid signoff.

N. H. Sunday News
MANCHESTER, N. H.
Independent
Circ. 36,172
SEP 22 19[illegible]

[illegible] THE CLASSICS: Tchai[illegible] will want to hear Charles Munch conducting the Boston Symphony Orchestra [illegible] strings in "Serenade for Strings" on RCA. Capitol presents Andre Navarra on cello and Ernest Lush, pianist, performing "Sonata in D" by Mendelssohn and Richard Strauss' "Sonata in F Major." On the same label Leonard Pennario gives a delightful piano performance of "Contemporary Piano Sonatas" featuring the music of Bartok, Rozsa, and Prokofiev.

TAMPA, FLA.
TRIBUNE
Circ. D. 140,723 - S. 133,033
SEP 1 1957

[illegible] CONDUCTOR CHARLES [illegible] of his Boston [illegible] Orchestra [illegible] the lovely and lush sonorities of Tchaikovsky's Serenade for Strings, Op. 48, in an excellent new reading of this long-time favorite (RCA Victor, LM-2105).

On the opposite side are the American Samuel Barber's Adagio for Strings, Op. 11, and Sir Edward Elgar's Introduction and Allegro for Strings, Op. 47. The Boston Symphony's string players, long-famed in their field, are especially effective in meeting the virtuosity requirements of the widely-known Barber work.

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By CONRAD B. HARRISON
DESERET NEWS MUSIC EDITOR

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WAUKESHA, WIS.
FREEMAN
Circ. D. 11,017
JUL 18 1957

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AP Newsfeature

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BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709
JUL 14 1957

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Performance and reproduction are recommended without reservation.

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The tempi on this recording are more orderly than we remember in Mr. Munch's presentation of this symphony at the Lyric Theater last season, and we like the interpretation better. The orchestra sounds very clear, and the reproduction is fine.

East
New York, N.Y.
July 18, 1957

In a less extrovert mood, the string section of the [illegible] Symphony Orchestra, under Charles Munch, plays Tchaikovsky's Serenade in C [illegible], Elgar's Introduction and Allegro and Samuel Barber's Adagio for Victor (LM-2105). The sound of the strings is fully luscious and the performances [illegible] authority. The Barber piece is particularly [illegible] by the slow movement of a string quartet, it was [illegible] orchestra performance in 19[illegible] and became [illegible] [illegible] Munch [illegible] intensity and [illegible] [illegible] Fiedler.

CLEVELAND, OHIO
PRESS
Circ. D. 309,685
AUG 17 1957

The strings of the Boston Symphony have put their best bows forward on [illegible] for three of the best known [illegible] for the family. Charles Munch [illegible] his fiddlers in fine style through the gamut of Tchaikovsky's Serenade, Samuel Barber's Adagio and Elgar's Introduction and Allegro. The full-bodied [illegible] produced by the Bostonians is [illegible] easy to string along with.

242

TV Troubleshooting and Repair ($5.75)
TV Clarity and Operation ($4.75)

RECORDS *(Continued)*

colors when fused with the high end of the string register. Furthermore, there is a peculiar rosiny shimmer or murmur to massed strings which seldom comes through as it should in records. The string sections of the Boston Orchestra, with its precision and excellent tone, is eminently suitable for an attempt at [illegible] reproduction and in this record RCA has a very good, though not yet perfect, job. With top-notch equipment, you should be able to reproduce it with no distortion and [illegible], but with a plainly audible rosiny tone.

AUG 31 1957

Recordings R[illegible] Orchestral LPs

WORK, PERFORMER, DATA	REPORT
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Circ. D. 907,570 - S. 1,428,916
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Circ. D. 140,723 - S. 133,033
SEP 1 1957

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Recordings come from the same [illegible] Charles Munch conducts the musicians under Arthur Fiedler. Boston's string choirs in an exciting [illegible] Ly's "Nutcracker" ex[illegible] reading of the Tchaikovsky comes (RCA Victor) should be [illegible] Serenade for Strings" most popular in this area of the an[illegible] nual presentation of the full [illegible] Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings" (RCA Victor). Tone in all three is superb. The Barber and Elgar works are "firsts" on Victor LP's.

Some of Capitol's better imported sound accompanies appears on a second coupling of [illegible] Rozsa's "William Tell" Overture. Tempos are excellent.

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FREEMAN
Circ. D. 11,017
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Circ. S. 321,709
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East
New York, N.Y.
July 18, 1957

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CLEVELAND, OHIO
PRESS
Circ. D. 309,685
AUG 17 1957

The strings of the Boston Symphony [illegible] put their best bows forward on [illegible] for three of the best known [illegible] for the family. Charles Munch [illegible] as fiddlers in fine style through the gamut of Tchaikovsky's Serenade, Samuel Barber's Adagio and Elgar's Introduction and Allegro. The full-bodied [illegible] produced by the Bostonians is [illegible] easy to string along with.

OMAHA, NEB.
World-Herald (Sunday)
Circ. S. 261,195
JUL 28 1957

Off the Record—

String Pieces Are Familiar but Are Welcome Listening

The Boston Symphony and Charles Munch are offered in a pleasing record by RCA Victor. It is Tchaikovsky's "Serenade for Strings" plus Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings."

The Tchaikovsky, despite its familiar status, has not been recorded of late, if recollection serves. This circumstance, plus an ingratiating reading, makes this a welcome addition to the catalog. The Barber offering is one of the best known American works of its kind and the Elgar makes for interesting concerto grosso-like listening.

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314
AUG 10 1957

ELGAR LOVERS will adore the new "Introduction and Allegro, Opus 47" on a brand-new RCA-Victor-Boston Symphony string section recording under Charles Munch. This work has been woefully neglected in the United States; yet how much finer it is than the cloying and generally uninspired Tchaikovsky "Serenade for Strings, Opus 48" which is on the "main" side of this issue.

PAINESVILLE, OHIO
TELEGRAPH
Circ. D. 15,510
AUG 8 1957

Classical Records:

Boston S Offerings

By DELOS SMITH

The strings of the Boston Symphony sound cool and shimmering these hot summer nights.

How they are being exercised isn't so important as those basic string sounds, but they're being exercised pleasantly with Tchaikovsky's Serenade for Strings, Samuel Barber's Adagio for Strings, and Elgar's Introduction and Allegro for Strings (RCA Victor-LM2105).

Delos Smith

Record & Sound Retailing
NEW YORK CITY
Circ. Mo. 9,493
JUN 1958

VICTOR OFFERS VARIETY WITH JUNE TAPE RELEASE

RCA Victor has come out with a strong release of 11 stereo tapes for June, featuring nine popular and two classical selections.

The Boston Symphony string section is featured on a tape including Barber's *Adagio for Strings*, and *Introduction and Allegro for Strings* by Elgar. The recording is under the direction of Charles Munch. Fritz Reiner conducts the Chicago Symphony in a performance of the *Song of the Nightingale* by Stravinsky.

Record (m)
MERIDEN, Conn.
Independent Republican
Circ. 16,711
FEB 6 - 1958

High Quality Of Taped Music Is Worth Difference In Prices

BY L. J. KRAMP

MOST BEST SELLING ITEMS in records now are available in stereophonic tape to the hi-fi fan who adds playback equipment to his sound system so he can hear his favorite music via two channels instead of one.

Whether Tschaikovsky or Dixieland, Haydn or Bernstein, the pre-recorded tape is on dealer shelves. It is two or three times more expensive than the record of the same item, but usually worth the difference to the discriminating ear.

Eugene Ormandy's "The Strings of the Philadelphia Orchestra" (Columbia) is a best selling record but its silken tones are even more suave on tape. It and Tschaikovsky's "Serenade for Strings" by the Boston Symphony under Charles Munch (RCA Victor) are highly recommended to any stereo neophyte.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 563,922 - S. 644,034
DEC 15 1957

The strings of the Boston Symphony are reproduced with a wonderful feeling of richness and presence on Victor CCS 66, Tchaikovsky's lovely "Serenade for Strings."

Equal impact is felt when the full orchestra plays Beethoven's "Leonore Overture No. 3" and "Coriolan Overture," on Victor's BCS 48. Charles Munch conducts both recordings, and they project his dynamic personal qualities exceptionally well.

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 928,253
AUG 4 1957

One of Tchaikovsky's better known works, the Serenade for Strings in C, Op. 48, continues to deserve and receive attention from the record makers. No less than three recent versions have appeared, two of them by the most celebrated string sections in the land: those of the Boston Symphony Orchestra led by Charles Munch (Victor LM 2105, $5.98) and the Philadelphia Orchestra directed by Eugene Ormandy (Columbia ML 5187, $3.98).

HOUSTON, TEX.
POST
Circ. D. 204,734 - S. 219,671
AUG 11 1957

TSCHAIKOWSKY: Serenade for Strings, also Samuel Barber's "Adagio for Strings" and Edward Elgar's "Introduction and Allegro," played by the strings of the Boston Symphony Orchestra under the direction of Charles Munch (Victor).

The timeless charm of the Tschaikowsky suite, the drama of Samuel Barber's now almost equally well known composition and the cool graces of Elgar's music are all beautifully realized here.

Munch conducts these works with a perfectionist's care for details of phraseology and balance, and the Boston strings, feeling good about everything, give bountifully of their most lustrous effects. The added value is recording of the purest and most resonant kind.

VARIETY
NEW YORK, N.Y.
W.
AUG 6 1958

RCA Bows Tape Cartridge Line on Sept. 19; $10 Top

RCA Victor has set Sept. 19 as the kickoff date for its stereo tape cartridge line. Originally announced for a June shipment, the stereo tape cartridges were temporarily delayed due to over-taxing of factory engineering facilities resulting the demand for stere disks. There will be 16 stereo tape cartridges in the initial release.

From October on, Victor will release approximately 15 tape cartridges per month embracing pop and Red Seal repertoire. Included in the initial release are tapes by the Ames Bros., Julie Andrews, Frankie Carle, Jerome Hines, The Band of the Coldstream Guards, Lena Horne, Paul Lavalle, Tito Puente, Ray McKinley & the New Glenn Miller Orch, original cast album of "Jamaica," the soundtrack album of "South Pacific," Melachrino, Morton Gould, the Chicago Symph and the Boston Symph.

The manufacturers national suggested list prices on Victor's stereo tape cartridges will range from $4.95 to $9.95, compared with stereo reel-type nationally advertised prices of $8.95 to $18.95.

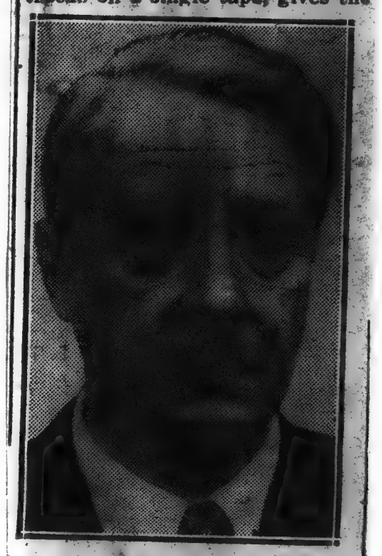
NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
AUG 11 1957

Victor Scores With 3 Tracks

By DICK OWEN

A revolutionary method of recording music; a new wonderful cellist and a superb recording of the sounds of an orchestra give record buyers something to be thankful for this month.

The new technique for recording musical sound has been perfected by RCA-Victor. The method, which employs three sound tracks on a single tape, gives the



Charles Munch

music a realism that no previous records can match. The recording techniques up to now have, for the purposes of stereophonic recording, used two microphones which channeled sound from the left and right of the orchestra into two distinct bands on the tape. Now a third microphone is added and it is placed to pick up the area where the sound overlaps between the original two microphones.

The result, when transferred to a disk, gives a brilliance which is amazing. So far, Victor has released only two of these records—the Brahms 1st Symphony and Tchaikowsky's Serenade for Strings, both by the Boston Symphony under Charles Munch. The new recording lets us hear the various choirs of the orchestra with unobtrusive clarity, an effect long desired by lovers of good music. The beauty of the strings is exceptional in the serenade and in Barber's adagio for strings which is part of the same record.

As for Munch's interpretation of the symphony, I think that after they hear this record, music lovers will hail Munch as the outstanding conductor of Brahms. There will be some who will cavil about the slowness of his reading. But I should like to point out that we have had a little too much of the stringendo school of conductors. Brahms wrote a broadly philosophic work, not a little symphony in the Italian style. Munch's buildup to the chorale in the final movement is, in my opinion, one of the grand moments in recorded music.

SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049
JUN 28 1958

RCA Victor's early samples of SD are, as yet, too scattered to give a comprehensive idea of their intentions, but at least two must be rated as equal in success technically, with London's best, if less satisfying aurally: these are the Ravel transcription of Moussorgsky's "Pictures at an Exhibition" as performed by Fritz Reiner and the Chicago Symphony Orchestra on LSC 2201 (the deep color of the Red Seal SD label has been lightened appreciably to make it readily distinguishable from a conventional LP), and Tchaikovsky's "Serenade for Strings" by Charles Munch and the Boston Symphony's strings (LSC 2105, $5.98, with Elgar's "Introduction and Allegro" filling out side two).

OMAHA, NEB.
World-Herald (Sunday)
Circ. S. 261,195
JUL 28 1957

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String Pieces Are Familiar but Are Welcome Listening

The Boston Symphony and Charles Munch are offered in a pleasing record by RCA Victor. It is Tchaikovsky's "Serenade for Strings" plus Barber's "Adagio for Strings" and Elgar's "Introduction and Allegro for Strings."

The Tchaikovsky, despite its familiar status, has not been recorded of late, if recollection serves. This circumstance, plus an ingratiating reading, makes this a welcome addition to the catalog. The Barber offering is one of the best known American works of its kind and the Elgar makes for interesting concerto grosso-like [illegible]

PAINESVILLE, OHIO
TELEGRAPH
Circ. D. 15,510
AUG 8 1957

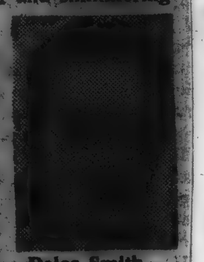
Classical Records:

Boston S Offerings

By DELOS SMITH

The strings of the Boston Symphony sound cool and shimmering these hot summer nights.

How they are being exercised isn't so important as those basic string sounds, but they're being exercised pleasantly with Tchaikovsky's Serenade for Strings, Samuel Barber's Adagio for Strings and Elgar's Introduction and Allegro for Strings (RCA Victor-LM2105).



Delos Smith

NEW YORK, N. Y.
HERALD TRIBUNE
Circ. D. 336,443 - S. 928,253
AUG 4 1957

One of Tch[illegible] better known works, the Serenade for Strings in C, Op. 48, continues to deserve and receive attention from the record makers. No less than three recent versions have appeared, two of them by the most celebrated string sections in the land: those of the Boston Symphony Orchestra led by Charles Munch (Victor LM 2105, $5.98) and the Philadelphia Orchestra directed by Eugene Ormandy (Columbia, ML 5187, $3.98).

HOUSTON, TEX.
POST
Circ. D. 204,734 - S. 219,671
AUG 11 1957

TSCHAIKOWSKY: Serenade for Strings; Samuel Barber's "Adagio for Strings" and Edward Elgar's "Introduction and Allegro," played by the strings of the Boston Symphony Orchestra under the direction of Charles Munch (Victor).

The timeless charm of the Tschaikowsky suite, the drama of Samuel Barber's now almost equally well known composition and the cool graces of Elgar's music are all beautifully realized here.

Munch conducts these works with a perfectionist's care for details of phraseology and balance, and the Boston strings, feeling good about everything, give bountifully of their most lustrous effects. The added value is recording of the purest and most resonant kind.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,652,302
AUG 11 1957

Victor Scores With 3 Tracks

By DICK OWEN

A revolutionary method of recording music; a new wonderful cellist and a superb recording of the sounds of an orchestra give record buyers something to be thankful for this month.

The new technique for recording musical sound has been perfected by RCA-Victor. The method, which employs three sound tracks on a single tape, gives the

Charles Munch

music a realism that no previous records can match. The recording techniques up to now have, for the purposes of stereophonic recording, used two microphones which channeled sound from the left and right of the orchestra into two distinct bands on the tape. Now a third microphone is added and it is placed to pick up the area where the sound overlaps between the original two microphones.

The result, when transferred to a disk, gives a brilliance which is amazing. So far, Victor has released only two of these records —the Brahms 1st Symphony and Tchaikowsky's Serenade for Strings, both by the Boston Symphony under Charles Munch. The new recording lets us hear the various choirs of the orchestra with unobtrusive clarity, an effect long desired by lovers of good music. The beauty of the strings is exceptional in the serenade and in Barber's adagio for strings which is part of the same record.

As for Munch's interpretation of the symphony, I think that after they hear this record, music lovers will hail Munch as the outstanding conductor of Brahms. There will be some who will cavil about the slowness of his reading. But I should like to point out that we have had a little too much of the stringendo school of conductors. Brahms wrote a broadly philosophic work, not a little symphony in the Italian style. Munch's buildup to the chorale in the final movement is, in my opinion, one of the grand moments in recorded music.

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314
AUG 10 1957

ELGAR LOVERS will adore the new "Introduction and Allegro, Opus 47 on a brand-new RCA-Victor-Boston Symphony string section recording under Charles Munch. This work has been woefully neglected in the United States; yet how much finer it is than the cloying and generally uninspired Tchaikovsky "Serenade for Strings, Opus 48" which is on the "main" side of this issue.

Record & Sound Retailing
NEW YORK CITY
Circ. Mo. 9,493
JUN 1958

VICTOR OFFERS VARIETY WITH JUNE TAPE RELEASE

RCA Victor has come out with a strong release of 11 stereo tapes for June, featuring nine popular and two classical selections.

The Boston Symphony string section is featured on a tape including Barber's *Adagio for Strings*, and *Introduction and Allegro for Strings* by Elgar. The recording is under the direction of Charles Munch. Fritz Reiner conducts the Chicago Symphony in a performance of the *Song of the Nightingale* by Stravinsky.

VARIETY
NEW YORK, N.Y.
W.
AUG 6 1958

RCA Bows Tape Cartridge Line on Sept. 19; $10 Top

RCA Victor has set Sept. 19 as the kickoff date for its stereo tape cartridge line. Originally announced for a June shipment, the stereo tape cartridges were temporarily delayed due to over-taxing of factory engineering facilities resulting the demand for stere discs. There will be 16 stereo tape cartridges in the initial release.

From October on, Victor will release approximately 15 tape cartridges per month embracing pop and Red Seal repertoire. Included in the initial release are tapes by the Ames Bros., Julie Andrews, Frankie Carle, Jerome Hines, The Band of the Coldstream Guards, Lena Horne, Paul Lavalle, Tito Puente, Ray McKinley & the New Glenn Miller Orch, original cast album of "Jamaica," the soundtrack album of "South Pacific," Mel Carino, Morton Gould, the Chicago Symph and the Boston Symph.

The manufacturers national suggested list prices on Victor's stereo tape cartridges will range from $4.95 to $9.95, compared with stereo reel-type nationally advertised prices of $8.95 to $18.95.

Record (mi)
MERIDEN, Conn.
Independent Republican
Circ. 16,711
FEB 6 - 1958

High Quality Of Taped Music Is Worth Difference In Prices

BY L. J. KRAMP

MOST BEST SELLING ITEMS in records now are available in stereophonic tape to the hi-fi fan who adds playback equipment to his sound system so he can hear his favorite music via two channels instead of one.

Whether Tschaikovsky or Dixieland, Haydn or Bernstein, the pre-recorded tape is on dealer shelves. It is two or three times more expensive than the record of the same item, but usually worth the difference to the discriminating ear.

Eugene Ormandy's "The Strings of the Philadelphia Orchestra" (Columbia) is a best selling record but its silken tones are even more suave on tape. It and Tschaikovsky's "Serenade [illegible] Strings" by the Boston Symphony under Charles Munch (RCA Victor) are highly recommended to any stereo neophyte.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 563,922 - S. 644,034
DEC 15 1957

The strings of the Boston Symphony are reproduced with a wonderful feeling of richness and presence on Victor CCS 66, Tchaikovsky's lovely "Serenade for Strings."

Equal impact is felt when the full orchestra plays Beethoven's "Leonore Overture No. 3" and "Coriolan Overture," on Victor's BCS 48. Charles Munch conducts both recordings, and they project his dynamic personal qualities exceptionally well.

SATURDAY REVIEW
NEW YORK CITY
Circ. W. 165,049
JUN 28 1958

RCA Victor's early samples of SD are, as yet, too scattered to give a comprehensive idea of their intentions, but at least two must be rated as equal in success to, if less satisfying aurally: these are the Ravel transcription of Moussorgsky's "Pictures at an Exhibition" as performed by Fritz Reiner and the Chicago Symphony Orchestra on LSC 2201 (the deep color of the Red Seal SD label has been lightened appreciably to make it readily distinguishable from a conventional LP), and Tchaikovsky's "Serenade for Strings" by Charles Munch and the Boston Symphony's strings (LSC 2165, $5.98, with Elgar's "Introduction and Allegro" filling out side two).

264

Billboard
SEPTEMBER 22, 1956

• Reviews and Ratings of New Classical Albums

• Continued from page 48

fine portrayals are given by Lucine Amara as Musetta, Georgio Tozzi as Colline and Fernando Corena as Benoit. Set is a definite must for fall display and promotion.

THE VIRTUOSO ORCHESTRA (1-12") —Boston Symphony Orchestra; Charles Munch, Cond. RCA Victor LM 1984 (Spotlight)

The great demands upon the musicianship and technical perfection of the modern symphony orchestra are illustrated by the four performances on this disk. The selections are Debussy's "Prelude to the Afternoon of a Faun," and Ravel's "Rapsodie Espagnole," "Bolero" and "La Valse," all of them selections written for the virtuoso orchestra. The performances conducted by Munch are technically superb. The cover is an eye-catcher, in a genteel way.

WASHINGTON, D. C.
STAR
Circ. D. 250,086 - S. 278,877

SEP 22 1957

FROM BOSTON

Some rather stunning samples of the present-day Boston Symphony Orchestra's skill in the mere mechanics of music-making, a skill in which it has never been exactly lacking, have been coming along recently. Victor had reasonable justification for labeling one of its discs, housed in a jacket somewhat inconsistently decorated with unattended instruments, "The Virtuoso Orchestra," although personally I would rather regard even pieces such as Ravel's "Rapsodie Espagnole," "La Valse" and "Bolero"—all on this particular disc—as more than show pieces.

Another quite striking entry—striking for its half-dozen pages of enclosing illustrations as well as the musical contents—is a coupling of "La Mer" and Ibert's "Ports of Call," both of which serve as effective showcases for the Boston ensemble's multifaceted talents.

But the BSQ offering from which I have derived the most pleasure recently is the lovely Debussy work so seldom accessible in the concert hall and so moving in its warmth and spiritual glow, "The Martyrdom of Saint Sebastian." Charles Munch is said to feel a special identification with this work, symbolized in the fact that you can hear Mr. Munch himself as the speaker. The performance seems to reflect much of this personal feeling. Phyllis Curtin, a one-time Washington Fiordiligi in Mozart's "Cosi fan tutte," acquits herself creditably in one of the solo roles.

DETROIT, MICH.
NEWS
Circ. D. 452,721 - S. 537,740

NOV 23 1956

The Virtuoso Orchestra (RCA Victor). The Boston Symphony Orchestra plays Debussy's "Afternoon of a Faun" and three Ravel works, "Rapsodie Espagnole," "Bolero" and "La Valse." Those are good numbers for a "pop" concert, but hardly warrant the pompous title. Rating: good.

CINCINNATI, OHIO
TIMES-STAR
Circ. D. 154,314

DEC 5 1956

Another notable pressing job is the RCA Victor disc calling itself "The Virtuoso Orchestra," The Boston Symphony Orchestra under Munch is magnificently at home in the DEBUSSY "Afternoon of a Fawn" and several RAVEL selections, which happily include the "Rhapsodie Espagnole" and "La Valse" and, unhappily, "Bolero."

CINCINNATI, OHIO
ENQUIRER
Circ. 206,408 - S. 279,780

MAR 31 1957

THE BOSTON Orchestra, combined with Victor's New Orthophonic technique, is a most persuasive amalgam. The other night I had occasion to listen again to the Heifetz-Munch-Beethoven performance (one of the great modern discs).

Victor LM 1984 bears the title "The Virtuoso Orchestra" and is the Boston Orchestra with Munch in Ravel's Bolero, "Spanish Rhapsody," and "La Valse" plus Debussy's "Prelude To The Afternoon Of A Faun." These are "specialities of the house," so to speak, played with a whiplash abandonment and a perfect clarity of recording.

NEW YORK, N. Y.
TIMES
Circ. D. 534,376 - S. 1,149,467

AUG 12 1957

OLD DISKS IN CONCERT

Library Will Mark Eightieth Anniversary of Phonograph

A 1913 cylinder recording of "Alessandria" from "Thais," sung by Giovanni Polese, baritone, will be played on a 47-year-old Edison Amberola today at the noon outdoor concert of the New York Public Library. The event will mark the eightieth anniversary of Edison's invention of the phonograph.

This program and others this week will be presented on the Fortieth Street side of Bryant Park, to the rear of the Fifth Avenue building. Today's two-hour concert will offer twelve selections recorded between 1900 and 1948 which exemplify landmarks in musical reproduction.

On the program is one of the first recordings made by a symphony orchestra. It is the Boston Symphony's 1917 disk of the Prelude from Act 3 of Lohengrin, Karl Muck conducting.

BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709

SEP 22 1957

Works By Wagner

The Boston Symphony Orchestra is to be heard on a new RCA Victor disk called "Munch Conducts Wagner." The items represented are the overture and "Venusberg Music" from "Tannhäuser"; "Siegfried's Rhine Journey" from "Die Götterdämmerung," and the "Magic Fire Music" from "Die Walküre."

In these French interpretations one may miss the sweep of the long, resonant, rolling phrases that are ordinarily associated with Wagner, but Munch offers other rewards. There is a welcome clarity here, an absence of bombast and a certain neatness that are a healthy contrast to much of the bumptious Wagner playing that goes on.

We cannot say this is the ultimate Wagner, but it is interesting. The fine, precise tone of the Boston Symphony has a beauty of its own.

JUNIOR SCHOLASTIC
NEW YORK, N. Y.

OCT 4 1957

Platter Patter

Pat Boone has shown more "staying power" than most of the rock 'n' roll crooners. His appeal shows through in FOUR BY PAT (Dot), with such winners as *Cathedral in the Pines, Louella, Without My Love, Technique.*

You'll learn all about the latest rock 'n' roll dance steps—the "hop-a-doo," the "tonky honk," and the "rockabilly"—if you listen to TEENAGERS DANCE (RCA Victor).

Bright and bouncy is LOVE LETTERS IN THE SAND, by Les Brown and his Band of Renown (Coral). Among the 12 instrumental numbers, mostly in fox-trot tempo, are *You're The Top,* and *You're an Old Smoothie.*

PATSY CLINE (Decca) is a young songstress who makes her debut in this "country music" album named for her. Her 12 songs include *Walking After Midnight,* the hit that made her popular.

In his usual relaxed manner, folk singer Burl Ives sings some of his best numbers in CAPT. BURL IVES' ARK. Among the 17 tunes are *Old Moby Dick* and *The Tenor Doodle-Doo.*

Operas by Richard Wagner are sprinkled with richly colorful orchestral music. Some old favorites are done by the Boston Symphony Orchestra, in *Munch Conducts Wagner* (RCA Victor). Beautifully played are the "Overture and Venusberg Music" from the opera *Tannhauser;* "Magic Fire Music" from *Die Valkure;* and "Siegfried's Rhine Journey," from *Die Gotterdammerung.*

—ART STONE

WORLD WEEK
NEW YORK, N. Y.

OCT 4 1957

Words About Music

Popular

Love Letters in the Sand (Coral). Bright and bouncy is the best way to describe how Les Brown and his Band of Renown handle this 12-song program. Mostly in a danceable fox-trot tempo, you'll hear *You're the Top, You're an Old Smoothie,* and *You're My Everything,* as well as the album's title song.

Four by Pat (Dot). Of all the crooners to emerge from the rock 'n' roll craze, none has had the staying-power of Pat Boone. Keeping him on top is this album of winners, including *Louella, Without My Love,* and *Cathedral in the Pines.* It's all good, applaudable material for both old and new Pat Boone fans.

Teen-agers Dance (RCA Victor). Just the thing for your next get-together. On one side "The Kids" demonstrate three teen dance steps: the "hop-a-doo," the "tonky-honk," and the "rockabilly." On the flip side, instrumentalist Jimmy Sedlar and singers Dayton Selby and Willene Barton demonstrate their rock 'n' roll-ity.

Classical

Munch Conducts Wagner (RCA Victor). Charles Munch ably conducts the Boston Symphony Orchestra in this *potpourri* of Wagnerian orchestral pieces. "Overture and Venusberg Music" from *Tannhauser,* "Magic Fire Music" from *Die Valkure,* and "Siegfried's Rhine Journey" from *Die Gotterdammerung* are all well presented.

Folk Music

Capt. Burl Ives' Ark (Decca). Young folks, old folks, everybody come to hear seventeen fine renditions of early folk songs. A few unusual ones, such as *Old Moby Dick* and *The Tenor Doodle-Doo,* will be appreciated by fans of the folk song art.

Country and Western

Patsy Cline (Decca). This is the first album for a talented young songstress whose hit recording of *Walking After Midnight* has established her as a favorite among pop and country-western listeners. This hit, plus eleven others, are handled with warmth and excitement.

—ART STONE

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,985 - S. 573,327
OCT 13 1957

CLASSICAL RECORDS

Boston Symphony On Tape

Admirers of the Boston Symphony Orchestra have grounds for disappointment in its reluctance to visit here in recent years, but four new stereo tapes prove an impressive substitute.

Under Charles Munch, the Bostonians make Victor BCS 55 a stunning account of the Paris version of Wagner's "Tannhauser" prelude and the "Bacchanale" he added in 1861.

What the author of the notes calls the "enormous sensual power" of the score may seem pale to those who get their ideas of musical sensuality from Elvis Presley.

Even so, hearing these rich orchestral passages with the lines of sound separated in the sonic depth stereo can give them is a wonderful thing. And when the Roger Voisin trumpet appears with the clarity and driving impact of the actual player in the hall, it's tremendous.

Those who get the monaural version on record LM 2119 gain "Siegfried's Rhine Journey" and the "Magic Fire Music" as a bonus.

BUFFALO, N. Y.
COURIER EXPRESS
Circ. D. 168,672 - S. 308,605
OCT 13 1957

MUSIC OF GERMANY—Orchestral excerpts from three of Richard Wagner's most popular operas are contained in a RCA Victor 12-inch long playing disc, "Munch Conducts Wagner." Charles Munch leads the Boston Symphony Orchestra in intense performances brilliantly recorded in RCA Victor's new triple track technique.

Heard on the disc are the overture and "Venusberg Music" from "Tannhauser," the "Magic Fire Music" from "Die Walkure,' and "Siegfried's Rhine Journey" from "Gotterdammerung."

WINSTON SALEM N. C.
JOURNAL & SENTINEL
NOV 17 1957

WAGNER: Tannhauser Overture and Venusberg Music; Die Gotterdammerung — Siegfried's Rhine Journey; Die Walkure — Magic Fire Music. The Boston Symphony Orchestra, Charles Munch, conductor. RCA Victor. LM-2119.

There is some wonderful orchestral sound that comes from this disc despite a curiously plodding effect here and there—notable at the beginning of the "Tannhauser." However, I don't feel that Wagner is Munch at his best.

MUSICAL AMERICA
NEW YORK CITY
JUN 1958

New Music

Walton Cello Concerto And Overture Issued

Sir William Walton's Cello Concerto, now issued both in full orchestra score and in an arrangement for cello and piano by Oxford University Press, is well known to American audiences. It was commissioned by Gregor Piatigorsky and had its world premiere in Boston on Jan. 25, 1957, when Mr. Piatigorsky played it with the Boston Symphony under Charles Munch. They later recorded the work for RCA Victor. Mr. Piatigorsky introduced the concerto to New York on May 2, 1957, with the New York Philharmonic under Dimitri Mitropoulos and has played it widely elsewhere.

This leisurely and discursive work, which lasts almost half an hour, does not have much to say, musically, but it says it with wit, charm, and ingenuity. The materials are not memorable, but Sir William maneuvers them through some formidable rhetoric. The emotional outbursts give the soloist a chance to expand, and the solo part is effective throughout. A curious rhythmic unrest pervades the work, passages of mood-painting alternating with brisk dialogue.

Perhaps the most admirable aspect of the music is the deft scoring. Sir William has an orchestral palette completely his own, and he weaves the solo part with the orchestra in fascinating tints and textures. This concerto calls for an artist of vivid temperament and technical bravura, yet it is by no means merely a showpiece.

Sir William's "Johannesburg Festival Overture", also issued by Oxford in full orchestral score, was commissioned by the Festival Committee for the city of Johannesburg's 70th anniversary celebration. It had its premiere on Sept. 25, 1956, when it was played by the South African Broadcasting Corporation Symphony under Sir Malcolm Sargent. It has been recorded by the Philharmonia Orchestra under the composer. Charles Munch introduced it to New York with the Boston Symphony on March 23, 1957.

This music is incredibly trivial in content, yet one cannot help being amused by it. It is as if luncheon music began to talk in symphonic accents. Sir William scores so brilliantly and shuttles his chattery motives so ingeniously that the very contrast between the materials and the technique of composition becomes an asset. Perhaps this is no more than Suppé with a 20th-century twist. It is nevertheless good clean musical fun. —R. S.

WHITE PLAINS, N. Y.
Reporter-Dispatch
Circ. D. 26,884
MAY 7 1958

Gregor Piatigorsky, who is just about the most famous of today's cellists, is featured on two recent RCA Victor releases. Walton's "Cello Concerto" and Bloch's "Schelomo" are paired on LM-2109. Charles Munch and the Boston Symphony back up the soloist on this release. Victor's usual record quality prevails, but it is the amazingly rich tone of the solo instrument that puts this disc in the something-special category.

CHICAGO, ILL.
AMERICAN
Circ. D. 524,823 - S. 706,407
MAR 22 1958

A SOPHISTICATED 'Cello Concerto, commissioned from Sir William Walton by Gregor Paitigorsky, is played by him with the Boston Symphony Orchestra on a new Victor Lp, which pairs Bloch's "Schelomo." The latter is an oddly exaggerated reading in the familiar Piatigorsky manner; how idiomatically he plays Walton's beguiling piece cannot be said without seeing the score. Charles Munch conducts strongly; sound is satisfactory.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
APR 6 - 1958

Piatigorsky, Boston Symphony Eloquent in Walton and Bloch

By CYRUS DURGIN

With the Walton Cello Concerto, which is still comparatively new, and with Ernest Bloch's "Schelomo," now a 20th century classic, Gregor Piatigorsky, Charles Munch and the Boston Symphony Orchestra have produced a most eloquent record. It is eloquent in the solo cellist's big-toned, sweeping performance, in the vigor of Munch's conducting and in the superb, richly colored work of Boston's Orchestra.

Walton's Concerto, given first performance by these same forces a year ago last January, is a fine modern work, superbly balanced to allow cello always to be heard. Yet, since it is new, it must make its way. Pairing it with "Schelomo," in Piatigorsky's hands, was a clever introduction to the record-buying public. RCA-Victor's sound is of the best here.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644
APR 5 - 1958

WALTON: "Concerto" for Cello and Orchestra. Gregor Piatigorsky and Boston Symphony under Charles Munch (Victor). Walton has written with unerring skill and melodic warmth for this combination and Piatigorsky plays with unaccustomed fire against the light-textured orchestral sound. The reverse side is devoted to BLOCH'S "Schelomo" but this collaboration fails to wring much emotion from the music.

THE CASH BOX
NEW YORK, N. Y.
Circ. W.
MAY 17 1958

"Album Reviews"

BLOCH: Schelomo-WALTON: Concerto For Violincello and Orchestra — Gregor Piatigorsky, cello — Charles Munch conducting the Boston Symphony Orchestra — RCA Victor LM-2109 (1-12" LP)

The two pieces were written for violin, cello and orchestra, and Piatigorsky and the Boston Symphony are among the best in both classes. The two compositions were beautifully written, and these readings are a tribute to them. The Boston musicians are among the top rated orchestras in America, and they and Munch can do wonders with material of this great stature. The cellist's virtuoso talents are always welcome. Superb classical recording.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,985 - S. 573,327
OCT 13 1957

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Circ. D. 168,672 - S. 308,605
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Heard on the disc are the overture and "Venusberg Music" from "Tannhauser," the "Magic Fire Music" from "Die Walkure," and "Siegfried's Rhine Journey" from "Gotterdammerung."

WINSTON SALEM N. C.
JOURNAL & SENTINEL
NOV 17 1957

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Reporter-Dispatch
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AMERICAN
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Sunday Globe
BOSTON, Mass.
Independent
Circ. 442,970
APR 6 - 1958

Piatigorsky; Boston Symphony Eloquent in Walton and Bloch

By CYRUS DURGIN

With the Walton Cello Concerto, which is still comparatively new, and with Ernest Bloch's "Schelomo," now a 20th century classic, Gregor Piatigorsky, Charles Munch and the Boston Symphony Orchestra have produced a most eloquent record. It is eloquent in the solo cellist's big-toned, sweeping performance, in the vigor of Munch's conducting and in the superb, richly colored work of Boston's Orchestra.

Walton's Concerto, given first performance by these same forces a year ago last January, is a fine modern work, superbly balanced to allow cello always to be heard. Yet, since it is new, it must make its way. Pairing it with "Schelomo," in Piatigorsky's hands, was a clever introduction to the record-buying public. RCA-Victor's sound is of the best here.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 118,644
APR 5 - 1959

WALTON: [illegible] Cello and Orchestra — Piatigorsky, Boston Symphony, Munch (Victor). Walton has written with stirring skill and melodic warmth for this combination and Piatigorsky plays with unaccustomed fire against the lighter colored orchestral sound. The reverse side is devoted to BLOCH'S "Schelomo" but this collaboration fails to wring much passion from the music.

THE CASH BOX
NEW YORK, N. Y.
Circ. W.
MAY 17 1958

"Album Reviews"

[redacted]

BLOCH: Schelomo-WALTON: Concerto For Violincello and Orchestra — Gregor Piatigorsky, cello — Charles Munch conducting the Boston Symphony Orchestra — RCA Victor LM-2109 (1-12" LP)

The two pieces were written for violin, cello and orchestra, and Piatigorsky and the Boston Symphony are among the best in both classes. The two compositions were masterfully written, and these readings are a tribute to them. The Boston musicians are among the [illegible] orchestras in America, and they and Munch can do wonders with material of this great stature. The cellist's virtuoso talents are always welcome. Superb classical recording.

266

MUSICAL COURIER
NEW YORK, N. Y.
JUL 1958

New Concertos

WILLIAM WALTON: Concerto for Violoncello and Orchestra. The premiere of this Concerto was given by Gregor Piatigorsky to whom the work is dedicated, and the Boston Symphony conducted by Charles Munch, on Jan. 25, 1957. It is a novel work both in the scoring and in the difficult solo part. The three movements consist of a Moderato, Allegro appassionato and an unusual finale, Tema ed improvvisazioni containing two very difficult and lengthy cadenzas. It is undoubtedly one of the finest contributions to the limited 'cello concerto repertory by one of Britain's most distinguished composers. Duration: approximately 27 minutes. Publisher by *Oxford University Press*. Price: Score—$5.25. Arrangement for Cello and Piano—4.75. Orchestral material available on hire from the publishers.

NEW ORLEANS, LA.
TIMES-PICAYUNE STATES
MAR 23 1958

Records: Strings

VICTOR H... FOR VIOL...

By CHARLES WESCH

WALTON: Concerto for Violoncello and Orchestra. **BLOCH:** Schelomo. Gregor Piatigorsky (cello) with Charles Munch conducting the Boston Symphony Orchestra (RCA-Victor LM-2109). Though it is put second here, Bloch's "Schelomo" has greater musical values than the Walton concerto. The work, really a rhapsody, draws on the breadth and power of the cello, and Piatigorsky rises to the heights of the work's and the cello's nobility. Impressive is the word for composition and performance. The Walton concerto is done artistically and with satisfying understanding and technique. Sound: above reproach.

Sunday Herald
BRIDGEPORT, Conn.
Non-partisan
Circ. 93,187
MAR 16 1958

ON A VICTOR RECORD (LM-2109), Gregor Piatigorsky gives lyrical readings of Ernest Bloch's "Schelomo" and William Walton's Cello Concerto, with the Boston Symphony Orchestra under Charles Munch in collaboration. These modern compositions are played with polish and elegance, not quite the treatment demanded by the bardic Bloch poem. The recording has crystal clarity.

Four cellos make an unusual ensemble, but four members of the New York Philharmonic cello section have entered the lists as the New York Philharmonic Cello Quartet. On a Decca record (DL-9946), they play a Suite by Emanuel Moor, Two Pieces by Josef Jongen and transcriptions of a Concerto Grosso by Antonio Vivaldi and Old Dance Tunes by Bela Bartok. The playing and the tonal color is fascinating.

BALTIMORE, MD.
SUN (Sunday)
Circ. S. 321,709
MAR 9 1958

Boston Symphony

The Boston Symphony Orchestra is presented with dazzling clarity on a new RCA Victor disk starring Gregor Piatigorsky as cello soloist. Charles Munch conducts.

Two works are played. They are the first concerto for cello and orchestra, by William Walton, and the famous "Schelomo," by Bloch.

The Walton work is dedicated to Piatigorsky, who gave its premiere performance with the Boston Symphony a little more than a year ago. It is an example of modern romanticism, with full scoring and long thematic lines. It is not without is effectveness, though, like all Walton's music, it is not very distinguished.

Rewarding Performance

Piatigorsky plays it in a big, muscular way—excellently—but we would prefer more elegance and flexibility of tone at times.

In "Schelomo," the cellist gives a performance rewarding in every way. He has been playing this music for a long time, and his interpretation is thoroughly seasoned and eloquent.

As for the Boston Symphony, the orchestra is consistently beautiful. We found the clear sound of this ensemble particularly welcome in the Bloch work, which can sound too thick and even muddy unless all the parts are articulated with the greatest precision.

Two great tenors of a gen-

NEW YORK CITY, N. Y.
HERALD TRIBUNE
Circ. D. 361,379 - S. 576,176
MAR 9 1958

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Most people pass through life's vale of tears without being apprised of the fact that Victor Her-

Norfolk, Va., Ledger-Dispatch & Portsmouth Star
D.
MAR 6 1958

The New Records

William Wa...

By CHARLES HOOFNAGLE

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The concerto has two slow movements separated by a scherzo. The slow movements are lyrical, and the scherzo features unusual instrumentation, including considerable percussion. The whole is quite pleasing, modern but melodious, and lively. The reverse side presents Piatigorsky, Munch and the Bostonians in Bloch's "Schelomo" Rhapsody, performed with beauty and intensity.

SATURDAY REVIEW
NEW YORK, N. Y.

266

MUSICAL COURIER
NEW YORK, N. Y.

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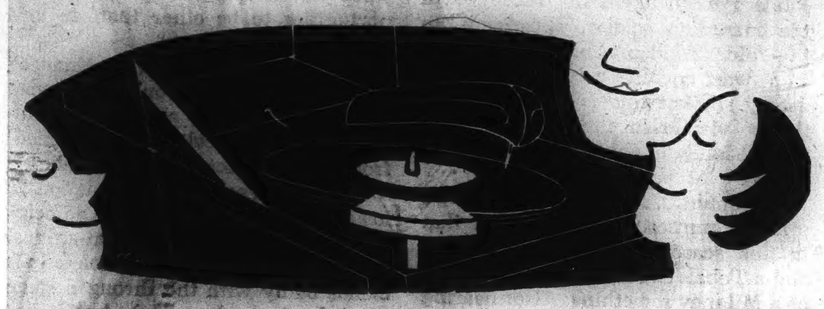
SATURDAY REVIEW

SATURDAY REVIEW
NEW YORK, N. Y.
DEC 8 1956

PRE-HOLIDAY RECORDINGS

THE CRITICS CHOOSE THE YEAR'S "BEST" RECORDINGS



EVERYBODY agrees, as was true last year, that it is impossible to choose the "best" recordings in any general categories any more: a) There are too many, b) Not everybody hears all the same releases, c) Some critics are not serviced as regularly by one producer as by another. Nevertheless, more than eighty record reviewers have responded to RECORDINGS' annual questionnaire in a generous spirit of cooperation and curiosity as to the next fellow's thinking. In thanking them and making available the results, in various categories, to the reader the endeavor has been to search out areas of agreement rather than to list every worthwhile record mentioned (sometimes as many as fifty in a single questionnaire).

A breakdown reveals that in the major categories (certain minor ones will be considered presently) the greatest degree both of participation and agreement may be found in the field of opera. Of course, it has been a Mozart year, which brings votes in the operatic category from some professional listeners who might not otherwise be committal—but it has also been a Puccini and a Massenet year. As evidence, among two-thirds of the critics answering, the top totals are as follows:

For Sir Thomas Beecham conducting "La Boheme," with Victoria de los Angeles, Jussi Bjoerling, and Robert Merrill (on RCA Victor LM-6042, $7.96) a total of fourteen, including Francis A. Klein of the *St. Louis Globe-Democrat*, Frank Arganbright of the *Journal and Courier*, Lafayette, Indiana, James G. Roy of the *Selma* (Alabama) *Times-Journal*, Herbert O'Keef of the Raleigh (North Carolina) *News and Observer*, William Reddell of the *San Antonio* (Texas) *Express*, Gene Lees of the *Louisville* (Kentucky) *Times*, Hubert Roussel of the *Houston* (Texas) *Post*, Marty Ostrow of *The Cash Box*, New York, Jack Frederick Kilpatrick of the *Dallas Times-Herald*, Edward P. Halline of the *Milwaukee* (Wisconsin) *Sentinel*, Alma Gowdy of the *Los Angeles Herald-Express*, Edward Ireland of the *Miami Daily News*, Rena C. Holtkamp of the *Cleveland Plain-Dealer*, and J. Hopkins of *Records of the Month*.

For Ferenc Fricsay conducting "The Magic Flute" with Maria Stader, Dietrich Fischer-Dieskau, and Rita Streich (Decca DX-134, $11.94) a total of eleven, among them Jim Frankel of the *Cleveland Press*, James Lyons of *Hi-Fi Music*, Abner Levin of *The Long Player*, Thomas B. Sherman of the *St. Louis Post-Dispatch*, Ray Le Roque of the *Worcester* (Massachusetts) *Telegram*, Allen Young of the *Denver Post*, Leo Lerman of *Mademoiselle*, Donald McDonald of *The Catholic Messenger*, Harold Rogers of *The Christian Science Monitor*, Ephraim Kahn of the *Army Times*, and John Voorhees of the *Seattle Post-Intelligencer*.

For Pierre Monteux's "Manon," with Victoria de los Angeles and a French cast (RCA Victor LM 6042, $14.92), a total of ten, beginning with Paul Affelder of *Cosmopolitan*, and continuing with Weldon Wallace of the *Baltimore Sun*, Edward C. Brooks, Jr., of the *New Orleans Times-Picayune*, Warner Twyford of the *Virginian-Pilot* (Norfolk), Harold C. Schonberg of *The New York Times*, John C. Acord of the *Oklahoma City Times*, Lowell Durham of the *Salt Lake Tribune*, Conrad B. Harrison, his neighbor at the *Deseret News* in Salt Lake City, Oscar Smith of the *Akron Beacon-Journal*, and A. Russell Jones of the *Oak Ridger* (Oak Ridge, Tennessee).

For such other excellent recordings of the year as Monteux's "La Traviata" (with Rosanne Cartieri, Cesare Valleti, and Leonard Warren, on RCA Victor LM 6042, $14.92), Erich Kleiber's "Marriage of Figaro" (with Cesare Siepi, Hilde Gueden, *et al.*, on London XLLA-35, $14.92), the Serafin-Callas "Rigoletto" on Angel and the same label's brand new "Falstaff" (Angel 3552, $14.92), there was sufficient loyal support to merit tabulation: for "Traviata," Nell Lawson of the *Buffalo Evening News*, Henry S. Humphreys of the *Cincinnati Times-Star*, Edwin Miller of *Seventeen* magazine, Herbert Kupferberg of the *New York Herald-Tribune*, F. G. Rule of the *Knoxville* (Tennessee) *News-Sentinel*, Hunter Mirade of the *Tulsa Sunday World*, and Lily May Caldwell of the *Birmingham* (Alabama) *News;* for "Figaro," Ann Holmes of the *Houston* (Texas) *Chronicle*, Roger Dettmer of the *Chicago American*, Gid W. Waldrop of the *Review of Recorded Music*, Cyrus Durgin of the *Boston Globe*, James G. Deane of the *Washington Star*, Martin Bookspan of the *Jewish Advocate*, and if I were voting, the undersigned; and finally, for "Rigoletto," Stella Mills of the *Portland* (Maine) *Sunday Telegram* (a split vote with "Manon," but only credited here), Harry Glover of the *Philadelphia Daily News*, Guy McCoy of *Etude* magazine, Norman Johnson of the *Louisville Courier-Journal*, and Robert F. Freeland of *The School Musician*, while for "Falstaff" there is endorsement already from Milton Berliner of the *Washington News*, Paul H. Little of the *Hammond* (Indiana) *Times*, Hilmar Grondahl of the *Portland Oregonian*, and Walter Whitworth of the *Indianapolis News*.

THE abundance of excellent orchestral records is attested by the mention of only one work as many as ten times (as preferential, though multiple listings increased the totals among also rans). That was Beethoven's Ninth Symphony, of which favor was equally dispensed, five and five, between the Karajan version on Angel 3544-B, $9.98 and the late Wilhelm Furtwaengler's Bayreuth concert performance of 1951 on RCA Victor LM 6043, $7.94 (all the critics have been previously mentioned). A uniform agreement on the excellence of the Reiner-Chicago Symphony recording of the Bartok "Concerto for Orchestra" (RCA Victor LM 1934, $3.98) was expressed by Edwin Bergamini of *Better Listening*, Clifford Gessler of the *Oakland* (California) *Tribune*, Albert Goldberg of the *Los Angeles Times*, J. Albert Fracht of the *Charleston* (South Carolina) *News and Courier* and John Voorhees of the *Seattle Post-Intelligencer*. There were scatterings commending the Klemperer "Eroica" (Angel 35328, $4.98), various recordings by William Steinberg and the Pittsburgh Symphony, sundry Boston Symphony and Philadelphia Orchestra products, likewise Vaughan Williams's Symphony No. 8 on Mercury, but not enough agreement to merit mention of any one disc. The Bruno Walter-Mozart series was warmly approved in several instances, also the interview with him by Arnold Michaelis.

Among concerti, the Heifetz version of the Beethoven violin concerto (RCA Victor LM 1992, $3.98) enjoyed favor with five critics, including E. Clyde Whitlock of the *Fort Worth Star-Telegram* and Leonard Mendlowitz of the *Pittsburgh Sun-Telegraph*. The Schumann concerto as played by Walter Gieseking on Angel was endorsed by three respondents, including William Swank of the *Jackson* (Michigan) *Citizen-Patriot*.

Where instrumental music is concerned, there was a crystalization of opinion around two widely divergent personalities: the late Walter Gieseking and young Glenn Gould. A good opinion of the former's complete edition of Ravel piano music on Angel 3541-SS, $13.98, was expressed by E. Reinhold Rogers, Jr. of the *Clearwater Sun* and *Orlando Sentinel*, Col. L. R. Boals of the *Youngstown* (Ohio) *Vindicator*, James N. Cain of the *Columbus Citizen*, Sam Hood of the *Pittsburgh Press*, and seven of their colleagues around the country. Young Gould found even wider support, beginning with James G. Roy of Jacksonville (Florida), for his playing of the Bach "Goldberg Variations" (Columbia ML 5060, $3.98) and embracing a dozen others. Several, however, took occasion to add: "What happened to the Beethoven?" "Biggest disappointment of the year was his Beethoven disc," etc. To show that opinions may be as various as people, one critic (who shall be nameless) entered specific praise for Gould's Beethoven!

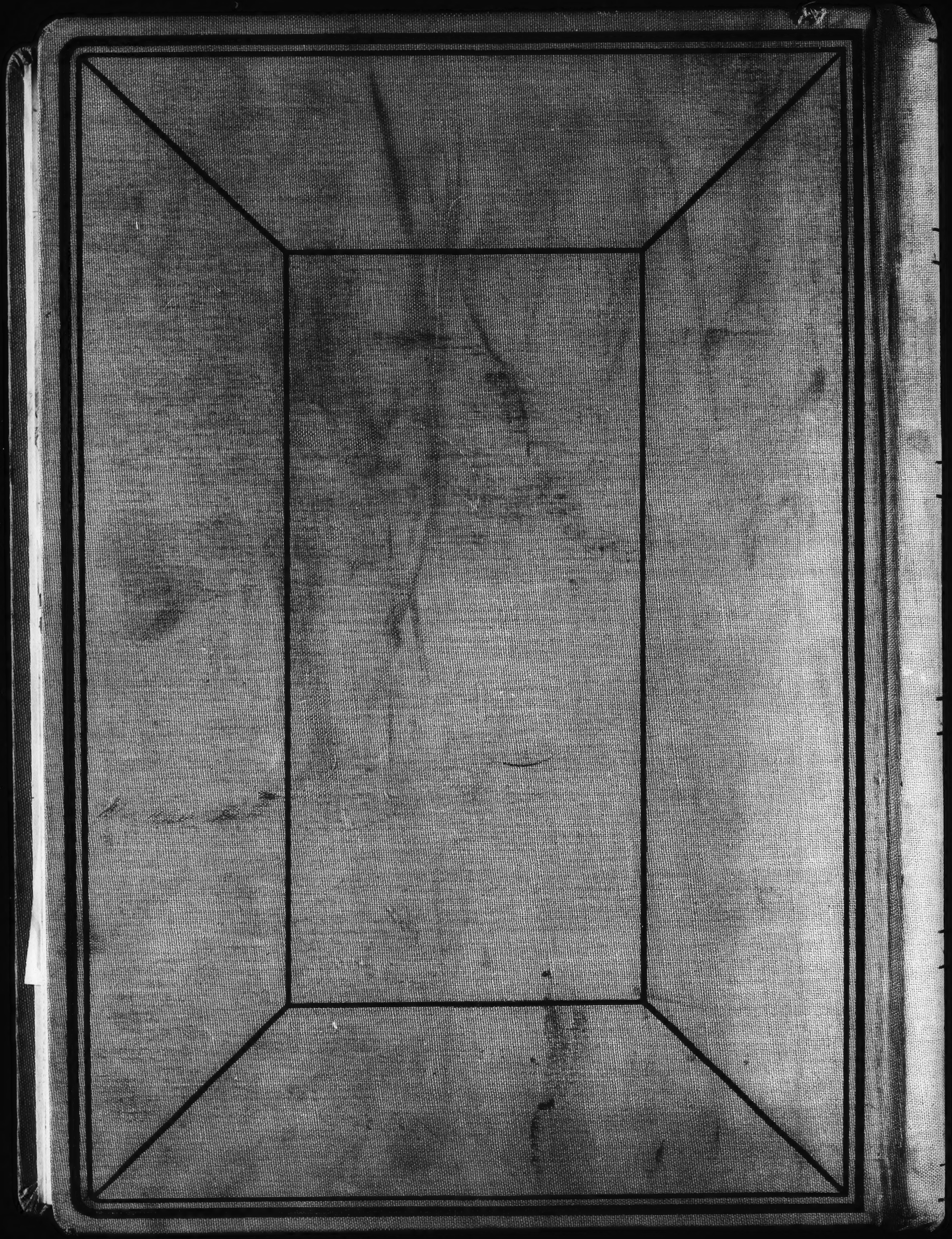
In the vocal category, the rising Dietrich Fischer-Dieskau attracted ten votes for his version of Schubert "Die Winterreise" with Gerald Moore at the piano (on RCA Victor LM 6036, $7.96), among them Virginia Carter of the *Chattanooga Times*, and Nat Hentoff of *Down Beat*. The Jussi Bjoerling at Carnegie Hall record (RCA Victor LM 2003, $3.98) appealed to Eleanor Bell of the *Cincinnati Post* and Harold Ober of the *St. Petersburg* (Florida) *Times*. There was a happy reception committee of nine for Handel's "Solomon" as conducted by Sir Thomas Beecham on Angel 3546-B, $9.98, with Evans Clinchy of the *Hartford Times* in the vanguard.

Oddly enough, the oddity of Columbia's experiment with "Waiting for Godot" was not unappreciated, a total of eight reviewers, including Fredson Bowers of the *Richmond* (Va.) *Times-Dispatch* and Samuel Singer of the *Philadelphia Forum* magazine, applauding its issue. Some of them noted it as the favorite "miscellaneous" recording of the year, or the "most commendable enterprise." And there was praise for the just-issued "St. Joan" with Siobhan McKenna (RCA Victor) from Rudolph Elie of the *Boston Herald*, and for the same lady's readings of Irish poetry (Westminster) from Joseph Roddy of *Life* magazine.

If there is lingering doubt of the universal appeal of "My Fair Lady" (Columbia OL-5090, $4.98), its overwhelming score, on stage and in the poll, took the year's honors from all contenders. No less than thirty reviewers, among them Douglas Watt of *The New Yorker* and Oscar Glasberg of the *Post Exchange Magazine*, found room for it in some category or other, most of them under "favorite popular record." The total is even more of a sweep than the number suggests, for more than a few of the others indicated that they didn't receive material in the popular or show category. Its nearest rival, "Most Happy Fella" (Col. O3L-240, $14.94) was outpointed by a ten to one margin, three persons, including Bernard Lebow of *Record and Sound Retailing*, going all out for Frank Loesser and Robert Weede.

In conclusion it may be mentioned that answers were also received from Earl Sands of the *Tampa Tribune*, Ross Parmenter of *The New York Times*, Walter Grueninger of the *Consumers Research Bulletin*, and Emily Coleman of *Newsweek* who, for one reason or another, didn't agree with anybody about anything. Miss Coleman wants Lotte Lenya's "Berlin Theatre Songs" (Weill) on Columbia to be remembered, Mr. Grueninger, though including Beecham's version of Handel's "Solomon" among the best vocal recordings says "Actually it's been a dull year with many, many releases but too few really distinguished performances." We couldn't agree less, but that is what polls are for.

—IRVING KOLODIN.



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